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Abstract:

As immersive technologies reshape digital storytelling, this project examines whether a linear film narrative can be adapted into an interactive Immersive Virtual Reality (IVR) experience and whether this format aligns audience interpretation more closely with the director's intent than traditional linear media. The study involved the design and development of **TACET VR**, created in collaboration with the film's director using Unity and guided by environmental storytelling, spatial audio, and cinematic lighting. An A/B study compared an interactive IVR group with a linear-viewing group, using qualitative interviews and the Igroup Presence Questionnaire (IPQ). Results show no significant improvement in narrative interpretation accuracy for the VR group, but a clear shift in engagement. VR participants described the experience from embodied, first-person perspectives, while linear viewers remained observational. High presence scores indicate that interactive VR can change how audiences engage with a narrative while preserving the director's intended message.

TACET VR



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1 Introduction

The media of film possesses the power to create worlds only accessible in our imagination and has used this to craft stories that captivate audiences for more than a century. As technology continues to push boundaries for how these stories can be told, the ability to take part in and command an unfolding narrative has been made available with the emergence of gaming consoles and visionary game developers. Where film positions the audience as passive observers, interactive technologies (such as gaming consoles and VR) can include them as part of the story. This project investigates how a linear film narrative can be extended to an interactive and immersive VR experience.

To explore this, TACET VR was designed, developed and built as an immersive virtual reality (IVR) experience that extends from the short film TACET through interactive narrative beats and environmental storytelling. The project is characterized as an IVR due to its six degrees of freedom, interaction and user agency, while still drawing on conventions from cinematic virtual reality (CVR), such as attention guiding strategies in a 360° field of regard.

TACET is a short film by director, Ahmed El Kholy, that centers around the protagonist Adam and a fateful evening. It takes place in a car filled with his peers, whose hierarchical relationship is shrouded in a seething tension, all the while, Adam's conscience causes what seem to be hallucinations. Through visions of his boss, mom and oracle-like figure, Adam is guided towards the end of his pain and suffering.

As the project evolved, a research gap became clear; extending a film into VR is not only a question of how to design it but also about how the narrative is understood. Does it strengthen an audience's understanding, dilute it to something unrecognizable or make no difference at all? TACET VR was made in close collaboration with Kholy, to create a world that expands upon his vision and invites the audience to take part in the universe he has created.

Developed in Unity for HMD's, drawing inspiration from, not only the narrative, but tone, form and setting. TACET VR was tested, to answer the FPS put forth in this paper, through qualitative interviews and questionnaires that will be discussed and concluded upon. Preceding these findings, an analysis of concepts that helped form the IVR's requirements and a design section will describe how said requirements were implemented.

All code for the project can be found on the Github: <https://github.com/JacobVigsoe/P5-VRcinematic.git>

2 Analysis

With the increasing shift toward immersive technologies such as virtual reality (VR) in the film industry, it has redefined how narratives are experienced [1]. This has given rise to Cinematic Virtual Reality (CVR) experiences, that frequently expand beyond the confines of the VR headset to incorporate additional media like spatial sound, scenography, and even live performance [1].

Given the shift from a passive spectatorship, typical of film, to active participation enabled by VR's interactivity, the design of the transition phase, becomes critical as it frames the entire experience [1]. This addresses the **Initial problem statement** of the project:

"In a transition between film and VR, how can we extend a narrative experience with the interactive capabilities of VR?"

2.1 Virtual Reality

As the project is centered around creating a VR experience, it is highly relevant to explore the technology and its rapid evolving landscape. The book by Steven M. LaValle [2], has given the technology a broad definition to encompass the crucial aspects, as well as how VR is considered today, and will be in the future: *"Inducing targeted behavior in an organism by using artificial sensory stimulation, while the organism has little or no awareness of the interface."* [2, p. 2]. This definition covers four key aspects of VR. **Targeted behaviour** is the experience the creator designed for the organism; flying, walking, exploring, watching a movie etc. **Organism** is whomever is experiencing the reality, could be you, someone else, or even another life form. **Artificial sensory stimulation** is how the senses of the organism become integrated by replacing or improving inputs by artificial stimulation. **Awareness** is the feeling of the organism being fooled into believing they are present in a virtual world - creating presence for the organism [2, p. 1-3].

The modern term of *virtual reality* was popularized by Jaron Lanier [2, p. 5] , and was later widely made available by Palmer Luckey through his affordable Head-mounted display (HMD), called Oculus Rift [3]. VR is not the only form of digitally constructed *realities*, Augmented Reality (AR) is also a very prominent technology related to VR. It refers to systems where most of the visual stimuli are propagated directly through glass or cameras to the eyes, superimposing text or graphics into the user's world view [2, p. 5]. This includes the infamous Google Glasses [4] or newer models like Xreal One Pro glasses [5]. Mixed reality (MR) usually refers to the spectrum that encompasses VR, AR and ordinary reality. As these technologies have rapidly evolved through the years, terms trying to unify them have emerged. Extended reality (XR) is the most prominent term used today, that encompasses all the aforementioned technologies [2, p. 5-6].

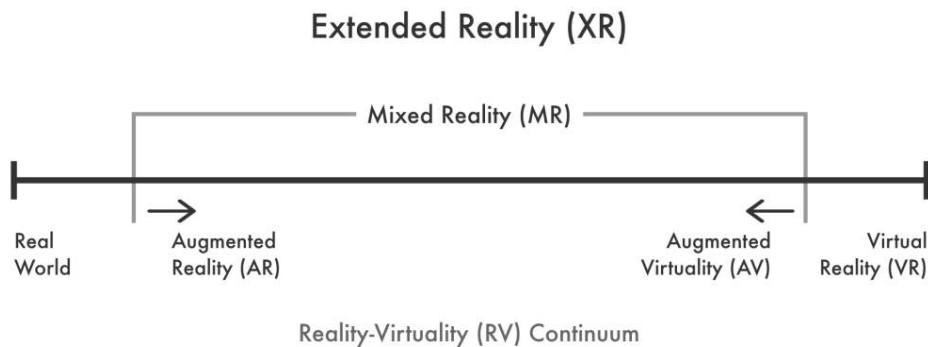


Figure 1: Reality-Virtuality Continuum by Milgram, Paul; H. Takemura; A. Utsumi; F. Kishino (1994) [6, 7]

Having outlined the definitions and evolution of Virtual-, augmented-, and mixed realities, the next step is to consider what these technologies make possible in practice.

2.2 Applications and Capabilities of Virtual Reality

While VR has been applied across a wide range of fields, its most significant capabilities in the context of this project lie in how it will facilitate and support new form of storytelling by utilizing its inherent strengths in achieving immersion and presence.

2.2.1 Presence

What constitutes presence can often be categorized into *being there*, which describes a user's feeling of being in a different environment (virtual) from the one they are currently situated in (reality). Furthermore, *non-mediation*, describe the lack of awareness that a user has of the mediating technology, such as a head-mounted display (HMD).

Presence as a concept has faced many definitions. Some, refer to it broadly as "a sense of being there", meaning, the user feels as though they are present in the virtual environment (VE) depicted by the virtual reality system. Lombard and Ditton refer to presence in an even broader sense, as "the perceptual illusion of nonmediation" [8], which encompasses almost all definitions. Multiple theories as to why presence occurs has been presented by researchers throughout the years. Biocca, as an example, proposes a 3-pole model, which also attempts to explain how other media such as books can elicit presence [9]. This project adopts the definition proposed by Slater who argues that achieving presence, consists of the three dimensions: Place Illusion (PI), Plausibility Illusion (Psi) and virtual body ownership [10].

PI refers to the users sense and illusion of being in the virtual environment. Psi refers to the illusion, that events within the virtual environment are actually taking place [11]. More specifically, Psi requires the virtual characters and environment to engage with and react to the user, including behaviors that occur independently of the user's actions. Lastly, virtual body ownership refer to the user having a virtual body, which represents their body movements and actions in virtual space, thereby establishing a degree of ownership [10].

Slater argues that the concepts of PI and Psi are independent, as one illusion can occur without the other. One can be under the illusion that they are at a real doctor's waiting room, without engaging with the environment, but as the environment is not engaging, their mind might wander, disassociating from the environment. This does not mean that the illusion has failed, it is simply boring, and not engaging. Similarly, one can be under the illusion that something is really happening, without feeling that one is located in the same space. Slater mentions that this is the case for teleconference video calls, as the person on the screen seems real, and responds to your actions [11, p. 9].

While PI is somewhat reliant on the capabilities of modern technology, and is almost solely achieved through technologies such as head-mounted displays (HMD), Psi needs to be carefully crafted for the environment that designers wish to convey. The idea of tying action to the believability of an environment is thought to be an integral part of creating presence. Slater explains the 3 elements that they believe contribute to Psi:

1. The reactivity of the environment to participant actions.
2. Contingent references by elements of the environment to the participant.
3. Credibility of expectation — i.e., The environment should simulate interactions with the virtual world similarly to what one would expect them to in the real world.

Having these in mind when designing a VR experience, might help elicit a sense of presence for the user.

2.2.2 Immersion

Immersion has been subject to a multitude of definitions, and at times been used interchangeably with the concept of presence [12]. To distinguish these concepts, and clarify the idea of immersion, Nilsson, Nordahl, and Serafin (2016), developed a three-dimensional taxonomy, based on existing literature, proposing that immersion can be divided into three types; narrative immersion, challenge-based immersion and system immersion [12].

Narrative immersion is defined by Adams and Rolling (2006) as "the feeling of being inside a story, completely involved and accepting the world and events of the story as real" [13], and goes on to describe that to achieve narrative immersion, an exciting plot, interesting characters and dramatic situations are needed.

Challenge-based immersion is described by Ermi & Mayra (2005) as *"the feeling of immersion that is at its most powerful when one is able to achieve a satisfying balance of challenges and abilities"* [14, p. 43]. Specifically, they argue that this type of immersion, may stem from mental and/or sensorimotor challenges, often at the same time to some degree. Nilsson et. al (2016) argues, that while the two types of challenges may occur simultaneously, it should either be in a brief instance, to avoid attentional overload, or the user should be proficient enough at one task, to have enough excess attention to allocate to the other task [12]. Adams and Rollings (2006) distinguish how these two types of challenges affect a user's experience in their description of immersion in relation to games. Strategic immersion stems from a preoccupation of observation, calculation and planning in an attempt to win the game while tactical immersion is brought about by intense action game play, demanding the users attention and ability to react [13].

System immersion According to Slater (2003), immersion is what the technology delivers in terms of displays, and the more the system is then able to deliver displays, in all sensory modalities, the more immersive it is [15]. It is important to note, that Slater's definition specifically relates to the study of presence in virtual environments. Nilsson et al. (2016), categorizes this as system immersion [12]. However, another definition of immersion in terms of virtual environments, by Witmer and Singer (1998), argues that immersion is the perceptual response to being enveloped in technology [16]. Nilsson et al. (2016), specifies this distinction: "the fundamental difference is that immersion following one view is regarded as a property of media form, while the other view stipulates that immersion corresponds to the subjective experience of the media form" [12].

Following this taxonomy, we are then able to incorporate certain elements into our experience, with the goal of achieving presence. We are also able to distinguish which elements of our experience might elicit presence, or what might have discouraged presence.

2.2.3 Environmental storytelling

Environmental storytelling is the practice of conveying a narrative through the physical environment. The term is commonly used in the context of video games. Conger (2024) [17] combines various definitions from industry professionals and experts:

- The story is represented by objects or items that are placed in the environment.
- Objects in a specific space are narratively connected to form a scene.
- The user is not forced, but encouraged, to discover the story.

The environment in a game can therefore provide narrative context derived from a premise. At GDC 2010, Smith and Worch (2010) presented a talk describing how environmental storytelling can communicate and provide context about the history of a place, its inhabitants, functional purpose, mood, ect. [18]. They argue that *"when environmental elements are used cohesively, no one has to say anything...the world speaks for itself as the user moves through it."* [18].

Conger (2024) [17] also describes several common practices of environmental storytelling which

are briefly outlined below:

- **White space storytelling:** The designer encourages the user to create their interpretation of a game's story. Not all details are pre-determined and allows the user to fill in the gaps themselves.
- **Slow them down:** The practice of placing narrative objects in places where the user is forced to stay and investigate. Thus encouraging the user to look around and therefore most likely discover the narrative objects.
- **Put them where they'll be:** A method where the designer places objects in locations and pathways that the user is sure to visit or pass by. Increasing the likelihood that the objects are discovered.

Semiotics is closely related to environmental storytelling, as it can be used to convey context and story [17]. Semiotics is the study of signs, how their meanings are defined and how they communicate their meanings to others [19]. In the context of game environments, Conger (2024) describes three relevant semiotic elements:

- **Symbols:** Signs or shapes that are used to represent something else. An environment in a game can have different symbols where the user learns to associate them with their meanings.
- **Icons:** A visual representation of something that conveys the meaning by resembling it. Can be used to more directly communicate functions of objects.
- **Indexes:** A sign that indicates the existence of another element. Can be used to give a user information about a story by only providing a sign of existence of the element.

Certain limitations of environmental storytelling can be derived from these practices. Because it relies on interpretation, it can be difficult to ensure all users understand specific narrative details in the same way. If writers require particular story information to be clearly and consistently communicated to all users, environmental storytelling alone is not a reliable approach. As Bracikowska (2021) [20] notes, environmental storytelling is rarely used to convey a complete, coherent narrative by itself. It is instead usually combined with other narrative methods. One of these methods is lighting. Within a semiotic framework, lighting can function as a symbolic, iconic, or indexical element. It can be used together with geometry and props to highlight important objects, hint at past events, or support a particular mood. The next section therefore looks at lighting as a design tool in VR and games.

2.2.4 Lighting in VR and games

Lighting in VR and games is an important part of how environments are perceived by users. Lighting can help direct a users focus towards points of interest and guide their view. Most lighting techniques in games are adopted from film lighting techniques. Halonen (2024) [21] mentions that the literature on lighting design mostly advocates for using film and photographs as references. She suggests different lighting techniques that are applicable to games.

Three point lighting:

A technique utilizing three light sources placed around the illuminated object. A Key light that functions as the main source of light. A fill light that soften/reduces shadows from the the main light by shining from a different angle. A back light, positioned behind the object to separate it from the background. Creating a contrast from the background to the object of interest. This technique is limited by its need for a fixed viewing perspective, but can be addressed by level designing in such a way that the user can only view the object from the needed angle.

Pool of light:

A single "pool" of concentrated light in an otherwise dim or completely dark space can be used as cues for points of interest.

Fog:

While not being light in itself, it interacts with light and is therefore part of and needs to be considered when designing the lighting in a game. It can be used in cinematic context to create layers and depth. Illuminating fog creates "god rays" which are the beams of light that can be seen in the fog. These can create leading lines that direct the users view.

At GDC 2022 [22] Mullen and Roan (2022), talked about the lighting workflow when creating the game "Ratchet and Clank: Rift Apart" [23]. Roan (2022) [24] suggests that when lighting design is done well it mostly goes unnoticed by the majority of users. Mullen (2022) [24] mentions that when lighting a space, they had stronger results when they kept it simple. Niedenthal (2008) [25] however mentions how lighting can extend beyond its subtle role, and can be captivating and evoke a sense of wonder in the user [21].

The aforementioned lighting possibilities present an opportunity for creators to utilize lighting in different ways; to subtly guide the user towards points of interest, and create moments of admiration and wonder.

2.3 Cinematic virtual reality

This section will explore the definitions of cinematic virtual reality and examine some the principles found in the literature.

CVR is a term that describes different kinds of viewing experiences in VR. The term is somewhat fluid and is described in the book "Cinematic Virtual Reality" by Kath Dooley [26] to have different definitions that are not entirely agreed upon. The book encompasses 360° projects with fixed and predetermined narratives in which viewing and participation is restricted to a single point.

MacQuarrie and Steed (2017) define CVR to include a growing range of concepts [27], Nielsen (2016) [28] and Kjær [29] define it broadly as 360° video or computer-generated imagery that is experienced through an HMD.

2.3.1 Guiding attention in Virtual Reality

When designing a CVR experience, the designers need to think about how the user's attention to the intended experience or narrative is being presented. Compared to traditional media where the user is sitting stationary and the media is presented in front of the user, CVR is introducing a 360° field of regard, giving user the possibility of freely moving attention possibly missing important aspects of the experience [30].

In media, cues to guide the user/participants can be categorized as diegetic and non-diegetic. Diegetic cues are elements that inform or guide the user, which are tied to the virtual world. A non-diegetic cue can be tied to the experience but not the virtual world.

Rothe et al. (2019) [30] mentions advantages, disadvantages and suitable contexts for each type. Diegetic cues present high presence and enjoyment, yet are not applicable in all cases. They are suitable for visual experiences and story. Non-diegetic cues are easily usable and noticeable, but can be disruptive to the experience. They are suitable for important information that needs to be relayed to the user.

Nielsen (2016) [28] proposes a taxonomy for the use of diegetic cues. Explicit diegetic cues use events in the environment, guiding the users to focus on the intended object or area. Explicit non-diegetic cues guide users for reasons that do not pertain to the virtual world. Implicit diegetic cues are where the in-game environment such as objects or characters limit the user's path. Lastly, Implicit non-diegetic cues where the user is being forced to focus the attention at a specific point etc by taking control over the viewpoint controlling where the user should look.

	Diegetic	Non Diegetic
Explicit:	A sign within the game world telling the user where to go	Out of bounds UI warning text on the screen
Implicit:	A path in a game that guides the user	Taking control of the users camera ie. cutscenes

Table 1: Cue taxonomy examples.

Rothe et al. (2019) [30] suggest the following diegetic and non-diegetic cues, along with their pro and cons, to obtain and keep the user’s attention:

- **Visual:** Easily integrated, but not always visible depending on the user’s view
- **Auditive:** Works for off-screen, but can be difficult for the user to distinguish between diegetic and non-diegetic sounds
- **Haptic:** Novel experience, but difficult to realize and needs additional devices

2.4 Immersive Virtual Reality

The project cannot be defined as a CVR experience since it will feature 6-dof, interactions and user-agency. The project is more akin to an Immersive Virtual Reality (IVR) experience, featuring CVR conventions. Systematic reviews of IVR in education and skills training are consistently described as combining a HMD’s user motion tracking and interactive 3D content, putting emphasis on the connection between real-time interaction and presence as the core characteristics of immersive virtual reality experiences [31, 32, 33]. Although the project draws on CVR conventions, particularly in its use of cinematic techniques and attention-guiding strategies in a 360° field of regard, it will primarily be characterized as an immersive virtual reality experience informed by CVR. In the remainder of this report, the term IVR will therefore be used to describe the implemented experience, while CVR will be reserved for discussing related work and concepts originating in 360° cinematic practices.

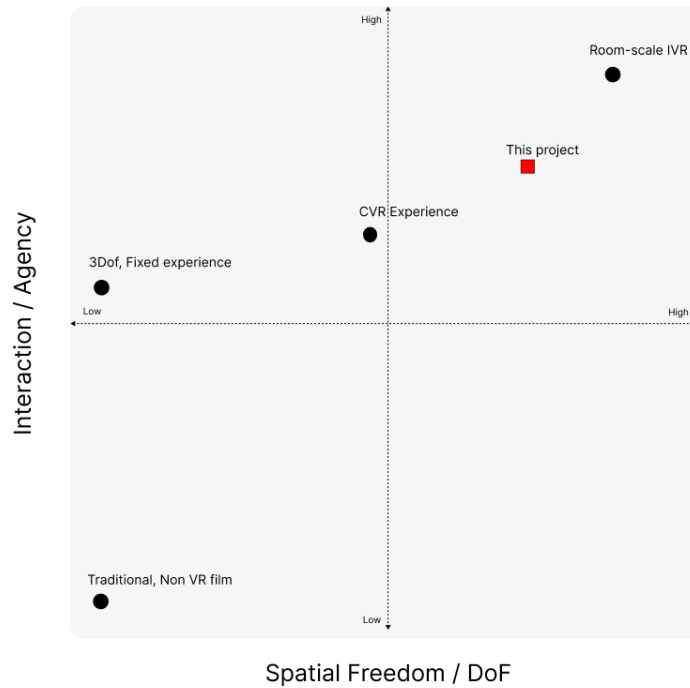


Figure 2: Diagram showcasing a conceptual positional estimation of various VR experiences along the dimensions of spatial freedom and interaction/agency. The estimations are based on characteristics described in the literature, rather than on quantitative measurements.

2.5 Limitations of Virtual Reality

When creating an experience to extend the narrative from one media to VR it is important to recognize and understand the limitations in narrative storytelling and cyber-related sickness that are fostered by VR.

2.5.1 Narrative and Design Limitations

Maintaining authorial control while designing CVR, experiences presents a fundamental challenge. Creators must balance their narrative vision with user's desire for interactive freedom [34]. This section will examine existing literature that discuss some of the limitations that lead to a loss of authorial control in VR.

Arcagni and D'Aloia (2021)[35], argues that with the transformation of going from a rectangular screen, from traditional cinema, to a wider field of view used by HMD's, cinematic techniques seem to only partially be replicable. For instance, the "fixation points" or "point of interest" which are normally centered on screen in traditional cinema may be located outside the temporary peripheral area in VR. This can possibly lead to a loss of information for users, ultimately impacting the way a story attracts, predicts, and directs their attention, and potentially risking users looking "off-narrative" and missing important cues[35].

This issue reflects what Haqshenas (2024)[36] identifies as CVR's fundamental narrative paradox. The tension between user autonomy and directorial intent. With traditional cinema, framing, editing and camera perspective gave the director a strong authorial control over the user's gaze. With VR, the user is positioned in an omnidirectional space where they are free to choose their own field of view. Haqshenas (2024) argues that this freedom means that crucial narrative cues

may be overlooked, as each user's gaze path differs in VR, making it difficult for directors to reliably guide attention[36].

Barreda-Ángeles et al. (2021)[37], examined immersive VR storytelling, mainly through 360° video. They saw that a central limitation is that the immersive experience can impair focused attention, recognition, and recall of narrative information. While it increased presence and emotional engagement, the increase in sensory load and freedom to explore, led the users to get distracted from the narrative thread, missing key cues or intended elements in the storytelling path[37].

Arcagni and D'Aloia (2021)[35], Haqshenas (2024)[36], and Barreda-Ángeles et al. (2020)[37] all saw that increased and unrestricted immersion could lead to a higher loss of authorial control. With more immersion, a higher unpredictability in the users attention results in misalignment with the intended narrative cues.

2.5.2 Cybersickness

Narrative and design limitations are only one facet of the constraints that shape VR experiences. One of the most widely reported physiological constraints in VR is cybersickness, which can severely disrupt or even prevent sustained engagement with an otherwise well-designed narrative experience. The following section will examine cybersickness, its causes, and design factors that can help mitigate its impact on the immersive experience.

The phenomenon of cybersickness can be experienced by VR-users, disrupting the experience. Symptoms can include nausea, disorientation, headaches, sweating and eye strain. Cybersickness has been prevalent since the early days of VR and in contrast to motion sickness or simulation sickness which share similar symptoms, cybersickness happens exclusively by visuals. [38].

2.5.2.1 Theories of cybersickness

The three leading theories of the causes of cybersickness are as follows:

Poison theory explains causes as survival mechanisms, where the body reacts to the sensory experiences as a sort of hallucination consistent with ingesting poisonous food. Where this theory fails is the limited evidence and the lack of explanations for the broader spread of symptoms commonly found in user responses [38].

Postural theory pertains to the idea that humans need or want to maintain postural stability, which in the context of VR and cybersickness suggest that quick visual changes that are not related to normal body motion can create a conflict in normal postural control strategies [38].

Sensory conflict theory is the most popular and long lasting theory for cybersickness. It occurs when both visual and vestibular senses conflict and result in cybersickness. This could happen, if the vestibular system signals that it is stationary while the visuals system signals to the body that it is moving [38].

Common for all theories is they lack the predictive power to actually provide information on how severe cybersickness symptoms might be. Furthermore, all theories fail discern why some people experience cybersickness and others do not [38].

2.5.2.2 Circumventing cybersickness

While the cause of cybersickness is not completely understood, many have successfully identified key areas in which some factors are known to impact individuals more than others, therefore limiting these factors can help create a more pleasant experience for the user. Some factors are described by Davis et al. (2014) [38] as Individual factors, device factors and task factors.

Individual Factors	Device Factors	Task Factors
Age	Lag	Control
Gender	Flicker	Duration
Illness	Calibration	
Posture	Ergonomics	

Table 2: Various cybersickness factors and their underlying causes [38].

The individual factors describe the personal characteristics of a person, like age, gender, illness and posture (see table 2). Here children aged 2-12 are the most sensitive to cybersickness, but this effect decreases rapidly with age, where older people are less susceptible to symptoms. Posture is in regards to the postural instability theory. For example, sitting can have a positive effect on diminishing cybersickness as it is a safer posture than standing for users, and puts less demand on postural control [38].

Device factors refer to variables in the control of the technology suppliers, such as lag, flicker, calibration, and ergonomics. Lag refers to the delay between a user moving their hand and when the hand moves in-game. A significant delay in this interaction can lead to cybersickness [38].

In the VR experience, two key task factors are control and duration. Control refers to how much authority the user has over a given task. When users feel in command, they are less prone to cybersickness because they can more accurately anticipate future movements within the environment. This phenomenon mirrors how drivers experience less car sickness compared to passengers. The second factor, duration, refers to the length of time a user spends in virtual reality. Prolonged exposure tends to heighten cybersickness symptoms, requiring extended adaptation periods [38].

Cybersickness is a complex issue, as the unique nature of virtual environment technology poses challenges in completely eliminating its causes. While the exact reasons for cybersickness are still under debate, prominent theories like sensory conflict, postural instability, and individual and device-related factors etc. are known to impact its severity. By controlling and minimizing these factors where necessary, it is possible to make the user's experience more pleasant, allowing designers to create more engaging and intricate virtual reality environments, thereby improving user immersion.

2.6 Perception in Virtual Reality

As the limitations of Virtual Reality is a relevant and constantly investigative area of research, it is vital to get an understanding of human perception within virtual environments. How our perception is modified or altered in virtual reality is still largely an unanswered question, but could help overcome many of the aforementioned limitations, as more research is done [39].

2.6.1 Perception

Perception is the primary cognitive contact with the world around ourselves [40]. It is a multitude of complex processes always happening "behind the scenes", many of which are not available to ones awareness [41, p. 5]. The process of perception (see figure 3) is described by E. Bruce Goldstein, calling it a series of steps, beginning with the environmental stimulus culminating in the behavioral responses of perceiving, recognizing, and acting [41, p. 5]. The process is divided into four main categories: Stimulus, Electricity, Experience and Action, and Knowledge.

2.6.1.1 Stimulus

Stimulus, the first process of the perceptual processes, is made up of three subcategories (figure 3). **Environmental Stimulus** refers to all of the things in the environment that we can

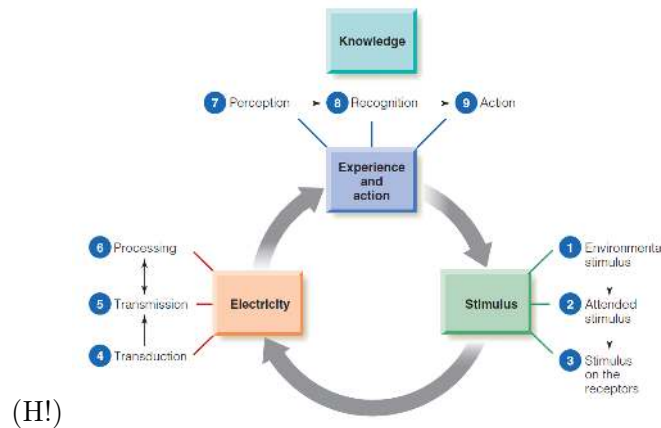


Figure 3: Perceptual Process [41, p. 6]

potentially perceive. Where as the **attended stimulus**, is when we selectively choose to focus on a particular object or aspect, which then becomes the attended stimulus. The **stimulus of the receptors** is how light or other energy is reflected from the attended stimulus and is then transformed into an image or pattern on the sensory receptors [41, p. 5-7].

2.6.1.2 Electricity

Electricity, the second process of the perceptual processes, is also made up of three subcategories (see figure 3). **Transduction** is the transformation of environmental energy into electrical energy. Referring to the visual receptors in the retina converting light energy from an image into electrical signals. **Transmission** is then how the electrical signals are transported through a complex interconnected network to the brain. This process is crucial as the signals are needed in the brain for there to be any perception. **Processing** involve excitation, inhibitions, and interactions between the neurons as the electrical signals are traveling through neural processing [41, p. 7-8].

2.6.1.3 Experience and Action

Experience and Action, the third process of the perceptual processes, is where electrical signals are converted into conscious awareness and interactions with the environment. This is also made up of three subcategories (see figure 3). **Perception** is the conscious sensory experience where the electrical signals representing whatever object perceived is transformed by the brain into the experience of actually seeing the object. **Recognition** involves placing objects into a category that gives it meaning. Here it is important to distinguish it from perception, as some individuals can perceive parts of an object but not recognize the whole. **Action** is where the motor activities comes into play. Such as moving the head, eyes or locomoting through the environment [41, p. 8-9].

2.6.1.4 Knowledge

Knowledge is any information the perceiver brings to a situation. It can influence the perceptual process at multiple points, as it is placed above the other boxes in the diagram. It can include long-term learning or recently acquired information [41, p. 9-10].

The cyclical nature of the process seen figure 3 means that actions change the environmental stimulus and the attended stimulus, initiating new cycles of perception and recognition [41, p. 9].

2.6.2 Fidelity and its Impact on Perception in Virtual Reality

Fidelity within virtual reality describes how closely a replication resembles an original or reference, or generally, to what degree of accuracy with which the original is reproduced. Virtual reality simulations all recreate some reference, which could be a real-life situation, a training scenario, a fictional world, or the designers imagination [42].

Fidelity is often inaccurately used interchangeably with realism. Fidelity is a broader concept that includes any reference interaction, even those impossible in reality. Where as realism, a specific form of fidelity, refers to how closely a simulation resembles reality [42].

It is argued by Paweł and Marek (2016)[43], that the graphics fidelity is not the most important aspect of immersive technologies. They argue that the believability of perception comes from perceptual affordances and not from the sheer fidelity of pictures or sounds. This aligns with the Interaction Fidelity Model [42] that states higher fidelity is objective and not necessarily better.

Furthermore, they also argue that a higher perceptual fidelity, is achievable through the mechanisms in human perception compensating for display deficiencies, by enabling phenomena such as illusions, biases, or sensory substitution [42]. Perceptual fidelity describes the degree of exactness the user's perception of the physical stimuli created resembles how the user would perceive the reference interaction.

Another aspect that highlights how different perceptual fidelities can adjust the experience is looking at cross-modal perceptions. The paper by Malpica et al. (2020) [39] concludes from their findings that the addition of auditory stimuli could compensate for lowering the visual resolution. With that said the study tested this by using simple sounds and interactions for material identification. This limits the generalization of the conclusions, but still highlights the fact that the visual fidelity, as mentioned by other papers [43, 42], are not always the only or best solution for creating immersion and presence in virtual reality. Furthermore, it gives a picture into the cross-modal balance that needs to find place in the reality the designer is trying to create.

2.6.3 Multi-modality in Virtual Reality

With the goal of VR being to create a realistic and unified sensory experience for the user, understanding multi-modal interactions is crucial as it facilitates perception by integrating various sensory inputs, which affect how stimuli are registered, processed, and ultimately interpreted [43].

2.6.3.1 Sensory modalities

When designing a VR experience, and trying to create a high perceptual fidelity, questioning which information should be conveyed via which modality is crucial. There are five criteria differentiating the sensory modalities: **(1)** Their receptive organs, **(2)** characteristic stimuli to which they respond, **(3)** nerves they innervate, **(4)** area of the brain they activate, and **(5)** sensations they convey [44, 45, 46]. Nine sensory modalities can be deduced from these criteria. Given the current technology only four modalities are currently viable incorporating into a system design. These include: vision, audition, as well as tactile and kinesthetic [44].

Sensory modality	Description
Visual Modality	Effective in conveying spatial information and presenting verbal-textual information. The visual presentation of information can be in the form of graphics, text, or animation. The use of basic Gestalt Principles can be used to reduce attentional demand in multimodal interaction.
Auditory Modality	Effective at conveying instructions and other relevant information via speech. It can also serve as a source of spatial localization to communicate direction, location and movement. Auditory warnings like alarms are better than a visual counterpart as they more efficiently draw attention to critical information.
Haptic Modality	Effective when a task is temporal in nature, requires alarming feature of attention, and involves hand-eye coordination. Tactile cues can convey information about location, texture, softness and surface viscosity. Kines- thesia is an awareness of the movements and relative position of body parts. It can provide force feedback and convey gestures.

Table 3: Description of the sensory modalities[44]

Multi-modality in VR shows that experiences are shaped by how visual, auditory and haptic cues are combined rather than a single dominant modality in isolation. While vision often is the most dominant modality, carrying the most spatial and narrative information, prior work has shown that auditory cues can both complement and, in some cases, compensate for reduced visual fidelity [39, 43]. The next section therefore turns to audio in VR, focusing on how spatialized sound can strengthen presence and support the narrative goals of the experience.

2.7 Audio in VR

Humans continuously perceive sound, even in situations where there is "no sound", it is the sound of silence that is always present. When an event is observed, an immediate expectation of how it should sound typically arises. In combination, visual and auditory input form a complete experience of what is taking place. Hearing an occurrence without seeing it still allows an approximate idea of what happened and the direction in which it originated. In contrast, seeing an event without any corresponding sound often appears incomplete or inauthentic.

This close relationship between seeing and hearing is well documented in film theory. In "Technology and aesthetics of film sound" [47], Belton (1985) argues that, even though sound often gets a secondary status, it remains directly related to the image in film. "*The perception of sound is necessarily bound up with perception of the image; the two are apprehended together, though sound is often perceived through or in terms of the image and, as a result, acquires a "secondary" status.*"[47]. Belton's reflections on film sound are equally relevant in VR, but the implementation of a navigable 3D space introduces an additional layer of complexity. The user's listening position is now mobile and omnidirectional. Sound must therefore originate from an appropriate spatial direction, with rendering that updates consistently with head and body movement.

When designing for IVR, place illusion(PI) and Plausability illusion (Psi) (see section 2.2.1), can also be applied to the auditory modality to support a sense of "being there", even when it is known that the environment is virtual. Audio in IVR is a broad field, so the following sections focus specifically on aspects that are most relevant to the experience developed in this project.

2.7.1 Auditory immersion

When designing an experience for IVR one of the important factors is to accomplish a spatial sound environment that projects sound in 3D space giving the user the impression of real world sound. In the oxford handbook of interactive sound [48], Nordahl (2014) introduces two general ways of rendering spatial sound in IVR:

Sound Field-related Delivery: A method where the use of speakers is set up with multi channel systems that deliver the spatial sound picture in a natural manner, without the need for wearing hardware. It is however time demanding, both in setup and calibration. Furthermore this method is dependent on room acoustics and proper speaker placement [48].

Head related Audio Rendering: A method where the use of headphones and a precise control of the binaural cues creates the feeling of spatialized audio from only two channels. This method often uses individualized HRTF's (head related transfer functions), which is a mathematical model that mimics the human body's physical attributes that filter the sound before hitting the ear drums. It encodes interaural time differences, (ITD) interaural intensity difference and spectral cues(pinna). [49] Due to the impracticality of individualized HRTF's, generalized models are often used[48] and will also be for this project. The table below shows the pros and cons of sound field-related delivery and head related audio rendering 4.

Auditory Display Types	Pros and Cons
Headphones	+ High level of channel separation
	+ Isolate users from external sounds
	+ Multiple users can hear 3D sound (provided they are tracked)
	- Inside the head localization
External speakers	- Uncomfortable to wear for extended periods of time
	+ User does not need to wear any additional devices
	- 3D sound generation more difficult
	- Need to worry about crosstalk

Table 4: Pros and cons of Headphones (Head related audio rendering) and External speakers (Sound field related delivery method) [50]

2.7.2 Interaural Differences

Interaural differences are the psychical attributes of the sound we hear which are bound to different concepts of sound theory. The interaural Time Difference (ITD) is how we hear sounds differently on the left and right ear depending on how the listeners head is oriented due to latency in audio delivery to the ears. The angle from the sound source to the ears is referred to the azimuth. Interaural Intensity difference (IID) is the concept that sound is usually lower on the ear turning away from the sound source, as the head creates an acoustic shadow that attenuates the sound [49]. These concepts and more, are illustrated in figure 4.

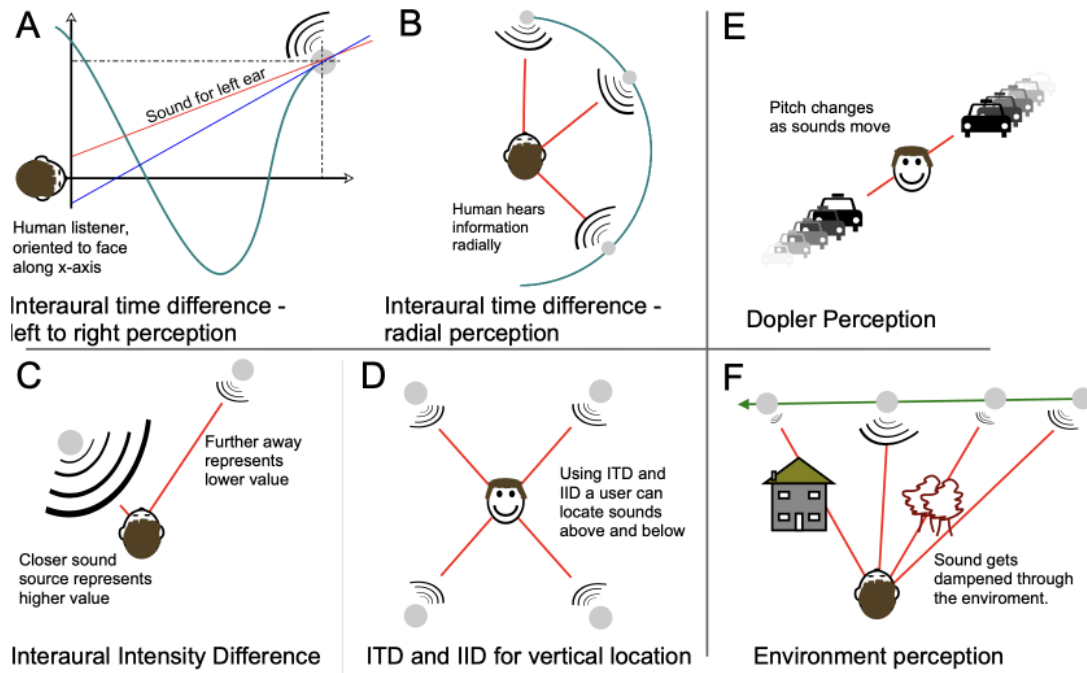


Figure 4: A and B show Interaural Time Difference (ITD) to provide left right and radial information, C demonstrates the Interaural Intensity Difference (IID), D shows that through ITD and IID vertical positions may be detected, while E shows that location may be found through Doppler effects and F through the environment[51].

2.7.3 Spectral cues

The spectral cues refer to cues captured in HRTF's at different angles. It mimics the shape of the outer ear, called the pinna, to filter sound frequencies depending on the location of the sound source. This results in a frequency's decibel fluctuations relative to the vertical and horizontal position of the source. [49]

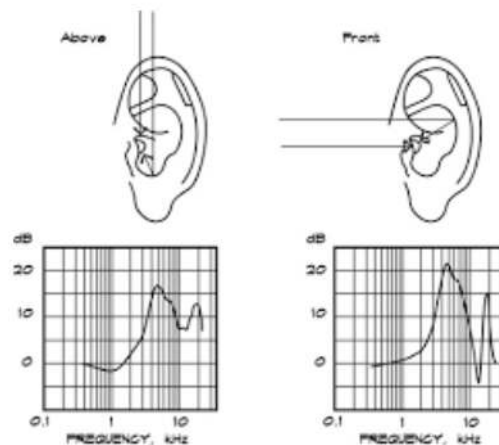


Figure 5: Frequency fluctuations depending on the direction of the sound source [49]

2.7.4 Auditory place illusion (Pi)

Place illusion (PI) refers to the individual's feeling of "being there" in the virtual environment, even though the user is aware that they are not (see section 2.2.1). When regarding sound, different factors have an impact of how the users feel the presence. [48] and [52] talks about four factors that are relevant to influence presence. Spatial properties being the first such as Binaural simulation (HRTF's) and Ambisonics (full sphere surround sound), that in research showed significantly stronger feelings of presence compared to stereo sound. Secondly, they mention the significance of background noise as humans cannot "turn off " their ears. Having a consistency in background audio such as wind, rain, traffic, noise, the sound of our own footsteps etc. are part of the auditory backdrop that help to increase presence. The third factor is called quality and contents, with which the sound pressure is believed to have an impact on presence as they can induce bodily vibrations that give the feeling of sound pressure. The fourth and last factor is consistency across modalities where the audiovisual modalities increase presence. Furthermore, it is mentioned that a lack thereof can influence the auditory plausibility of illusion as well. [48]

2.7.5 Auditory Plausibility illusion (Psi)

In order to make a clear distinction between PI and PSI, Slater describes Place Illusion as how the world is perceived, while plausibility illusion is about, what is perceived. As he writes "*Psi is the illusion that what is apparently happening is really happening (even though you know for sure that it is not)*" [10] In relation to audio this would be the sounds and systems built up around interactions to make them seem plausible and fulfill the users expectations of events. Rolf Nordahl argues that Psi is believed to be dependent on having at least three criterias fulfilled in order to have plausible events. "*The actions performed by the user have the entailed correlated reactions within the environment; the environments should respond directly to the user even if the user remains passive; and the environment and events should conform to the user's expectations.*" [48]

Diegetic/ non-diegetic sound

Diegetic sounds are defined as sounds that exists within the world from the character/users perspective. It is sounds that are part of the perceived world and is split up in two categories:

- **External diegetic sound:** sounds that have a clear physical source in the scene such as other characters or visible objects that create them.
- **Internal diegetic sound:** Sound representing the characters inner world such as thoughts, memories and so on. Sounds that exists in the world but on a character's subjective level.

Non diegetic sounds are the sounds that exists outside of the world. The characters in the world cannot hear them. It is there to create an emotional/empathetic feeling for the user/users and also has a temporal significance since music and narration can span across multiple scenes and events giving a coherent sense of time and continuity [53].

2.8 SOTA

The previous sections have outlined the central theoretical perspectives on VR, including presence and immersion, environmental storytelling, lighting, perception, multi-modality and audio in IVR. Together, they describe how narrative control, user agency and sensory fidelity must be carefully balanced in order to avoid issues such as the narrative paradox, loss of authorial control and cybersickness. With this "conceptual framework" for the design and implementation of the project, it still remains necessary to examine how these challenges are addressed in existing works.

This section will therefore explore some selected state of the art examples that combine cinematic and interactive principles in different ways.

2.8.1 Lavrynthos and the use of Circulation

Lavrynthos is a walk-in narrative game in VR that premiered at the 2021 Venice International Film festival, and received acclaim for its innovative use of natural walking in impossible spaces [54]. By using circulation as a principle in both its narrative and environment, it creates an immersive experience in which the user feels free to explore, while the creator keeps control of the story [54]. Circulation refers to "movement through a designed spatial environment", which in the context of VR means that movement along a path within the virtual environment directly drives narrative progression [54]. To fully understand this, Overdijk (2023) relates circulation in VR to how it has been used in real-world environments. "The visitor is the camera" and "The spatial arrangement of the part is the montage" as Disney designer, John Hench famously put it [54, 55]. In theme parks such as Disney World, circulation is meticulously designed to guide visitors through a controlled sequence of scenes. Circulation should therefore not be understood as just a path, but as the entirety of elements that program movement, connect spaces in a sequence and direct the gaze. This design principle directs the visitor's attention along a "spatial montage" programming their movement through space as a form of narrative progression. In some cases giving the visitor the illusion of choice, can help make the experience more individual and make it seem like it was the visitor who was in control of their own experience [54, 55].

Lavrynthos adopts these architectural principles and applies them to a dynamic virtual environment to resolve the 'narrative paradox' (see section 2.5.1). It should be noted that the games circulation space is actually unicursal, meaning that throughout most of the story the user walks in only one direction [54]. Nevertheless, the virtual environment in the game still feels vast and complex, and by creating environmental cues, like debris and rocks in certain places, the game gently "nudges" the user in the intended direction. This feeling of walking through a vast and complex world is accomplished through the use of impossible spaces, where the circulation space dynamically changes as the user walks, opening up new worlds, in the direction of their movement. As the user turns a corner a new world will appear replacing the previous world seamlessly.

The concepts used in Lavrynthos offer potential solutions to the narrative paradox. For instance, the user has the perception of agency and exploration possibilities, while the underlying experience remains carefully orchestrated by the designers [54].

2.8.2 Wolves In the wall focus on deep interaction

In contrast to the exploratory model of Lavrynthos, Fable studio's "Wolves In the Wall" offers an alternative approach to the narrative paradox. The experience constrains the user to a fixed space, and instead puts an emphasis on interaction within this fixed area by having interactable objects within your reach. As seen in the figure 6, the girl Lucy, walks over to the user, handing them a spatula. The user can then use this spatula see 7 and interact with it and the world around them.

In Wolves in the Wall, the inherent inability for the user to walk away, already reduces this challenge of the "narrative paradox". By constraining the user to the immediate scene, the creators can direct the users focus and gaze, more aligned to traditional filmmaking. But this does not remove user agency, it re-frames it. The creators note their methodology is providing narrative "twigs" rather than "branches" [56, 57], which can offer small, meaningful choices that effect the immediate moment, but does not put the user out of the main story stem. Agency for them is not expressed through the ability of navigating through the world, but rather through intimate interactions with objects and most importantly the main character.



Figure 6: Lucy handing user spatula



Figure 7: Hand interaction example

Without the use of circulation, Fable studio still manages to adapt another piece of media into an immersive VR experience while keeping the narrative paradox limited. By placing the user into this world as the main character's imaginary friend, Fable studio creates a sense of presence and emotional connection to the story.

2.8.3 Environmental storytelling in Elden Ring

Environmental storytelling is used to great effect by the Japanese game studio FromSoftware [58]. One of their newest games, Elden Ring [59], uses the method extensively throughout to subtly tell the user what is happening as they progress. The game has environmental elements that tell the events of the world before the user entered, and elements that appear as a consequence of the users actions.

The area of Caelid (see figure 8), tells the story of a battle that, chronologically, happened before the user entered the game world. The area is designed in such a way that the user should derive some sort of story or context from what they experience and observe, before the finer details are revealed about what has happened in the area.

The area later addresses the limitations of pure environmental storytelling, by showing the user a cut-scene that explains the events and state of the area. This order of storytelling allows the user to first create their own story by observing the implicit meanings, and later through explicit means, find answers to questions they might have about the details of what happened. This makes use of white space storytelling 2.2.3, since the user themselves have to fill in the story gap the world leaves behind. Additionally, items in the area can be categorized as indexes 2.2.3 since the weapons and armour left behind in the world are an indication of an event that took place; a war or battle.



Figure 8: Caelid in Elden Ring

A different area within the game changes scenery as the user progresses. It shows the user that there are consequences to their actions. The city of Leyndell (see figure 9), within the game is located under the Erdtree, which the user burns towards the end of the game. As a consequence

of this, when the user returns after this event, the area changes to be completely covered in ash as seen in figure 10.



Figure 9: Leyndell



Figure 10: Leyndell, Capital of ash

2.8.4 Jurassic Park VFX

A simple analysis of the iconic T-Rex breakout scene in Jurassic Park was made to understand how sound and lighting work together to guide the user's attention, build suspense and how these strategies can inform VR design.

In the scene, lighting and sound play a crucial role in creating tension and atmosphere. From a VFX perspective, utilizing rain and shadows to partially conceal the dinosaur, while applying sharp directional light (see figure11) greatly increases the perceived realism. This technique improved the believability of the dinosaur, especially during a time when photorealistic VFX was difficult to achieve. In VR, where the processing power of the headset is limited, utilizing similar strategies are useful: sharp lighting and obscuring the objects with effect like rain or fog, allows for lower quality textures and objects, while still keeping the perceived quality high.



Figure 11: T-Rex, Image still from the Jurassic Park movie

Sound Design is what ties the scene together. Before we even see the T-Rex we hear it. The sound in the scene functions as the primary narrator, providing the user with spatial clues, and information which translate well into the world of VR.

Directional cues and presence: The user first "sense" the T-Rex when the low frequency foot steps appear and the water in the cups starts to ripple. In VR with 6DoF using binaural audio (2.7), this effect could be made, giving the user the ability to gauge the distance, scale and direction of the object. This way of doing auditory modality (2.6.3), can direct the user to look certain directions as sound is omnidirectional (2.7.1), alerting users about off screen events.

Increasing plausibility and immersion: Jurassic park uses different diegetic environmental sounds (2.3.1), like the rain, the T-Rex breathing and the creaking metal. Combining these,

anchors the user in the moment boosting the Place Illusion (PI) (2.7.4). In VR this is critical to actually making the user feel anchored to the story they are a part of.

This Sequence in Jurassic Park demonstrates that a combination of sound and light creates a way for the creator to tell the user where to look without breaking immersion, which can be utilized in VR as well.

2.9 FPS

Throughout this analysis, theory on presence and immersion has been presented. Additionally, media being adapted to VR-experiences have been presented, however, it seems there is a lack of research, regarding whether these adaptations have any impact on the user's understanding and interpretation of the original narrative. Does the adaptation improve upon the user's interpretation and align with their understanding of the narrative, with the sender's original message? Does it contribute to their interpretation? With these questions in mind, the following final problem statement emerged:

Can extending a film's narrative with an interactive VR experience more effectively align an individual's implicit understanding of the narrative, with the sender's intended message, compared to linear media?

3 General Requirements

3.1 Functional:

- The user must be able to move freely within the virtual environment.
- The IVR must:
 - be developed for an HMD.
 - expand upon the source material (film) narratively.
 - expand upon the source material (film) visually.
 - utilize methods that limit the experience of cybersickness on the user.
 - implement system immersion techniques.
 - implement narrative immersion techniques.
 - implement challenge based immersion techniques.
 - give the user a sense of presence.
 - guide the user's attention when navigating the environment.
 - contain progressive goals throughout the experience.

3.2 Non-Functional

The IVR must be:

- Developed for a Meta Quest 3 or better
- Developed using Unity 6 XRI Toolkit
- Able to run natively on the Meta Quest 3 using an APK file

The user must be:

- Able to move using continuous locomotion
- Able to use 6 degrees of freedom within the virtual environment
- Able to use the left controller for movement
- Able to use the right controller for rotation

The user should embody the protagonist from the source material. The IVR should use environmental storytelling to narratively expand upon the source material. The IVR must reference:

- The colorpalette from the source material
- The lighting techniques from the source material

- The location and objects from the source material

The IVR must use lighting, sound, architecture and color to guide the user's attention when navigating the environment. The IVR must contain:

- Specific interactions to supplement the progressive goals
- Clear object affordances
- Clear objectives

3.3 Cybersickness requirements

3.4 Functional:

The IVR must utilize methods that limit the experience of cybersickness on the user.

3.5 Non-Functional

- Must implement graphics that minimize flickering
- The user is the only one that controls the movement of the avatar
- The IVR must implement system immersion techniques
- The visuals of the experience must completely occupy the user's visual modality
- The audio of the experience must completely occupy the user's auditory modality
- The IVR must:
 - implement narrative immersion techniques
 - implement challenge based immersion techniques
 - give the user a sense of presence
 - implement Visual feedback
 - implement Auditory feedback
 - implement Haptic feedback

4 Design

The following section will describe the choices that were made during the design process of creating the experience, called TACET VR. Additionally, relevant implementation principles and practices will be described that were central to the development.

4.1 Design choices

4.1.1 Moodboard

One of the first parts of the design process was to develop a moodboard ¹². The moodboard served as a way to gain a common understanding about the visual expression of the experience between group members, forming an agreement on how the overall experience should look and feel.

The moodboard was then used to explain to stakeholders, as well as supervisors, the concept of the experience and served as a starting point for discussions.

4.1.2 Guiding document from TACET writer and director

A document was provided by the film director with initial suggestions for events and occurrences that the VR experience should contain as an extension of the film. The document includes eight sequences that represent different themes in the film the director wished to convey with the experience.

Each of these events were discussed by the group in terms of how they could be implemented into a game engine, how much time it would take to develop, and which events should be prioritized. Additionally, there were group discussions where idea generation and the interpretation of events were altered.

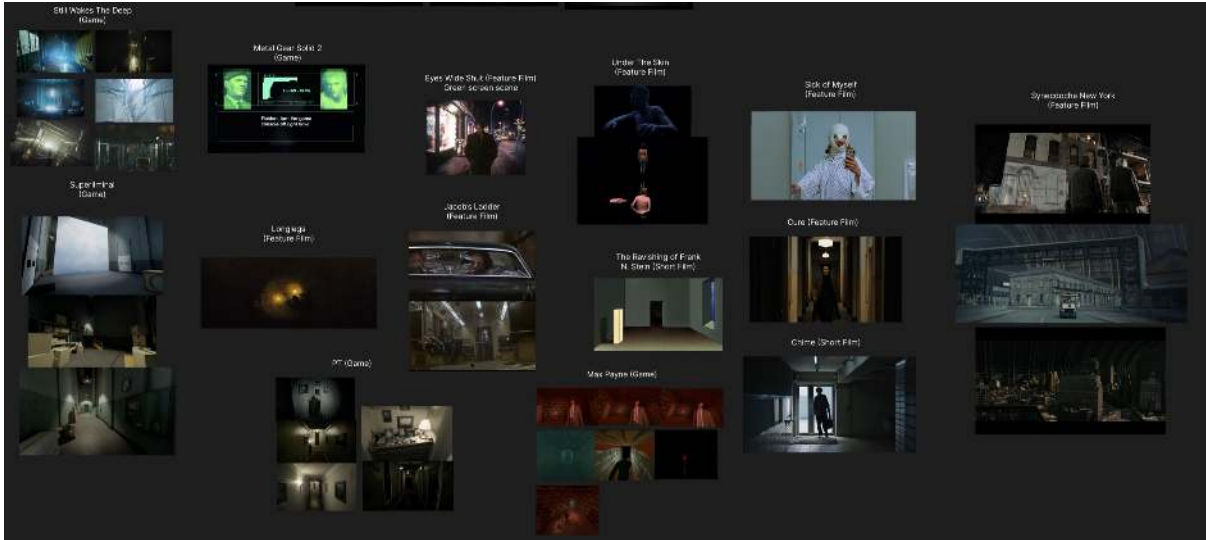


Figure 12: Moodboard

4.1.3 Storyboard

A storyboard was developed in the design process which was iterated upon throughout development, which included meetings with the director of the film. It depicts the experience as a series of sequences and scenes that the player will be taken through. Most sequences require simple interactions from the user, while other events are time based and happen automatically.

The first part of the storyboard can be seen in figure 13 :

- The first paper depicts the user watching the film, then getting up to discover the car behind them.
- Second depicts the user seeing blood on the car, and the transition to being surrounded by hands reaching for them.
- Third depicts a single hand among the others giving a VHS tape to the player and then the hands disappearing to reveal a TV standing by itself in the room.
- Fourth depicts the snow sequence beginning after placing the VHS in the TV. By the bed is a picture frame that cracks when the player takes a closer look at it.

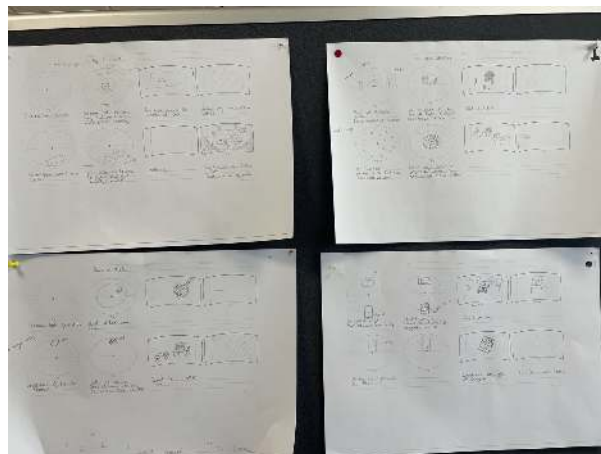


Figure 13: Storyboard pt. 1

The next parts of the storyboard depicts:

- The portal door opening behind the player as they pickup the designated object.

- The gun appearing, and the player shooting the man in front of them.
- The final scene, the player being the warning architecture surrounding the player.

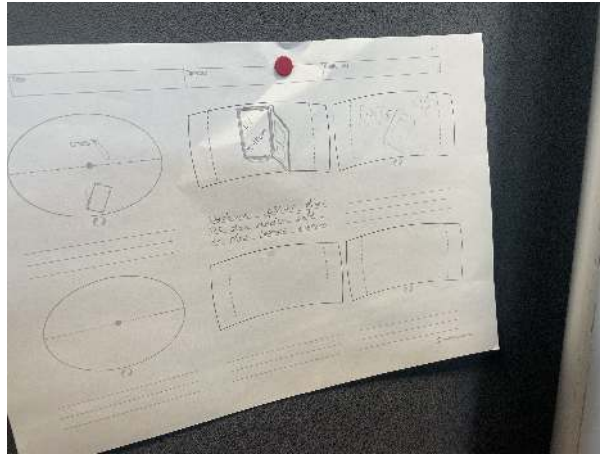


Figure 14: Storyboard pt. 2 - Portal

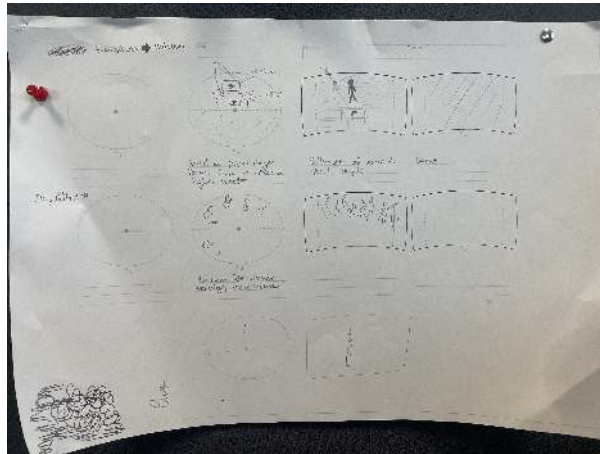


Figure 15: Storyboard pt. 3 - End and warning architecture

4.1.4 Guiding the user

In regards to guiding the user, the experience uses purely diegetic visual and auditive cues. As mentioned in the analysis 2.3.1 diegetic cues present the highest presence and are suitable for visual experiences. These are used, within this project, in the form of visual, auditive and haptics. Visually, the user is guided purely through the environment. The experience is designed in such a way that most of the time, the environment only contains objects and points of interest that the user should focus on.

The auditive cues are always tied to an object or event that exists in the virtual world, in order for the user to connect visual and auditive cues, keeping a level of presence and immersion. Haptic feedback is used diegetically to indicate if and when the user picks up or grabs an object. Drawing on the analysis of the game Lavrynthos (see section 2.8), we were inspired by the architectural philosophy of circulation. Though it is important to note that Lavrynthos used "impossible spaces" alongside it, to allow player to physically walk, while TACET VR adapted the principle for designing the virtual spaces. This was to minimize/remove the narrative paradox, where players freedom conflicts with the intended linear story. We utilized spatial sequencing to create an environment where the player could freely explore the immediate area, while keeping a fundamentally unicursal narrative path. This means, while the player has freedom to explore the world, the experience funnels the player into the intended narrative path

without the use of artificial barriers. This creates a story where the player feel as though they are causing the story to progress on their own.

The experience is designed around seamless transitions, ensuring that when the user picks something up, or walk to a place in the world, the next "scene" is triggered and the story progresses. This aligns the players journey through the experience with the intended narrative story that the director had in mind.

The experience makes use of the "Pool of light" technique. As mentioned in the analysis 2.2.4, it is useful for highlighting points of interest and is used to guide the user as to where they should focus their attention throughout the experience.

4.1.4.1 Addressing cybersickness

To prevent cybersickness, we focused on creating an experience where the player has the authority, meaning they feel in control of their actions 2.5.2. We focused on not creating any sudden jitter or move the player character at any time. Also, as the experience runs natively on the meta quest, we had to be wary of low fps which could cause latency (see section 2.5.2) or fps lag and stutter. We focused on minimizing the draw calls each frame by simplifying the scene and geometry in it using the "Mesh Combiner" unity asset [60]. All objects that should not move were set to static, textures should be as simple as possible or otherwise utilize the URP Simple shader for materials with no underlying texture maps. Additionally, TACET VR is all contained in one single Unity scene, only switching between 3D-modeled sets arranged as prefabs. These techniques combined helped to keep the game at a steady fps count.

4.1.5 Audio design

When designing the sound for the IVR, our goal was to achieve a strong sense of presence that maintained both place illusion and plausibility illusion. To do that, a soundscape centered around spatial audio was crafted, giving users the impression of being in the environment. All interactable sounds were spatialized and assigned directional sources using HRTF techniques and audio geometry with materials defining reflection, transmission and absorption to create realistic reverberation to each room.

Sounds such as a ventilation background noise, humming from lamps, wind sounds in the snowscene, slimey sounds in the faceroom, and thunder in the endscene were also added to environment to further increase presence.

In order to make sure probability illusion was not broken we focused on making interactable sounds for as many of the interactions as possible so the user would be able to pick up and drop objects and hear the expected sound from the action performed. This was the case for objects in the IVR such as the car handles, the VHS tape, grabbing and dropping chairs, etc. All interactable objects were supported by multiple audio sample variations, preventing repetition and reinforcing a sense of natural randomness within the environment.

4.1.5.1 Spatialized audio as cues

At certain moments in the experience, we needed to redirect the user's attention away from specific areas of the frame in order to introduce new objects without them noticing. Two scenes in the IVR were designed around this principle. The first occurrence of this happens when the user picks up the picture. While their focus is occupied, the door to the next set appears behind them. The second occurrence happens as the picture is placed in the frame. A sound is deliberately played behind the user to draw their attention away from their hands as a gun spawns into their hand.

4.1.5.2 Diegetic and non-diegetic sound design

Most sounds in the game are externally diegetic, adding plausibility to the virtual world. One exception is the heartbeat sound that rises in bpm when pointing the gun at yourself or the man in the end scene, which is internal diegetic. Since we also wanted to create an emotional and temporal connection between sets, we used self composed music as non-diegetic sounds.

The music in the end scene also incorporated a shepherds tone that would give the feeling of suspense by the illusion of a constant rise in pitch, matching the suspense in the decision to shoot the target or yourself.

Below is a figure with citations from Rolf Nordahl mentioned in the analysis section to ensure the three criterias were fulfilled in the IVR 2.7.

Criteria	Event examples in the IVR
The actions performed by the user have the entailed correlated reactions within the environment	Picture Frame pickup, drop, and put down sounds, Chair sounds, Cardoor Handle, Door opens/closes, VHS tape grab and put in player. When walking on slimefloor footsteps changes.
The environment should respond directly to the user even if the user remains passive	-
The environment and events should conform to the user's expectations	Echo in the roms, The matrials on the interactable objets sound like they look. (metal, wood etc)

Table 5

4.1.6 Presence

As written in the analysis section, the Plausability Illusion (Psi) relies on the environment being predictable and reasonable. However, the design of this experience utilize surreal and impossible imagery, like the hands sequence 16, which directly contradicts real world logic. To resolve this conflict, the experience is framed with a strong narrative setting; a nightmare/dreamlike surreal memory. By making the surreal and strange "normal" the environment remains internally coherent and the player has an easier time accepting these strange phenomenons as a plausible occurrences in this dream world. This is the concept of narrative immersion, where the players accepts the rules of the world they are in.



Figure 16: Hand sequence

4.1.7 Environmental storytelling

The arrival of the player in Room Zero represents the player taking the role of the main character, and they must now experience his nightmares and decide his fate. The scene with the TV and snow (see 17) represent the character's nostalgia for a better time in his life. The TV shows a movie of his childhood, representing a child's innocence that contrasts his life now.



(a) Snow Sequence



(b) Tv Sequence

Figure 17: Snow and TV sequences in the VR experience

The face scene along with the last sequence where the user has the option to shoot the man, represents both anger and forgiveness (see 18). It represents the idea of a choice, but one choice is heavily invited.



(a) Face Sequence



(b) End Sequence

Figure 18: Face and End sequences in the VR experience

By doing so, the story and its themes are represented indirectly through the environment. The experience largely utilizes two environmental storytelling practices including:

- White space storytelling 2.2.3 - Neither the short film or VR experience are explicit in their meaning, leaving much up for interpretation by design.
- Put them where they'll be 2.2.3 - To complete the experience, the user must pass through all the environments. Making sure they get the full experience and context of the scenes.

The picture frame and VHS tapes are used as indexes as they indicate the existence of another object, such as the picture and the TV, and thereby provide a goal for the user. 2.2.3

4.2 Implementation

The project uses unity's XR Interaction Toolkit (XRI) [61] which is a high level system developed by Unity [62]. It provides a framework which allows for the simple setup of VR and AR features without the need for programming.

4.2.1 Sequencing system

To keep track of the different sets and occurrences throughout the experience, a sequencing system was developed. This system consists of a Sequence Manager as a singleton, individual sequences, and trigger components. The following code shows how the sequence manager operates when starting a new sequence. It firstly checks if a sequence is already playing, then if not, checks if the name of the string it has received corresponds to the name of a sequence in its array of possible scenes.

```
public SequenceStruct[] sequences;

{...}

public void StartSequence(string sequenceName){
    if (isSequencePlaying){
        Debug.LogWarning("A sequence is already playing. Cannot start a new sequence.");
        return;
    }

    foreach (var seq in sequences){
        if (seq.name == sequenceName){
            currentSequence = seq;
            isSequencePlaying = true;
            seq.sequence.StartSequence();
            TurnOffLastObjects();
        }
    }
    {...}
}
```

Each individual sequence is a child class of an abstract sequence class which is then implemented to fit the needs of the specific set. This allows the sequence manager to keep track of them as the same object type, but still contain custom logic. The following code shows the entirety of the abstract class. It contains two unity events used for audio, a start and end method, and a method for getting its own name.

```
public abstract class Sequence : MonoBehaviour {

    public UnityEvent startEvent, endEvent;

    public virtual void StartSequence()
    {
        startEvent.Invoke();
    }

    public virtual void EndSequence()
    {
        //gameObject.SetActive(false);
    }
}
```

```

        endEvent.Invoke();
        SequenceManager.instance.EndSequence();

        public string GetName(){
            return gameObject.name;
        }
    }
}

```

The last part of the sequence system are the trigger scripts. As each sequence has to be triggered in a different way, custom trigger scripts were made to suit each interaction. For example, the following code snippet is from the script that triggers when a picture-frame is placed on a table.

```

private void OnTriggerStay(Collider other){
    if (other.CompareTag("PictureFrame") && !other.GetComponent
    <XRGrabInteractable>().isSelected && !hasTriggered){
        SnowSequence.EndSequence();
        hasTriggered = true;
        SequenceManager.instance.StartSequence("Faces");
        placeOnTableEvent.Invoke();
    }
}

```

When the conditions are met, the script invokes the startsequence method in the sequence manager. This completes the three parts of the system and allows for flexibility in how a sequence is triggered.

4.2.2 Custom Assets and Animations

Specific assets and animations were needed that were not available online in the specific way the project demanded. These assets were custom made in Blender, the free and open-source 3D creation suite, and were texturized in Substance Painter, an industry standard 3D painting and texturing tool. For some assets 2122, multiple variations were created. Assets created for the project include:



Figure 19: 3D model of Player Hands



Figure 20: 3D model of VHS Tape



Figure 21: 3D model of Cardboard Trees

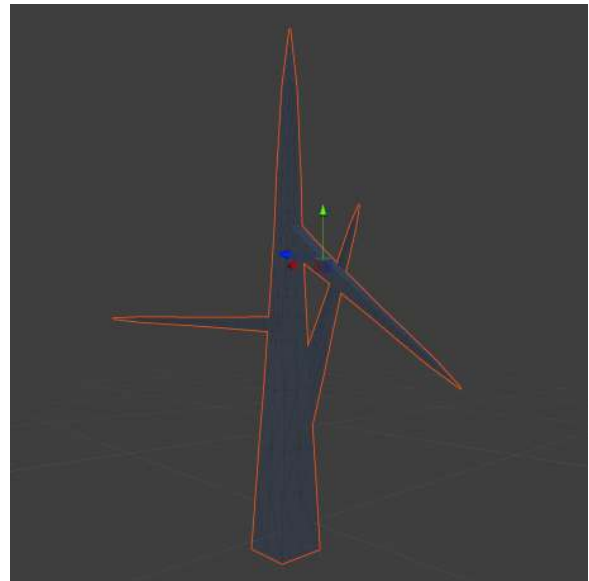


Figure 22: 3D model of Warning Architecture



Figure 23: 3D model of Messy and Dirty Bed



Figure 24: 3D model of the Faces

For the project we implemented both custom rigging and custom animations. In the hand sequence (see figure 16) several animations were created, however, due to time limitations only four animations were finalized. To counteract repetition and make the sequence feel more varied, the animations' timing were offset relative to one another.

In the face sequence (see figure 18a), we used custom facial rigging for the mouth and face. Multiple facial animations were created here as well.

4.2.3 Audio Implementation

When implementing the audio in the IVR, we used a combination of MetaXR Audio SDK and FMOD. The MetaXR audio SDK was responsible for controlling everything spatial related via HRTF and geometries in the game while also giving the surfaces acoustic properties using acoustic ray tracing. On all walls, ceilings and floors an audio geometry component and an audio material component were added, to allow for the baking of attributes to an acoustics map which would then represent all the reverb zones in the game, resulting in realistic room acoustics.



Figure 25: The Meta Spatializer plugin in FMOD controlling HRTF on each spatialized sound giving control over reverb and distance attenuation

FMOD was used as the main sound engine and sound library management system. In the FMOD studio app all events and banks were created to give each sound the playback parameters needed. Multi instrument were often implemented to events in random shuffle mode where there was multiple samples of the same sound, but with subtle differences. Each time the event was called in game it would iterate though the sounds in that event, making sure the same sound would not play twice in a row. This function adds to the Psi due to the randomness it provides. This was used for interactables such as, the picture frame, the chairs, footsteps, the facesounds on the wall and handwoosh sound.

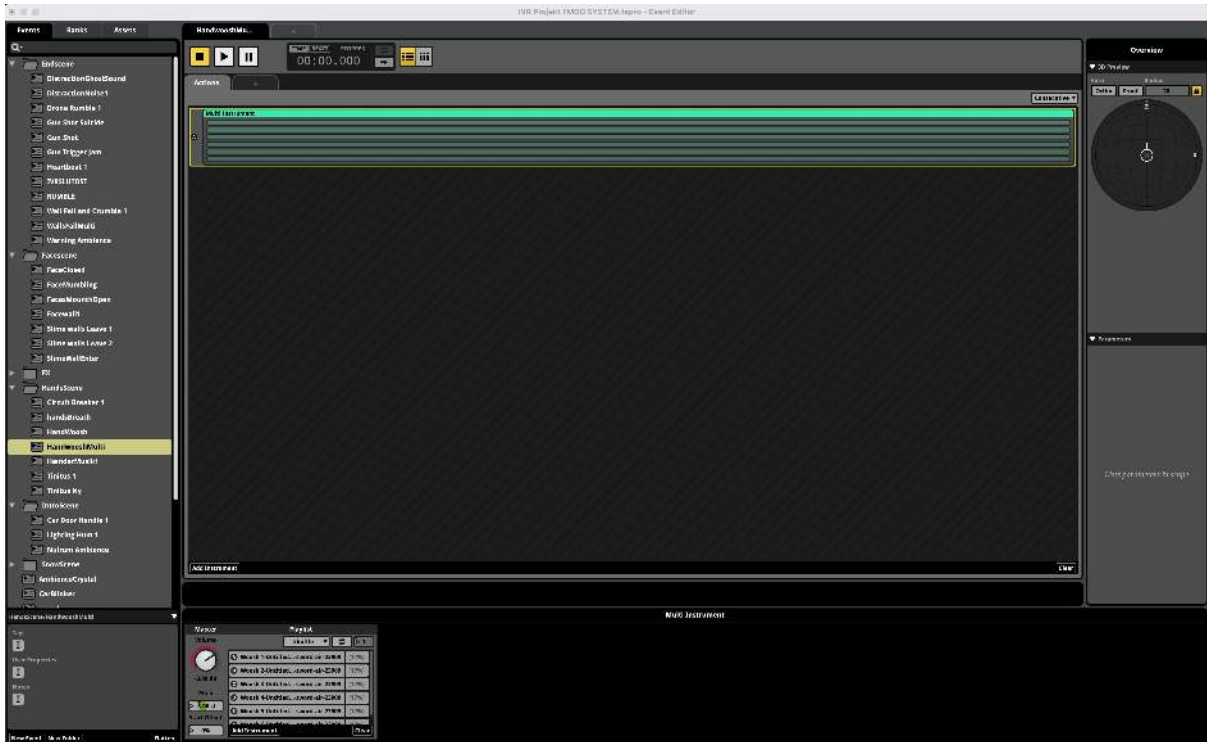


Figure 26: Multiinstrument event in FMOD showing 7 iterations of the handwoosh sound that plays when the hands swing at you in the handsene

5 Usability test

5.1 Test 1: Initial Informal Testing

This initial test came very early in development and had the goal of exploring the core interactable mechanic, symbolically connecting objects together to progress the narrative, was clear, and finding early usability issues, such as, proportional inconsistencies, control systems and unknown errors. The setup and procedure consisted of an explanation of the project and a play-through by participants, which was recorded for documentation referential and documentation purposes.

It resulted in two important changes:

- Triggering the HandSequence with active interaction (grabbing the car door handle, as opposed to looking at it)
- Adding feedback to objects that does not progress the experience.

5.2 Test 2: VRSUQ and SUS

The usability of a system, can often hinder what it is attempting to achieve. While we may have an interesting narrative to convey, if the user is unable to move around without getting frustrated, or is unable to progress because they cannot find a key item, the story is never told.

To assert the usability of the IVR experience, a System Usability Scale (SUS) evaluation, and a Virtual Reality System Usability Questionnaire (VRSUQ) was conducted. The System Usability Scale is a global standard, for general usability testing, providing a tried and tested evaluation of a system, which also provides global standards to compare against [63]. The VRSUQ is a newly developed questionnaire, aimed at usability testing specifically designed for VR applications [64]. As it is still in a developmental phase, and is not as established as the general SUS, it might not provide the most valid or reliable results, but in a systematic review of VR usability testing methods, it is still presented as an acceptable and recommended method [65]. The developers

of the VRSUQ themselves, presents the tool as comparable to the original SUS, by following a conversion which they provide, meaning, we can compare the results against our SUS evaluation, and the its general benchmarks. While the SUS provides a general overview of the usability of the system, the VRSUQ might help uncover more specific VR usability issues.

5.2.1 Test purpose

We wanted to test the usability of the experience, which broadly refers to the users ability to navigate the experience, and use the controls without any major difficulty. This test, also allowed us to monitor if the cues of the experience elicited the expected behavior, and if the user is led naturally through the IVR experience.

5.2.2 Setup

The usability test was conducted in a quiet environment, with two members of the group. One was responsible for taking care of the participant, presenting them the project, the test, and what was expected of them, also ensuring that they could stop for whatever reason, at any time. The other researcher was responsible for technical details, such as setting up the HMD. Participants were provided with at least three by three meters space, which allowed for a small amount of freedom of movement, independent of the controllers.

5.2.3 Participants

The participants recruited for the usability test consisted of 4 men in the ages of 22-27, and 1 woman aged 23, for at total of 5 participants. All participants were university students, studying Medialogy at AAU, across 1st to 5th semester. While this is not a large sample, Sauros describes how it is still possible to extract meaningful data from a small sample size [66, p. 10], and Nielsen describes how a group as small as five, still provides valuable feedback [67]. However, Nielsen also explains that the ideal way of testing in this fashion, is by performing multiple small tests throughout iterations, which were not done in this project. The participants of the test were recruited through convenience sampling, a non-probability technique, in which the most readily available participants are recruited [68].

5.2.4 Pilot

The usability test was preceded by a pilot, establishing that the information provided to the user made them feel confident in answering the questions in the questionnaire. The pilot test was conducted with two women, aged 26 and 25. Both were students at AAU, studying Medialogy on their 5th semester and did not result in any significant change to the test method, and was only slightly altered the order of the procedure, namely, having the user provide consent of data collection and recordings before they played.

5.2.5 Procedure

The test participant would first be introduced to the project in broad terms, mentioning the connection between the film and the IVR experience. They were told that they would not watch the film, but they were provided with some screenshots from it, along side a small recap of the film's plot. Then they played through the experience, and were only guided, if they expressed verbally that they were stuck and would like a hint. During the playthrough, notes of interest would be taken, such as when the player seemed stuck, or asked for a hint. After the playthrough, they responded to the two questionnaires, first the System Usability Scale (SUS), and then the Virtual Reality System Usability Questionnaire (VRSUQ). When the participant left, the video recording of the playthrough would be looked through, noting any instances of interest, and comparing against the notes from the live playthrough, to identify the issues at hand.

5.2.6 SUS Results

The SUS questionnaire was analyzed through the method presented by Sauro and Lewis [66, p. 26-28] . The following results were calculated as follows:

- Mean: 86

- Standard deviation: 17.01
- Standard error of the mean: 7.06
- Confidence interval: 64.85 - 107.15

The method does not account for the scale at which we are measuring, so the confidence interval initially exceeds 100, which is above the maximum score of the SUS. As such, the upper bound of the confidence interval is adjusted to 100. Through this method, we are then able to say with 95% confidence, that the true score is between **64.85 and 100**. We can assume that at a minimum, the usability of the system is equivalent to a C- grade or slightly below average, according to Sauro and Lewis [63]. At its best, we can assume that the system's usability is A+, or above average, however with such a big range, nothing conclusive can be deduced.

5.2.7 VRSUQ Results

As no global averages of the VRSUQ have been found, the results were converted to their SUS equivalent. The results are then compared against global SUS averages, and our own results.

- Mean: 81.6
- Standard deviation: 7.5
- Standard error of the mean: 3.35
- Confidence interval: 72.28 - 90.92

The mean of the VRSUQ results, is 4.4 points lower, than the SUS results. The standard deviation of the data, is significantly lower than that of the SUS data, which provides a smaller range for the confidence interval, coming out to 72.28 to 90.92 with 95% confidence. Though this range is smaller than the SUS results, the grade comes out to about the same; at a minimum, the results are equivalent to a C+ grade, or slightly above average, and at its maximum, an A+ grade. This range further indicates that the system is around, or perhaps above average in terms of usability.

5.2.8 Observational results

In terms of observations made during the test, only one major issue presented itself, which was that the key objects that player needed to progress, were not findable if they dropped them, threw them, or lost them otherwise. Some participants seemed to amuse themselves within the virtual environment, by throwing objects around, before realizing they were needed to progress and some dropped them by accident. In either case, as the objects were not equipped with a light source, and no lights were placed in the scene other than the participant themselves, so the objects quickly went missing in the dark, and were quite difficult to find. To solve this, the key objects, the VHS tape, picture frame and picture, were all equipped with a light source moving forward, ensuring the objects were at least findable, should the user drop, throw, or lose them for whatever reason. Besides this, no obvious problems emerged. Generally, the participants seemed to navigate the experience without any major issues, and all completed the experience.

6 Evaluation

The primary goal of the evaluation is to answer the final problem statement of the study: *"Can extending a film's narrative with an interactive VR experience more effectively align an individual's implicit understanding of the narrative, with the sender's intended message, compared to linear media?"*. To answer this, an A/B test was designed to measure the impact of immersion and interactivity in a VR experience in relation to how participants perceived the narrative.

The following piece of text describes the directors intended message of the film and experience, which the participants' responses will be compared against: *"Adam has lost himself and has disappeared into a darkness over which he himself has no control. It is a confrontation with his conscience, and he cannot escape committing the same mistake again and again."* (Translated from Danish). Please refer to appendix 10.1 for the complete document provided by the director.

6.1 Methodology

6.1.1 Sampling:

For the study convenience as well as snowball sampling was used to gather participants.

Convenience sampling is a method in which the researcher picks the most convenient participants in terms of availability. It is the most common form of sampling as it only requires the willingness to participate from whomever is present during sample gathering [68, p. 162]. It is also why this form of sampling may produce biases and therefore it is important not to over generalize the data [68, p. 61].

Snowball sampling is when the researcher gathers additional participants through referrals from the initial participants [68].

6.1.2 Procedure:

The study uses a "Between-group" design (also known as independent measures) in order to prevent the learning effect bias that would occur if the same person tried both versions. As noted by Charness and Gneezy (2012) [69], this method is essential when the "narrative surprise" or "First impression" is a critical variable, as in the case of TACET (encompassing both film and experience combined from here on out). The participants were divided into two groups:

Group A (VR Experience): This group experienced the intended product: Watching the film in VR and then immediately after, the VR experience started seamlessly.

Group B (Linear perspective/Control group): This group experienced it through linear media. This being watching the film on a standard computer followed by watching a play-through video of the VR Experience.

6.1.3 Interview Guide:

Following the experience, for each group, a structured interview was conducted.

The structure of the interview sought to allow for participants to answer freely without being led to certain conclusions by the interviewer, avoiding survey bias, while obtaining different layers of narrative meaning:

Referential meaning: The participants' ability to describe the tangible plot events.

Explicit meaning: The participants understanding events and plot of the narrative as a whole

Implicit meaning: The participants interpretation of the underlying themes

Interview Questions (For both Group A and Group B):

1. Please describe the short film you just watched.
2. Please describe the VR experience following the short film.
3. What is the experience about?
4. Do you think the VR exp made any meaningful contributions to the film's narrative?
5. How did you think the VR experience was connected to the film?
6. How would you describe the central themes of the experience?

6.1.4 Presence Questionnaire (Group A)

To measure the subjective feeling of immersion, for Group A, the Igroup Presence Questionnaire (IPQ) was used [70]. This standardized Questionnaire categorizes presence into 3 distinct factors: Spatial Presence, Involvement and Realism. Using a validated scale such as this, ensures the data is comparable to broader VR research standards.

6.1.5 Data Analysis strategy:

Thematic analysis [68] was used to identify the users' interpretation, as the director had an intended message the data should be compared against. The interviews will be transcribed and

coded using traditional thematic analysis along with intercoder reliability. Intercoder reliability is the process in which multiple researchers code the data individually, and discuss the themes that emerge [68]. The answers from Group A will be compared against Group B and the group which describes the themes closest to the directors intention are considered to have the highest "Narrative Alignment".

6.2 Pilot Test

Pilot tests were carried out to assess and refine the final test procedure and VR experience, and to ensure that the test would produce beneficial data. Although a pilot study does not aim to guarantee success or resolve every issue in the main study, it does help to reduce potential hurdles. Procedural tweaks were made to ensure uncomplicated testing. This included fixing bugs, not found during initial usability testing, guides for how to interact with the experience, as the film and transition had been added and the addition of two questions to the structured interview guide. See table 6 for the changes made.

Questions for Pilot Test	- Please describe the short film you just watched. - Please describe the VR experience following the short film. - What is the movie about? - How would you describe the thematic meaning of the experience?
Questions added	- Do you think the VR experience made any meaningful contributions to the film's narrative? - How did you think the VR experience was connected to the film?

Table 6: Pilot test questions

6.3 Findings

The following section presents the findings of the final test. The data has been categorized into distinct themes based on what emerged during the thematic coding analysis of Group A (Non-linear) and Group B (Linear).

6.3.1 Group A findings and themes

Group A showed four prominent themes across the interviews. These themes will be presented in the following tables along with selected quotes from the participants. Some quotes have been translated from danish. To see all quotes associated with a theme, see appendix 10.6.

Participant ID	Theme 1 Participants role - Experiencing
2	<i>"Which then took me to another room ... And then there was a man in front of me, and I don't know if it was myself or the main character ... "</i> <i>"I felt like I was shooting myself."</i>
3	<i>"... They have to do something that is stressful."</i>
4	<i>"What's going on? What am I doing? I'm just walking around strangely, and weird things are happening."</i> <i>"... I am more focused on what I have to do, and getting through it. And not getting jump-scared. [Talking about following the plot/-narrative]"</i>
5	<i>"... you are allowed to take on the character and experience what that character experienced, and then make a decision on behalf of the character."</i> <i>"But when you started completing these missions, it dawned on me that I was participating in this character's purpose."</i> <i>"So you kind of put yourself in that role, or whatever you say."</i>
8	<i>"There wasn't even very much of the film that takes place in the car actually. But everything that took place in VR was very much like a... My... My state of self, almost."</i>

Table 7: Quotes related to Theme 1 group A: Participants role - Experiencing

Theme 1 encapsulates the sense that some participants felt as though they were a part of the story instead of solely acting as an observer of the narrative (see table 7).

Participant ID	Theme 2 Different interpretation than the directors intentions
1	<i>““And I don’t know if it was... Now I had the whole idea that it was something about war.”</i> <i>“Definitely hell and heaven, religious aspects, war and past and family background from war.”</i>
3	<i>“I mean, I would guess it’s about loss. Maybe the loss of a family one has had.”</i>
4	<i>“Something about, I mean like... Yes... I don’t know... If PTSD or something ... experiencing some things. Yes. internally.”</i>
5	<i>“So there again, I was kind of like, oh, is it an acid dream?”</i> <i>“So a fantasy world and a reality combined. A bit of an acid dream, you could say.”</i>
6	<i>““[Theme] Grief and shame”</i>
7	<i>“Again, that thing with the flashbacks there. I don’t know if you see some memories from when he was younger.”</i>
8	<i>“I think that I experienced it as an emotional expansion of the film.”</i> <i>“Something about identity. There’s something about origin and background. Maybe also something about split identity. It might be something with that children’s video in the VR experience. But if you come from an environment that is not the environment you live in. How do you use that in your everyday life? Maybe something about ethnicity or some form of identity. And then I don’t know if there is also a general theme around criminality.”</i>

Table 8: Quotes related to Theme 2 group A: Different interpretation than the directors intentions

Theme 2 depicts the interpretations of the plot, where some participants understood certain plot points differently than the director had intended (see table 8).

Participant ID	Theme 3 Explicit understanding of the narrative
1	<i>“And there were these picture frames. They then broke. Um... And that could be like... I think it reminds me of... maybe where one’s parents have been. But otherwise, where you yourself grew up. If he had grown up there.”</i>
5	<i>“But when you started completing these missions, it dawned on me that I was participating in this character’s purpose. Or that I somehow moved on in the film and had to deal with the things that were put at stake from the start, but which perhaps weren’t visible.”</i> <i>“So a fantasy world and a reality combined. A bit of an acid dream, you could say.”</i>
6	<i>“So it felt like I was playing the main character. So it just made the shift from the movie to the game. And you just took the main character’s place.”</i>
7	<i>“One almost had to assume that you are in the main character’s point of view.”</i>
8	<i>“There wasn’t even very much of the film that takes place in the car actually. But everything that took place in VR was very much like a... My... My state of self, almost.”</i>

Table 9: Quotes related to Theme 3 group A: Explicit understanding of the narrative

Theme 3 shows the participants understanding of the underlying story beats and the inherent explicit meaning in both the short film and the VR experience (see table 9).

Participant ID	Theme 4 Implicit understanding of the narrative
1	<i>“And there were these picture frames. They then broke. Um... And that could be like... I think it reminds me of... maybe where one’s parents have been. But otherwise, where you yourself grew up. If he had grown up there.”</i>
2	<i>“Where he speaks, or he hears a monologue from, I don’t know if I should understand it, a divine figure.”</i> <i>“Or some kind of divine experience. In some way. So maybe one can clearly see what... I mean, why what he is involved in is bad. And then... Then it was a bit like, via the experience afterwards... I interpreted the whole thing a bit like... An Ego death-like [experience].”</i>
3	<i>“I mean, self-reflection. Or like... Uh... And... Something... One is on a slippery slope (morally falling).”</i> <i>“And... Yes, perhaps things one would have done differently.”</i>
4	<i>“One has some internal experiences, I guess. Of something that perhaps isn’t so pleasant.”</i> <i>“And maybe got a bit inside the head of someone...”</i>
5	<i>“It is probably about standing in these dilemmas and situations regarding how life can bring you to a place where you make a decision. Yes.”</i>
8	<i>“He has to make some kind of important decision in his life. He is a bit pressured. And I feel that he delves back into some memories or some kind of feelings in relation to the situation he is currently in.”</i> <i>“But I feel that it draws heavily on identity. I also feel that there is something about split identity. And then this thing with such a big decision in relation to that.”</i>

Table 10: Quotes related to Theme 4 group A: Implicit understanding of the narrative

The last theme describes the participants implicit understanding of the narrative. The majority of participants understood the underlying message the experience was trying to convey (see table 10).

6.3.2 Group B findings and themes

In group B, five themes showed themselves as prominent across the interviews. These themes will be presented with selected quotes, along with a short description of the theme itself. Some quotes have been translated from danish. For all quotes associated with each theme, see appendix 10.7, and for full interviews, see appendix 10.2.

Participant ID	Theme 1 Understanding of mood and feelings
1	<i>"You can sense that something unpleasant is about to happen. And you can sense that the main character, the one sitting in the back on the right, he is very uneasy in the situation. Um... whatever is about to happen now. And he is definitely kind of the odd one out. Someone who doesn't really want to be there."</i>
2	<i>"It felt very... something activated, unknown. Maybe a bit spooky, but not in the traditional sense of spookiness that you see in other horror developments. But it was very... activated, a bit unknown, a bit mysterious. Something that was placed on the surface, which wasn't actually there, but you could still feel it."</i>
3	<i>"... They have to do something that is stressful."</i>
4	<i>"... It seemed like something criminal... maybe an initiation ritual... or something he (the main character) had to brood over."</i>
5	<i>"So the movie starts out with four people in the car, and it feels like they're about to do something. Like something before the storm, sort of thing."</i>
6	<i>"The VR experience was very surreal."</i>

Table 11: Quotes related to Theme 1 group B: Understanding of mood and feelings

Theme 1 refers to the participants understanding of the mood and feelings the experience was trying to convey. As shown by the quotes, they describe a sense of uneasiness, and a feeling of "the unknown". The film tries to convey that something is about to happen, but does not explain it, and this is caught/felt by the audience (see table 11).

Participant ID	Theme 2 Participants role - Observing (translated)
1	<i>"I mean, it didn't really feel like it was me doing anything in there, because I was very much... watching it on a screen."</i>
4	<i>"[Talking about the VR experience] But it was as if he had to look back on his past or his childhood or something like that. Um. And that... And that... it was perhaps something he needed to be reminded of in some way."</i>
5	<i>"I think it was somewhat anxiety-inducing, but third-party, if that makes sense, anxiety—like where you feel anxious for somebody else on their behalf. And it kind of induced that. Maybe a feeling of empathy towards the person."</i>
6	<i>"Where you saw... with the character of the protagonist, who I assume is the same person as in the car. Experience... very... again. Surreal imagery of his... I think... of the past."</i>

Table 12: Quotes related to Theme 2 group B: Participants role - Observing

The majority of participants in group B expressed themselves as observing the narrative (see table 12) . They were aware that what they were watching was happening to someone else. As mentioned by participant ID 4, they felt anxiety on someone else's behalf. Additionally,

participant ID 6 talks about the person, in the VR experience, in third person.

Participant ID	Theme 3 Explicit understanding of the narrative (Translated)
1	“But it also became a bit like a memory. With a kind of childhood film....But yeah, it was like little pieces of some person, I would describe it as... I felt that the POV that was there, was him who was sitting in the back of the car. [The main character]”
3	“It was about 4 people in a car who have to do something.”
5	“There was definitely some elements that I felt were a little further explained [in the VR part], like the relationship to the mother maybe “
4	“Then he was supposed to shoot that person. Um. With that weapon. And then it’s about, that when he did that, then... the surroundings sort of pulled in toward him. And it was overwhelming. Or like... A bit like guilt. Yes, it’s like a feeling of guilt, isn’t it? That you kind of... You feel like you’re drowning a little.”
5	“There was definitely some elements that I felt were a little further explained [in the VR part], like the relationship to the mother maybe “
6	“It’s about a group of men in a car. I think it was about how he was ... struggling with something mentally. The VR experience was a very surreal... I think... Almost... It felt like almost like a surreal memory hall kind of experience. Where you saw... With the character of the protagonist who I assume is the same person as in the car. Experience... Very... Again, Surreal imagery of his... I think... Of the past.... I think it was a relationship to... I think it was a mother in the image of... Some kind of imagery of a broken relationship due to the cracking [Pictureframe cracking - VR experience]. And the experience of maybe something criminal by shooting someone in the light. “

Table 13: Quotes related to Theme 3 group B: Explicit understanding of the narrative

Theme 3 shows that the participants had a good understanding about the explicit narrative. They understood the continuation from the film to the VR experience, as the point of view of the main character (see table 13).

Participant ID	Theme 4 Implicit understanding of the narrative
1	<i>"I feel that there is sort of... a theme of inner conflict and a feeling of discomfort. But some kind of inner conflict about who you are and what you then do. Because I feel that there was something he didn't want to do, and then thought a lot about. So I would definitely say that inner conflict is perhaps a very good way to describe it. And like, discomfort in the situation, and being a bit unsure about how you should act and what you should do. That is probably what I mainly perceived."</i>
3	<i>"Something has happened that one has to live through again."</i>
4	<i>"I think it was somewhat anxiety-inducing, but third-party, if that makes sense, anxiety—like where you feel anxious for somebody else on their behalf. And it kind of induced that. Maybe a feeling of empathy towards the person."</i>
5	<i>"Where you saw... with the character of the protagonist, who I assume is the same person as in the car. Experience... very... again. Surreal imagery of his... I think... of the past."</i>
6	<i>"Regret and maybe broken relationships. And things you really wish you could take back. And how you kind of just beat yourself up over... over that. In your head. Like, I would say the theme itself is like... this is how the protagonist perceives their own failures."</i>

Table 14: Quotes related to Theme 4 group B: Implicit understanding of the narrative

Theme 4 shows that the majority of the participants understood the implicit meaning of the film. They caught the underlying themes and understood what the narrative was trying to tell about the main character and his inner conflicts (see table 14).

Participant ID	Theme 5 Different interpretation than directors intention
2	<i>“You are suddenly taken out of the car at the end of the film. And then everything goes into... VR as a person. But I’m not sure who that person is. Whether it’s one of the people in the car, or someone else who is completely new to the story in the film.”</i>
3	<i>“Where then, apparently, there is an angel or something, or a demon, that takes over someone.”</i>
4	<i>“But it was as if he had to look back on his past or his childhood or something. Um. And that... and that... it was maybe something he had to be reminded of in some way.”</i>
5	<i>“So the movie starts out with four people in the car, and it feels like they’re about to do something. Like some anxiety and calm-before-the-storm sort of thing. So maybe the VR experience is kind of what happens after or inside the car. Yeah. So it’s like you’re inside the mind of one of them in the car, maybe.”</i>
6	<i>“The VR film is like the prologue of... before the game begins, with the whole... with the whole turning into the car. But also, like, it... from a more narrative sense, it’s how the characters actually perceive it in the... like in their head, or like... like in... how would I describe that? How they mentally conceive the struggle.”</i>

Table 15: Quotes related to Theme 5 group B: Different interpretation than directors intention

Participants also had interpretations that did not exactly align with the meaning the director intended. However, this does mean that those certain interpretations are wrong (see table 15).

6.3.3 Theme comparison

As themes across groups A and B overlap, an overview has been made in table 16 below. It shows the themes for each group, as well as the prominence in how many participants are quoted.

Themes/ID count	Group A count	Group B count
Explicit understanding	5	6
Implicit understanding	6	5
Observing role	-	4
Experiencing role	5	-
Different interpretation	7	5
Mood and feelings	-	6

Table 16: Theme comparison

- Explicit understanding:
 - Both groups showed an explicit understanding of the narrative, it seems most prominent in group B, however as there are more participants in group B than A, it isn’t a significant difference.
- Implicit understanding:
 - As for implicit understanding, all participants in group A expressed at least a partial understanding of the underlying themes. Group B was less prominent, yet more than

half still fell under the theme

- Observing role:
 - Group B: expressed themselves more as observers, describing events in third person, such as things happening to "him" (the main character), and then felt anxiety on his behalf, rather than feeling the anxiety themselves.
- Experiencing role:
 - Group A: Participants experienced it from a first person point of view. Quotes such as "I felt like i was shooting myself" and referring to the experience as "My state of self" indicates that the interactivity successfully shifted the narrative perspective from the third person to first person.
- Interpretation:
 - Both groups had interpretations that deviated from the directors intention. In both groups, participants appeared in the themes of explicit and implicit understanding, as well as the theme of misinterpretation.
- Mood and feelings:
 - Only group B expressed, unsolicited, the feelings the experience gave them. They described the mood and atmosphere in the experience differently from group A.

6.4 IPQ Findings

As a part of the final test the IPQ (Igroup Presence Questionnaire), designed to measure presence, was presented to each participant. Featuring 14 items on a Likert scale ranging from discrete values of -3 to 3, these items should have the ability to discern whether or not participants felt presence in four categories:

- General Presence
- Spatial Presence
- Involvement
- Experienced Realism

These sub-scales are a new addition to the IPQ, put forth by a group of researchers [71] who sought to standardize the manner in which findings are analyzed. Percentile thresholds (ranging from Low to Exceptional) for overall and sub-scale results are presented for comparative means.

Table 17: IPQ comparative values

Sub-scale	Mean	SD	P_{50th}	P_{75th}	P_{90th}	P_{95th}
Spatial Presence	0.8	0.7	0.72	1.30	1.74	1.99
Involvement	0.3	0.6	0.26	0.76	1.06	1.28
Experienced Realism	-0.3	0.6	-0.37	-0.03	0.43	0.95
General Presence	0.9	0.7	1.00	1.50	1.91	2.10
Overall Score	0.4	0.6	0.34	0.80	1.16	1.32

In table 17 above are the collected averages and thresholds from the paper. The grading guidelines will be used to gather meaning from the questionnaires findings. See table 18 for the grading guidelines.

Compared to the collected findings of the paper[71], the overall score of presence felt across all eight participants falls above the 75th percentile which is classified as a "high" level of presence. 3/5 sub-scales rank as "Very High" presence while the experienced realism scored below the 50th percentile threshold.

Grade	Percentile
Exceptional	Above 95th
Very High	Above 90th
High	Above 75th
Moderate	Above 50th
Low	Below 50th

Table 18: IPQ Grades

Categories:	Findings:	Presence:
Overall	0.95	High
General Presence	2	Very High
Spatial Presence	1.75	Very High
Involvement	1.13	Very High
Experienced Realism	-0.044	Moderate

7 Discussion

7.1 Methods

7.1.1 Usability data analysis

From the usability findings, it was found that the system had an average or above average level of usability. However, the confidence interval of the SUS questionnaire result is quite large, which could stem from a potential outlier in the data. One participant in particular, scored significantly lower than the rest. Four out of the five test participants scored 85 or above, while one participant scored 57.5. This greatly impacts the standard deviation and standard error of the mean with such a small sample size. It might have benefitted the test, to calculate the z-scores of the datapoints, to identify and filter out potential outliers. This could have improved the quality of the data, providing more reliable results. Approaching the SUS evaluation differently might also have improved the quality of the results. Sauro and Lewis argue item-level analysis might provide more insight into the system’s usability, and perhaps make it easier to identify key issues that need to be addressed [63]. In conjunction, performing item-level analysis on the VRSUQ data could in the same vein, provided deeper insights into potential issues. Furthermore, item-level analysis of the VRSUQ, could help some of the inherent issues of the method. The authors explain how the results could potentially be impacted by the satisfaction section of the questionnaire, namely the last three questions, to a higher degree than the other sections, proving its lack of reliability. By performing item-level of analysis, the impact of the satisfaction section could be analyzed. The issue, however, is that at an item-level analysis, it would be more difficult to find results to compare against, as it is such a new questionnaire, that no global averages are available at this point in time; at least none that we were able to find. But, in the future, approaching the method in this fashion, could prove more insightful.

7.1.2 Measuring presence

While the IPQ provides an indication of presence experienced by the user, Slater et al. discusses how measuring presence with a questionnaire alone is not a complete measurement tool [11]. To improve on the evaluation of presence, more methods could have been used, in order to facilitate triangulation of results, which could improve the validity of our findings. Methods proposed by Slater, includes breaks in presence, which involves counting the amount of times a user actively has to disconnect from the experience. During TACET, this happened when the user transitioned from watching the film to engaging with their environment. The user’s often had to ask whether film was done or not, as the black screen does not directly indicate the film’s end. This was followed by the user being informed that their chair had been removed so they

could roam freely. These instances, could arguably be measured as breaks of presence. Another instance occurred where the users seemed to expect the ability to free roam. When users met the boundary of the system, they had to actively acknowledge their physical surroundings, in order to continue. There could potentially be more instances of such breaks, but since no analysis of their gameplay video was done to assess it, the exact break count remains unknown. Another, more objective measurement method, according to Slater and as presented by Meehan et al., could be the use of physiological measures of stress to indicate presence [72]. Measuring stress responses of participants could correlate to their level of presence in the experience. This could be measured for both group A and B and compared to verify or dispute the level of presence, thereby supporting the results of our current findings. Although, it would require that presence was also measured for group B. While Slater argues the level of system immersion is directly measurable in the system's sensorimotor contingencies, it does not guarantee a higher level of presence for the user, only facilitates an environment which very likely does so.

Measuring the presence of group B would, at a minimum, provide results to compare against. Whether the level of presence was higher among those who engaged with the IVR experience, than those who did not, could have been presented with more certainty. Doing this would require IPQ to be replaced with a more general presence questionnaire, as the it specifically focuses on presence within virtual reality. While the IPQ results indicate high level of presence overall, among group A, additional methods of measurement could have been implemented to provide more reliable and valid results.

7.1.3 Assessing the final problem statement

7.1.3.1 Method

The study used A/B testing to determine whether a virtual reality experience caused a difference in narrative perception. While this method worked well for identifying if any differences exist, it offered limited understanding as to why their narrative perception did or did not change. An exploratory approach could have helped uncover which parts of the IVR have the best chance to increase the understanding of its implicit meaning.

For example, focus groups or group interviews would have been beneficial for uncovering how the IVR shaped their interpretation of TACET's narrative elements, and which were unclear. In group interviews, the participants would be able to discuss the experience, what worked and didn't work for them, supplementing each other's reflections.

7.2 Findings

The primary goal was to see if VR could effectively help align a user/viewers implicit understanding with the directors intended message, compared to traditional linear media.

7.2.1 Embodiment: Observer vs. Actor

Two contrasting themes between the groups was the difference between being an observer versus an actor, highlighting potential narrative embodiment achieved from the VR experience.

The Majority of Group A participants interpreted their involvement as that of a protagonist. While some did not mention inhabiting any specific character, others saw their role as that of Adam, the film's protagonist. This aligns with the director's intention for the audience to feel the weight of Adam's conscience: *"Now you've taken Adam's body and soul, and you must experience his nightmare and decide his fate."* (translated from danish) 10.1. Participant ID5 in group A describes this as *"... you are allowed to take on the character and experience what that character experienced, and then make a decision on behalf of the character."* 7. This theme suggests a high degree of presence, and could be further explored to reveal how presence in VR impacts storytelling.

Group B (Linear) understood the narrative differently by viewing the protagonist's actions as a

third person observer. Participant ID 5 in group B mentions how they feel anxious on someone else's behalf: *"I think it was somewhat anxiety-inducing, but third-party, if that makes sense, anxiety, like where you feel anxious for somebody else on their behalf. And it kind of induced that. Maybe a feeling of empathy towards the person."* 12.

Overall, Group A showed a higher count of interpretations of TACET's narrative. An argument for this could be that the non-linear and interactive nature of the experience conjured a more subjective analysis. Participants of this group rarely referred to their character's role as someone else, a person separate from their own, but instead as "I did...", "I went...", etc. In contrast, a participant of Group B described their role as an observer as: *"I mean, it didn't really feel like it was me doing anything in there, because I was very much... watching it on a screen."*, while other participants of the same group referred to the character within TACET in 3rd person. Furthermore, the cognitive load put on Group A could have been used as an argument for the level of subjectivity between groups, had these variables been measured. This begs the question whether or not these interpretations align with the directors intentions, and if they do not; does a high level of subjectivity make it difficult to convey exact meaning?

7.3 Alignment of meaning

Both groups showed an accurate understanding of TACET's implicit meaning, specifically how the protagonist experiences their own struggles. The director's, Kholy, intended implicit meaning has, throughout development meetings, been condensed to the following:

"Adam has lost himself and has disappeared into a darkness over which he himself has no control. It is a confrontation with his conscience, and he cannot escape committing the same mistake again and again." (translated from danish) 10.1

No significant difference was prevalent between groups or compared to Kholy's main intention. Both groups seemed to grasp its central themes in both linear and non-linear form. This is demonstrated by the quotes below.

"I almost think that I was him, and I think that I went through a personal hell.", ID1 Group A.
"I think it's about facing inner demons or something in the past that's very dark.", ID5 Group B.

"And then I might interpret it a bit... I interpreted the whole thing somewhat as this kind of... ego-death-like [experience].", ID2 Group A.

"I feel that there is, like... a theme of inner conflict and a feeling of discomfort. But sort of some kind of inner conflict about who you are and what you then do.", ID 1 Group B.

"So, well, I would think it is about sort of living through some horrors. Yes. So there were, like, you know, some heads with their eyes sewn shut and things like that. So maybe it's about looking horror in the eye.", ID3 Group A.

"Regret and maybe broken relationships. And things you really think you wanted to take back. And how you kind of just beat yourself over... over that. In your head, like. I would say the theme itself is like... this is how the protagonist perceives their own failures.", ID6 Group B.

It is also worth noting that, although the implicit meaning was conveyed successfully, an underlying theme was mentioned almost exclusively by Group A, the maternal relationship (i.e. family heritage and upbringing). This seemed to have an impact on specifically this group of participants.



Figure 27: Testing Studio

7.4 Free roaming

This project was initially intended to utilize the free roaming capabilities of the Meta Quest 3 to maximize immersion and limit cybersickness. However, these capabilities were limited, as tracking would skew and move the boundary, should it exceed approx. 5 m². Overriding the boundary caused tracking issues as well. Too far into development, a choice between scaling down the virtual environment, while aiming for a high level of immersion or limiting the need for free roaming, by compensating with locomotion controls, to keep the look and feel of a large studio. The latter was chosen, despite its diminished immersive qualities, as the deadline was approaching. Users would still be allowed to move freely within the boundary if need be. Additionally, the final test took place in an environment similar to the virtual one, which could have had a compensating effect on the participant's immersion (see figure 27). Although the IPQ results showed a high level of presence, free roam might allow for a higher level of presence and thereby allow for a wider range of interpretations.

Retrospectively, the inherent dependency on a physical space should have been treated as a primary design constraint from the beginning, and subsequently the virtual environment should have been designed with this in mind. Developing with this contingency in mind was part of the initial plan but getting access to a large room for frequent testing proved a logistical challenge. Future iterations would therefore require better tracking facilities and a space large enough to test this throughout the entirety of development.

7.5 Target group

A final point of discussion is the lack of a specified target group. This fundamental error could be said to strip the final test of its validity. Our initial argument for this "mistake" was that, since the source material was not created with a specific audience in mind, but for anyone who would like to watch it, our experience did not have to be designed with a target audience in mind. What we lose, when developing in such a manner is the ability, to conclude with confidence. Though not

conventionally correct, for an undefined group of people could navigate, complete and interpret the experience. These people, account for the success or failure to answer the questions we put forth. Academically, the findings may not carry much weight, but the innovation to storytelling could let this project serve as an inspiration.

If this project was to be remade, a clear target group would have to be defined before initiating design and development of the IVR experience. One potential target group, could simply be people in the age of 18-35 interested in movies. Being interested in movies could be further defined, such as watching a certain amount of movies during a year, or by having a Letterboxd account. Perhaps narrowing it down to people who enjoy thrillers. The largest benefit of defining a target group, would be to improve the evaluation of the final problem statement. As the evaluation had 2 groups compare their interpretations of the film, having a clearly defined target group would ensure that the only variable between the groups, would be the VR experience. As of now, it is unknown - but highly probable - if there are any confounding variables between group A and B, which influence their interpretation of the film and experience. However, as interpretation of media is a subjective endeavor, accounting for individual's interpretations is an impossible task. But, having a defined target group would at the very least minimize the issue. Another benefit of having a defined target group, would be to use it as a guide throughout the design process, if there were any specific details to account for. As an example, if the target group included people who have never used VR, the experience might have been designed with a tutorial to accompany the experience. Generally, it is safe to say that a defined target group could have benefited the project.

8 Conclusion

"Can extending a film's narrative with an interactive VR experience more effectively align an individual's implicit understanding of the narrative, with the sender's intended message, compared to linear media?"

The project sought to investigate how a linear film narrative can be extended into an interactive VR experience, and specifically how this shaped its interpretation. It was made in collaboration with a film director, whom provided a short film that served as the projects starting point.

TACET VR's final testing suffered due to a lack of a defined target group, resulting in a lack of validity, and high probability of confounding variables, which renders it difficult to draw any definitive conclusion. The evaluation of the A/B test made use of thematic analysis to derive meaning from the interviews with the participants. Group A answered the IPQ, from which the results showed an overall high level of presence. Both groups expressed an understanding of the implicit meaning of the narrative, correctly identifying the main character's struggles with his conscience. Overall, there was no significant difference between the two groups in terms of narrative understanding. However, observing the data, it shows that group B takes on a more observant role, compared to group A who interpreted themselves as part of the narrative. While both groups correctly identified the core themes of the narrative, group A exhibited a broader understanding of them, and were more inclined to express it, compared to group B.

In conclusion, the test results of this project indicate that an interactive VR experience does not more effectively align an individuals implicit understanding of the narrative, compared to linear media, nor does it negatively impact it.

9 Future Work

As of now, this project is still very much at its infancy. Many improvements are to be made, and many creative avenues are yet to be explored. Focusing on the improvement of the current product, the following would be our initial points of improvement:

9.1 Defining a target group

First and foremost, a defined target group would increase the likelihood of gathering data that could actually benefit other researchers. As explored in the discussion, a defined target group would also help guide some potential design decisions upon further development.

9.2 Free roam

One element of the experience, which was not achieved, was the ability to free roam the entire experience. A way to tackle this issue would be to obtain a space for which the experience could be developed. This would allow us to scale the experience to said room, affording users the ability to move freely within the space, removing the need for locomotion movement. This would, hypothetically, not only improve presence, allow for a wider audience, as they would not need to be familiar with how to navigate in VR and could act and move about as they would in the physical world. In conjunction, exploring the free roaming capabilities of different HMD's could improve upon this. Our experience with the Meta Quest 3, showcased technical limitations when given a large flat space to navigate, faltering in its ability to correctly translate movement from the real world to a virtual space. Perhaps other HMD's provide better free roaming capabilities, to the point where, given infinite space, physical movements are correctly translated.

9.3 Implementing the rest of the narrative

It was initially brought forth by the director, that the experience could revolve around eight narrative beats. Due to scope and time limitations, this was scaled down to four narrative beats. Implementing the rest of the original narrative could possibly improve the alignment of meaning between the director and his audience, leading to an entirely new set of interpretations. Of course, implementing these narrative beats, would increase experience's runtime, which, in turn, poses a higher risk of cybersickness.

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10 Appendix

10.1 Appendix: TACET director document + group notes

TACET – Nulrummet

Indgang – bilen forsvinder

En vej i mørket.

Baglygterne gløder som to små hjerter, der langsomt svinder i horisonten.

Så er der stille.

Asfalten opløses, og du svæver i intet.

Ide:

- Du vender dig om og befinder dig pludselig i studiet. Bilens havariblink lyser
- Bilen har nu blod på håndtaget. Ved at kigge på det går lyset ud.



1. **Vellyst**

Luften er fugtig. Der er varme åndedrag tæt på din hud.

Hænder svæver omkring dig, strækker sig ud, men de når dig aldrig.

En dirrende uro, en længsel uden forløsning.

- Lyden af åndedrag omkring dig, tunge og besværet (3d sound)
- Hænderne rækker ud.
- Eerie musik (Inside ref)
- Drypper vand ovenfra ned på gulvet - Partikler der rammer gulvet giver ripples/splashes

Figure 28: Enter Caption

10.2 Appendix: Transcriptions

10.3 Video Group A

10.3.1 ID1

10.3.1.1 *files*

00:00 - 00:03 SPEAKER_00

Yes, er du okay? Vi optager den her samtale?

00:03 - 00:04 SPEAKER_01

Det er helt i orden.

00:04 - 00:34 SPEAKER_00

Yes. Inden vi går i gang, så er det, at jeg nok... Jeg kommer nok til at stille spørgsmål på engelsk,

- En hånd holder et objekt som du tager. Hænderne forsvinder rummet lyser op igen.



2. Frådseri

Fra oven drypper bogstaver ned som regn.
De lander i munden, klistrer, fylder uden at mætte.
Ordene smager sødt, så bliver de kvalme.
Overflod uden næring.

- Du finder (et symbol på frådseri) i nulrummet.
- Du interagerer med det og du begynder at synke
- Du befinder dig nu under nulrummet. Her finder du et (et symbol på grådighed) eller noget som du tager med tilbage til nulrummet.

Figure 29: Enter Caption



3. Grådighed

Et spejlrum åbner sig.

Din egen skikkelse bliver til mange, der alle griber efter noget lys, der hele tiden glider væk.

Lyden af klirrende mønter fylder luften, men hænderne forbliver tomme.

- Du bruger (et symbol på grådighed)-objektet
- Lyset slukker og en silhouette dukker op med et kæmpe lys bag sig.
- Din krop er repræsenteret af en skygge humanoid avatar, ingen animationer
- Spejle omkring dig
- Den efterligner dine bevægelser.
- Du går den i møde og tager et objekt fra den.
- Skikkelsen forsvinder og nulrummet dukker op igen

Figure 30: Enter Caption



4. Dovenskab

Et hvidt flimmer.

Kroppen bliver tung, som om gulvet holder dig fast.

I sneen ser du spor: et halvtæg, en seng, et ansigt der vender sig bort.

En stemme hvisker: *"Bliv her. Sov."*

- Der begynder at falde sne i nulrummet
- Gulvet bliver dækket af sne
- Du hører en lyd bag dig og ser en seng
- En stemme kommer fra sengen
- Hele rummet har transformeret sig nu
- Du går mod sengen og finder et objekt i den

Figure 31: Enter Caption



5. Vrede

Rummet blinker rødt.

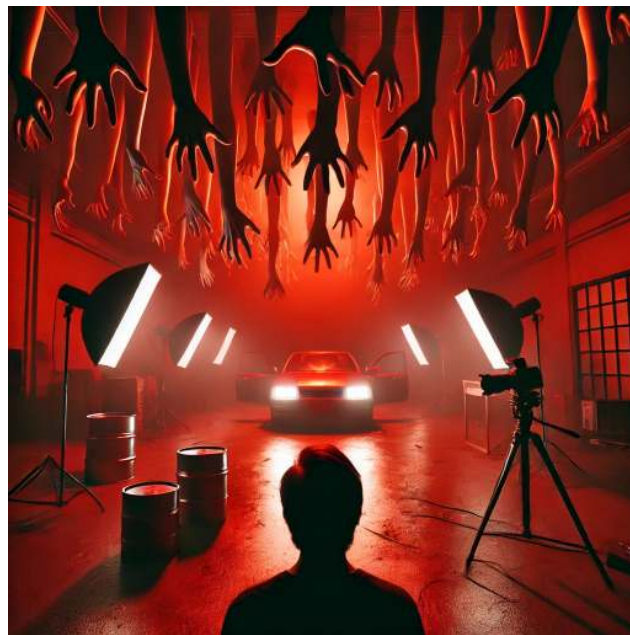
Hænderne fra begyndelsen vender tilbage, nu rivende og vredt.

Lyden hakker, verden ryster, som om alt i dig vil sprænges.

Men der er ingen modstander. Kun dig selv.

- Hænder igen. Denne gang STORE hænder fra loftet
- Nulrummet smadres
- Hakkede animationer på hænder der passer til lyden
- Langer ud efter dig og kommer MEGET tæt på
- De trækker sig tilbage og forlader rummet

Figure 32: Enter Caption



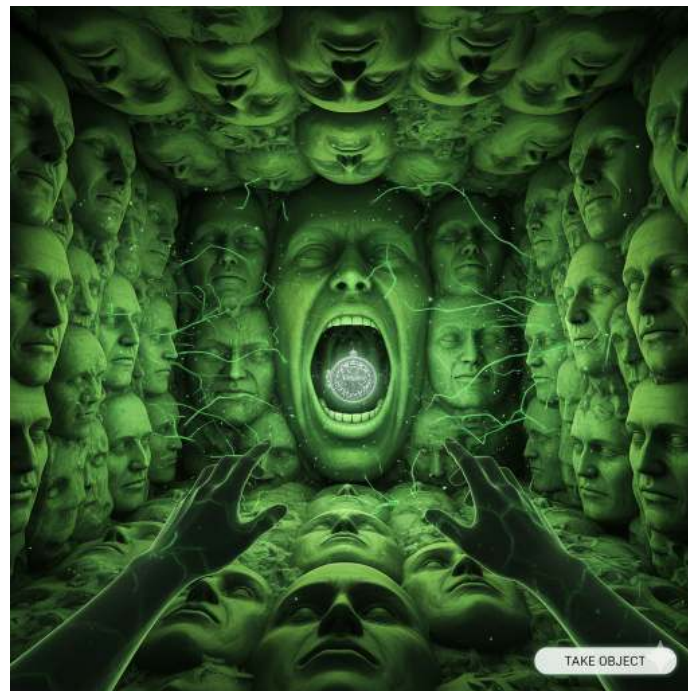
6. Misundelse

Et landskab af ansigter uden øjne.
De hvisker, selvom deres munde er lukkede.
Alt er syrligt grønt. En tomhed, der borer sig ind i dig.
De vil noget, du ikke kan give.

- All vægge bliver til ansigter der hvisker med lukkede munde
- du finder et enkelt ansigt med åben mund som indeholder et objekt
- Du tager objektet og hvisken stopper pludseligt

Figure 33: Enter Caption

- Ansigterne trækker sig tilbage

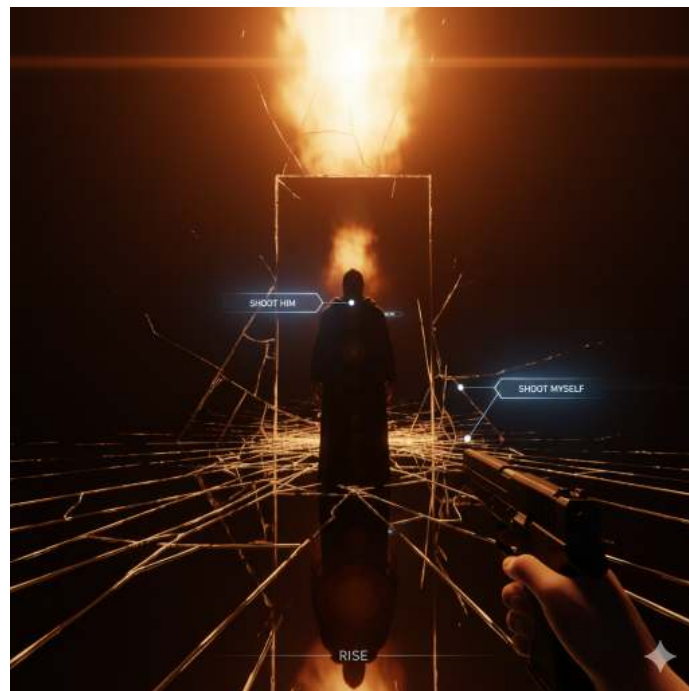


7. Hovmod

Under fødderne åbner et uendeligt spejl.
Du hæver dig, højere, som om du stiger op mod et brændende lys.
Spejlet revner.
Du falder tilbage i mørket, tilbage i intetheden.

Figure 34: Enter Caption

- Et spejl dukker pludseligt op bag dig
- I spejlet ser du pludselig en person
- Når du vender dig om står personen bag dig med ryggen til
- I hånden har du en pistol
- Du kan vælge at skyde ham eller dig selv



Afslutning – Tacet

Mørket holder vejret.
Kun dit eget åndedrag er tilbage.

Figure 35: Enter Caption

Så en stemme, blød og tæt:
"Her slutter faldet. Dit råb er begyndelsen."
Når du taler, hvisker eller råber, bliver mørket til lys.
Dit eget ekko skaber verden.

Mord slutning

- Personen kolliderer
- rummet ryster og væggene kolliderer for at vise gold landskab
- Warning architecture
- Man kigger rundt og rummets indhold forsvinder bag en
- himlen er grå
- Skyerne bevæger sig hurtigt
- himlen bliver mørk
- lyset forsvinder
- havari blinket kan høres

Figure 36: Enter Caption



Selv mord slutning

- Billedet sortner fra den side man skyder sig selv
- behagelig musik spilles
- et stearinlys tændes

Figure 37: Enter Caption



- **Interaktivitet i sanseniveau**
Publikum kan ændre oplevelsen gennem små valg: et blik, en berøring, en vejtrækning.
- **Lyd som navigation**
Stemmer, åndedrag, radiofrekvenser og ekko kan fungere som spor, man kan følge eller fare vild i.
- **Tidsoplevelse**
Fragmenteret tid, hvor scener kan gentages, opløses eller omvendes afhængig af

Figure 38: Enter Caption

brugerens tilstedeværelse.

- **Rumlige transformationer**

Kendte rum (bilen, mors hus, mørket) der skifter form, åbner sig, eller trækker publikum ind i hallucinationer.

Beats

Filmen

1. Ibos syn

Ibo er en dårlig indflydelse

Adam har mistet sig selv og har overgivet sig selv til den sorte ridder.

2. Mor syn

Mor er både symbol for kærlighed og had, sorg og svigt.

Et tvetydigt forhold, der skubber Adam mod Ibo.

3. Orakel

Endelig opgør med samvittighed

Manden Adam begår mord på manifesteres

Adam fanges i den åndelige verden

IVR

1. Ankommer i nulrum/studiet

Tilbagevenden til mareridt

Nu har du indtaget Adam krop/sjæl og må udleve mareridtet og beslutte hans skæbne

2. Hænder/Sne

Vellyst/begær, ledes i fordærv

Grådig efter nostalgi. Et godt minde. Lange ud efter en bedre tid.

Dovenskab.

Figure 39: Enter Caption

Nemmere at tage det dårlige valg. Giv skylden til en anden.

3. Ansigter/Slutning

Vrede og tilgivelse

Ideen om et valg.

Hvilken vej vælger Adam? At ende sin egen lidelse eller give den videre.

Simpel og tematisk fortolkning:

Adam har mistet sig selv og er forsvundet ind i et mørke, han ikke selv er herre over.

Det er et opgør med hans samvittighed og han kan ikke undslippe at begå den samme fejl om og om igen.

Figure 40: Enter Caption

men du vil ikke komme til at svare på engelsk eller dansk. Alt efter hvad du selv foretrækker. Jeg kommer nok til at bruge ordet experience eller oplevelse på et tidspunkt. Og det kommer til at betyde både filmen og spillet som en sammenhængende oplevelse. Så ja. Men til at starte med, please describe the short film that you just watched. Så kun kortfilm.

00:34 - 01:57 SPEAKER_01

Det handlede om en mand. Han var hovedperson og han sad i en bil sammen med hver god fra hans venner. Men der var en, der tog nogle stoffer undervejs, så de virkede til at være lidt i et... Jeg tænkte, det var lidt måske, at de var lidt i et hårdt miljø. Ikke helt bandet, fordi de virkede til at være semi-ordentligt. Måske var det bare noget... De kunne ikke være sådan fuldkommen perfect citizens, så at sige. Og så så man så et klip af ham, hvor han sad på bagsædet. Og først tænkte jeg, at det måske... Man så også en kvinde, og jeg tænkte, det måske var hans mor. Og hun lignede sådan lidt, at hun var døden på en måde. Hun havde det der sorte, og der var hvide kåber omkring. Det gav meget liv og død. Mm. Og hun skældte ham ud. Og jeg tænkte sådan, at det måske var hans mor, der var død, eller der var sket et eller andet med hende i hvert fald. Den her kvinde. Eller i hvert fald en kvinde, der har haft noget betydning i forhold til hans liv, i forhold til at de kunne råbe hinanden ud, og det var en meget personlig relation. Og så så man også ham i en bil, hvor alt var helt lyst, og der var en mand med hvide øjne, hvilket også... Det hele havde meget konnektioner til liv og død, synes jeg. Mm. Det hele havde meget konnektioner til liv og død, synes jeg.

01:57 - 01:58 SPEAKER_00

Mm.

01:58 - 02:45 SPEAKER_01

Og han fortalte den her lange forklaring omkring krig og fattigdom, og rigtig barske vilkår, han havde været igennem. Og det var også lidt religiøst på en måde. Og jeg har tænkt på, om det måske... Han var lidt ung der, i forhold til hovedpersonen, i forhold til at være en far. Men jeg tænkte måske, at det var sådan en... At faren var den alder, og han måske har været mindre. Men nu ser han lidt den anden. Men nu ser han lidt den alder, han er. Så ser han en tale, eller en bånd med hans far, der ligesom har været igennem det her krig. Og jeg tænkte på, om det måske var, hvordan det håndter ham, det hans familie har været igennem, og måske også ham, da han var yngre. Øhm... Hvordan det ligesom er med ham i hverdagen. Ja, sagtens.

02:45 - 02:46 SPEAKER_00

Ja.

02:46 - 02:49 SPEAKER_01

Men det var i hvert fald min idé, af hvad der foregik.

02:49 - 02:57 SPEAKER_00

Ja. Øhm... Please subscribe to the VIA Experience, following the short film. Så hvad synes du, hvis du kunne forklare den her VIA oplevelse, du var igennem?

02:57 - 06:46 SPEAKER_01

Øhm... Så var jeg jo... Først så jeg en bil. Og... Jeg kunne se, at den var kørt galt eller noget. Den var i hvert fald kørt en person ned. Der var blod på det, og der var en skramme. Øhm... Og det var samme bil, som faren og sønnen sad i. Øhm... Altså, men det var blod udenpå. Det var bare en skam, at der var skidt skade på en anden person. Men faren havde jo egentlig hvide øjne i filmen. Så det var næsten som... Jeg ved ikke, om han er død eller noget i den sammenhæng. Øhm... Men først det. Og så, når man så klikkede på den. Så... Var det der

hænderne kom? Måske? Så kom der alle de her hænder. Øhm... Som var meget skræmmende. Øhm... Og så var en af dem, havde så et båndoptager, som man så kunne tage. Så lige pludselig var der TV. Og det var meget... Det gav mig sådan en helt... Den der, hvor hende og pigen krawlede ud af TV'et. Åh, ja. Og så kunne man gå over og sætte det i. Og sådan en. Og så var det... Det her barn. På videoen. Øhm... Jeg kunne ikke helt høre, hvad der blev sagt. Men det var det her barn. Øhm... Og jeg ved ikke, om det var... Nu havde jeg hele ideen om, at det var noget med noget krig. Så jeg tænkte, det måske var sådan en eller anden udsat zone, hvor der var sket et eller andet. Eller nogen var fra. Øhm... Men man kunne ikke rigtig se, der var sådan noget orange i baggrunden. Men... Eller i hvert fald udenfor et sted. Øhm... Men ellers, så... Nå ja, så så man den video. Og så bagved, var der sådan en værelse. Hvor det var vinter. Og der var de her billedrammer. Den gik så i stykker. Øhm... Og det kunne godt være sådan... Jeg tænker, det minder med sådan... Det er sådan en til både måske, hvor ens forældre har været. Men ellers, hvor man selv er vokset op. Hvis han havde vokset op der. Og så sådan... Værelset der med sne. Det er måske mere tilbage til... Øhm... Danmark næsten. Øhm... Når to billedrammer, så kunne du gå igennem det der... Den der dør. Og... På den anden side af døren... Øhm... Der kom da de der store klamme ansigter. Øhm... Uh... Øhm... Og så... Og så hvis du gik tæt på en af dem, så åbnede du munden. Og så kunne du tage et billede af det lille barn. Og så satte du overvej billederummet sådan lidt. Øhm... Fikste. Øhm... Der manglede. Øhm... Og hvad skete der så? Det er jo lidt mange ting. Øhm... Nå jo! Jo jo jo! Så lige pludselig, så havde du en pistol. Og så skulle du skyde en person, tænker jeg. Fordi der var en. Og jeg vidste ikke, hvad jeg ellers skulle gøre. Øhm... Men den kunne ikke skyde. Den sagde bare kliklyde. Og så... Så lige pludselig... Og så hvis man gik tæt på ham, så zoomede han om bag dig. Så det er som om, at du kun kunne se bag hans nakke. Eller noget han stod med ryggen til, tror jeg. Men han var sådan en sød silhouette. Øhm... Og så på et tidspunkt, så skydte man sig rent faktisk. Og så... Øhm... Så var det som om, man var... Hvad hedder det? I helvede på en måde. Med de der vægge. Så åbnede himlen sig op. Himlen var sådan helt mørk. Og... Og så videre. Så der var sådan pikke og alt muligt. Det var meget helvede-himlen... Øh... Konnektioner. Jeg føler, det var meget sådan at gå igennem helvede på en eller anden måde. Ja. Øhm... Også fordi hele det der med sådan skærselen. Der var også de der hænder, der takker om hjælp og så videre. Og de der... Meste ansigter. Øhm... I hvert fald. Så det var meget helvede. Personlig helvede. Øhm... I hvert fald. Og så... Øh... Ja.

06:47 - 06:48 Undetermined speaker

Øhm...

06:48 - 06:53 SPEAKER_01

Ja. Hvad skete der så? Jo, så skød vi om, at der var titler på.

06:53 - 06:54 SPEAKER_00

Yes.

06:54 - 06:55 SPEAKER_01

Ja.

06:55 - 06:56 SPEAKER_00

Ja.

06:56 - 06:57 SPEAKER_01

Ja.

06:57 - 06:58 SPEAKER_00

Okay.

06:58 - 06:59 SPEAKER_01

Fedt.

06:59 - 07:10 SPEAKER_00

Nice. Hvis vi ser på det som en hel oplevelse. Både kortfilm, men også det her VR-spil. Øhm... What is the experience about? Hvad vil du sige, det handlede om som helhed? Øhm...

07:10 - 08:37 SPEAKER_01

Jeg vil sige, det handlede om en personlig fortælling for ham her mandens perspektiv. Øhm... Der er helt klart nogle indre dæmoner inde i ham. Øhm... Og nogle tidligere oplevelser, der har farvet ham. Øhm... Og jeg tror, det har noget med hans forældre at gøre, fordi der var den der kvinde og mand. Øhm... Og... De der børn. Jeg kan ikke lige helt se konnektionen med de der børn. Jeg kan se, at det er sådan... Fordi, at... Jeg kunne ikke lige... Er det hans søskende eller noget? Nu tænker jeg meget familie. Ja. Øhm... Man så dem jo på billedet, og derfor tænkte jeg, at det var en søskende. Ja. Øhm... Men jeg synes ikke, at jeg så rigtigt andet, end at de lignede, at de levede lidt mere i en krigszone på den måde. Med lidt rothår og sådan. Øhm... Og hans far snakkede om krigszonen, så det er sådan lidt back home. Øhm... Men udover det, så er det jo også en del af det, at han har været i det. Øhm... Men udover det, så er det jo også en del af det, at han har været i det. Øhm... Men udover det, så er det jo også en del af det, at han har været i det. Øhm... Men udover det, så er det jo også en del af det, at han har været i det. Så det er sådan lidt... I helhed, så er det hans meget personlige oplevelse, og noget sådan personligt helvede, han går igennem også med de her tanker og følelser og noget med noget uopklaret med hans mor, der var sur på ham og var døden næsten. Øhm... Ja. Men ja, det er meget abstrakt. Jeg tror, der er måske forskellige måder at se det på, og forskellige ting, man kan tage fra det. Øhm... Ja. Øhm...

08:39 - 08:42 SPEAKER_00

Øhm... Øhm... Øhm...

08:42 - 09:23 SPEAKER_01

Jeg tror helt klart, jeg følte, filmen var mere ham og hans... Der anker jeg, det var ham og hans familie, men hele det der... Øhm... Hvad hedder det? VR oplevelsen var mere det der helvede, du skal igennem, sådan næsten trin i det. Øhm... også det der med at skyde en person, det ved jeg ikke. Det vidste jeg vidste ikke, for jeg tror, vi blev delt af det forsaft. Så det fik man til at tænke på, om han havde skudt nogen, om det er det, der har gjort, at han skal igennem den der rejse, at han skal genopleve et eller andet, han har gjort. Om han måske har været, også fordi der var blød på bilen, om han har været skyld i, at der er nogen, der er døde. Og så at det hænder ham på den måde.

09:26 - 09:37 SPEAKER_00

Du har været lidt inde på det, så nu er det mere bare et spørgsmål, i forhold til, hvis du vil uddybe på noget af det. Hvordan synes du, at VR-erhverv var forbundet med filmen? Ja. Hvis du føler, at du har svaret på det, så kan jeg godt tage det andet. Men det er mere, hvis du har mere.

09:37 - 09:58 SPEAKER_01

Jeg tror ikke, at jeg har så meget mere. Jeg tror næsten, at man var ham, og jeg tror, at man var igennem en personlig helvede, for han havde han har gjort, som så relaterede til filmen, med

at han havde lidt den der vennegruppe, men jeg tror, at de også har lidt dårlige ting. De var lidt hårde i tonen mod hinanden. Ja.

09:59 - 10:07 SPEAKER_00

Okay, så bare et sidste spørgsmål. Du har været lidt inde på det, men hvis du føler, at du har noget til det, så svarer du bare. Men hvordan vil du beskrive de centralte temaer af eksperienzen?

10:09 - 10:33 SPEAKER_01

Bestemt helvede og hemmeland, religiøse aspekter, krig og fortid og familiebaggrund fra krig, og intradæmoner mest af alt. Noget, der hænder dig på den måde. Noget, man skal have tone for på en eller anden måde. Ja.

10:33 - 10:36 SPEAKER_00

Det var spørgsmålene. Fedt, tusind tak.

10.3.2 ID2

10.3.2.1 *files*

00:00 - 00:22 SPEAKER_00

Så først vil jeg bare lige igen, hvis vi har det på lyd, så får du en tilladelse til at optage og bruge den her optagelse til vores projekt. Ja, det har jeg tilladelse til. Perfekt, tak. Og så vil jeg først... Nå jo, spørgsmålene er på engelsk, men du må gerne svare på dansk eller engelsk, eller hvad end du har lyst til. Vi har ikke en præference. Så først, please describe the short film you just watched.

00:22 - 01:14 SPEAKER_01

Jeg vil beskrive den som, det er fire mænd, der sidder i en bil og skal måske ud og lave noget af kriminalitet. De sidder og tager en eller anden form for stoffer, måske noget kokain. Det var min fortolkning i hvert fald. Hvorefter så ham, jeg kan ikke sige, både personen, der sidder bagi, ligesom har sådan en, jeg ved ikke om det er out of body, out of mind oplevelse. Hvor han taler, eller han hører en monolog fra, jeg ved ikke om jeg skal forstå det, en gudomlig skikkelse. Det var i hvert fald noget af det, jeg tænkte, som ligesom sidder og snakker på rap, tror jeg det er. Ja, hvorefter. Ja, det var så filmen, ja.

01:16 - 01:20 SPEAKER_00

Og så, please describe the VR experience following the short film.

01:21 - 03:39 SPEAKER_01

Ja, det var centralt. Jeg sad omkring den her bil til at starte med i hvert fald, hvor jeg så gik lidt rundt om bilen, og så så jeg, at der var en af håndtagene, hvor der var blod på, som jeg så tog i. Som så tog mig hen til et andet rum, hvor jeg kunne tage sådan en kassette og sætte i en tv, hvor jeg så en film fra, forstod jeg som, hovedpersonens barndom. Hjemmefra hans barndomshjem. Og så, vente jeg mig om. Så var der en seng og en billederamme uden noget i, som så gik i stykker, da jeg gik derhen. Så jeg tog den op. Og så da jeg vendte den rum, kunne jeg gå igennem min dør. Og sætte det på et bord. Og så kom der sådan et rum med sådan en-. Jeg forstod det lidt som en afføring af mig. Det var den association, jeg gjorde med. Men en masse ansigter, der kom ud af væggene. Det var det, der tog mig længst tid, i hvert fald. Så jeg gik rundt og tog fat i ansigterne. Så kunne jeg se, at der var en, der lyste ud af munden. Så gik jeg hen og så på hug. Så kunne jeg tage billedet, der så tilhørte til billederammen, og sat det i. Hvorefter jeg fik en pistol i hånden. Og så var der sådan en mand foran mig. Jeg ved ikke om det var mig selv eller hovedpersonen. Som jeg så skød. Jeg prøvede at gå hen til ham et par gange, men så skulle jeg vende mig om. Så jeg kunne ikke rigtig komme tæt på ham, men så

skød jeg ham. Så var det som om, at der var fire vægge, der faldt. Og så var det et eller andet... Lidt uhyggeligt sted. Skærsildenagtigt.

03:39 - 04:00 SPEAKER_00

Ja, det var ved at opleve sådan noget. Ja, okay. Så jeg spørger, hvad er denne oplevelse om? Og når jeg så siger oplevelse, så mener jeg oplevelsen som helhed. Så både filmen og ved at have oplevelsen samlet. Ja. Altså hvad er den... Hvad handler den om?

04:00 - 05:08 SPEAKER_01

Ja. Altså jeg forstår det lidt som en, der er ude på et skovplan. Noget kriminalitet, noget misbrug. Som... Ligesom har den her epifany eller åbenbaring omkring... Eller sådan en guddommelig oplevelse. På en eller anden måde. Så har man måske godt kan se, hvad... Altså hvorfor det er dårligt, det han er ude i. Og så... Så var det sådan lidt med, via oplevelsen bagefter. Efter kortfilmen. Var det sådan lidt... En tur tilbage til barndommen. Og så vil jeg fortolke det måske lidt... Jeg fortolkede lidt det hele som sådan en... Ego death-agtig. Et eller andet. Det var i hvert fald det, der kom i hovedet på mig. I hvert fald det med at skyde. Jeg havde det som om jeg skød mig selv. Eller sådan... Ja. Eller hovedpersonen. Ja.

05:08 - 05:09 Undetermined speaker

Okay.

05:09 - 05:21 SPEAKER_00

Så... Øh... Ja.

05:21 - 05:49 SPEAKER_01

Det synes jeg. Det synes jeg. Eller altså uden... Mens filmen gør det med ord og billeder, så var det sådan... Oplevelsen... Altså man lægger måske en anden vigt på... Når man så ser billedet, eller ser den film, eller den kassette, man sætter ind i TV'et. Øh... Øh... Som også... Ja, det giver noget til narrativet, synes jeg. Også lidt... I hvert fald som jeg forstod det. Hans barndom. Ja.

05:49 - 05:50 Undetermined speaker

Okay.

05:50 - 05:59 SPEAKER_00

Så... Hvordan synes du, at VR-udviklingen var tilknyttet til filmen?

06:02 - 06:05 SPEAKER_01

Altså jeg forstod det lidt som sådan en...

06:08 - 06:11 Undetermined speaker

Måske sådan en fortsættelse, ved jeg ikke lige.

06:11 - 06:43 SPEAKER_01

Altså... En fortsættelse, men altså... Der, der I sidder i den hvide bil i kortfilmen til sidst. Eller den helt sådan... Ja. Den der er helt hvidt udenomkring. Øh... Øh... Ja, det er måske sådan lidt... En fortsættelse. Noget, der sker sådan samtidig, mens de sidder inde i den her hvide bil. Eller det er sådan hans... Hans... Tanke, eller sådan... Hvad man siger. Ja. Også fordi det er sådan meget... Det er sådan en... Det er sådan en... Det er sådan en... Det er sådan en... Det er sådan en... Ja. Det er sådan noget... Altså sådan et svart rum. Så det er ikke sådan rigtigt... Som om det er ude i virkeligheden, eller sådan.

06:43 - 06:52 SPEAKER_00

Ja. Okay. Så... How would you describe the central themes of the experience? Øh... The central themes...

06:52 - 07:13 SPEAKER_01

Øhm... Øh... Jeg får i hvert fald noget med... Med noget... Altså sådan selvreflektion. Eller sådan... Øh... Og... Noget... Man er ude på et skråplads. Eller sådan... Sådan noget... Altså sådan... Altså sådan... Kriminalitet. Øhm...

07:13 - 07:14 Undetermined speaker

Også...

07:14 - 07:18 SPEAKER_01

Ja, fik jeg lidt sådan... Øh... Sådan... Ego-dance-agtig.

07:18 - 07:20 Undetermined speaker

Øhm... Hvis jeg skal beskrive det på en eller anden måde.

07:20 - 07:24 SPEAKER_01

Ja. Ja. Okay. Jamen det var egentlig...

07:24 - 07:25 Undetermined speaker

Det var det vi havde.

07:25 - 07:26 SPEAKER_01

Det var det vi havde.

10.3.3 ID3

10.3.3.1 files

00:00 - 00:19 SPEAKER_00

Alright. Så spørgsmålene, de kommer til at være på engelsk, men du må gerne svare på dansk eller engelsk eller hvad end du har lyst til. Vi har ikke nogen præferens. Og om det okay, at vi optager. Og det okay, at vi optager. Det skal vi også lige have der. Så, please describe the short film you just watched.

00:19 - 00:56 SPEAKER_01

Jamen, jeg så en kort film med en irakisk mand, som genkendte hans dage fra Irakkrigen eller et eller andet med hans familie. Så var der en masse overnaturlige monstre og happenings. Sådan demoner og forskelligt. Meget obskurde, meget abstrakte.

00:56 - 01:03 SPEAKER_00

Okay. Så, please describe the VR experience following the short film.

01:03 - 01:31 SPEAKER_01

Ja. Altså der var først, så skulle man, så var der en bil, og så skulle man ligesom, jeg kan ikke rigtig huske, at man skulle noget der. Der kom bare en seng med et løsnings. Der kom bare en seng med et løsnings. Så var der ikke noget i billedet. Det gik i stykker. Så skulle man ligesom prøve at finde det der billede igen. Gennem en masse overnaturlige henvendelser.

01:31 - 01:41 SPEAKER_00

Ja. Okay. Så, what is the experience about? Og når jeg siger experience, så mener jeg filmen og hver oplevelsen sammenlignet.

01:41 - 02:20 SPEAKER_01

Ja. Jamen, så det er meget abstrakt. Man kunne sige 1000-1000. Ja, det er meget abstrakt. Man kunne sige 1000-1000. Så, men, jeg vil tro, det er sådan at gennemleve nogle rædsler. Sådan en poetisk flag. Ja. Ja. Så der var sådan, du ved, nogle brudre med øjnene søde sammen og sådan noget. Så måske det der med at kigge ræsset ned i øjnene.

02:20 - 02:31 SPEAKER_00

Ja. Så, do you think the VR experience made any meaningful contributions to the films narrative?

02:31 - 02:53 SPEAKER_01

Ja, det vil jeg helt sikkert sige. Altså, du vil sige, den gav noget kontekst, måske. Hvor filmen var meget, der var nogen der sad i en bil. Så en mand, en dæmon eller et eller andet, der snakkede arabisk og talte lidt poesien. Yes.

02:53 - 03:01 SPEAKER_00

Okay. Så, how do you think the VR experience was connected to the film?

03:07 - 03:26 SPEAKER_01

Jamen, i forhold til Nazi'et, så tror jeg, at det... Måske ham med hovedpersonen, der var i kortheden. Så det her med, måske at have nogle drømme eller nogle mareridt eller... Ja, der var sådan et gennemgående tema der. Ja.

03:26 - 03:37 SPEAKER_00

Så, how would you describe the central themes of the experience? Øhm...

03:37 - 03:57 SPEAKER_01

Altså, jeg vil tro, det er sådan noget tab. Måske tab af en familie, man har haft. Og... Ja, måske ting, som man ville have gjort anderledes. Ja. Ja.

03:57 - 03:58 Undetermined speaker

Det er super.

03:58 - 03:59 SPEAKER_00

Det var egentlig det, vi havde...

10.3.4 ID4

10.3.4.1 files

00:00 - 00:30 SPEAKER_01

Er det okay, at vi optager den her samtale? Det er okay, at jeg optager. Yes, fedt. Inden vi lige sætter spørgsmålene, så skal det godt være, at nogle af spørgsmålene kommer til at involvere ordet experience eller oplevelse. Og der kommer til at referere til både filmen og VR-spillet som en samlet enhed. Spørgsmålene kommer til at være på engelsk højst sandsynligt, men du er velkommen til at svare på dansk eller engelsk, hvem du føler dig mest komfortabel med. Men så til at starte med, please describe the short film you just watched.

00:30 - 00:41 SPEAKER_00

Det var lidt svært at følge med i. Der sker ikke så meget, men der sker noget. Jeg er ikke helt sikker på, at jeg forstod, hvad der foregik.

00:41 - 00:49 SPEAKER_01

Okay. Ja. Please describe the VR experience following the short film.

00:49 - 01:11 SPEAKER_00

Det var meget sådan... Hvad hedder det? Lidt... Ja. Det var ret absurd. Man forstår, hvad der sker, men man ved godt... Lydene er også meget gode til at være sådan. Man ved, hvor man skal kigge hen. Hvorfor ting sker... Hvad ved jeg?

01:11 - 01:20 SPEAKER_01

Okay. Så har jeg lidt mere overordnede spørgsmål. What is the experience about? Hvad vil du sige, at den her oplevelse handler om?

01:20 - 01:58 SPEAKER_00

Det virkede lidt som om, at der var en karakter, der... Selvfølgelig er det en del af den virkelige verden. Man har lidt nogle oplevelser indvendigt, I guess. Af noget, der måske ikke er så rart. Ja. I det store hele. Men jeg synes også, det var lidt svært at følge med i, på nogle punkter. Hvad der egentlig foregik. Især i filmen, under tekstdelen. Man sad meget tæt på. Det var lidt sådan, at man både skulle læse og forstå. Ja, selvfølgelig.

01:58 - 02:10 SPEAKER_01

Ja. Ja. Do you think the VR experience made any meaningful contributions to the film's narrative? Skal jeg komme eksempelvis der?

02:10 - 02:43 SPEAKER_00

Jeg føler, det var meget fedt. Hvis jeg bare havde spillet VR-oplevelsen alene, ville jeg være sådan... Hvad foregår der? Hvad laver jeg? Jeg går bare mærkeligt rundt, og der sker weird ting. Ja. Så det gav meget god mening, efter at have set filmen. Og man fik lidt en følelse af, at det var sådan totalt weird. Og måske kom lidt ind i hovedet på nogen, der... Ja. Så det synes jeg gav meget god mening. Ja.

02:43 - 02:49 SPEAKER_01

Ja. How did you think the VR experience was connected to the film?

02:49 - 03:23 SPEAKER_00

Yeah... Altså, der var nogle sådan gennemgående ting, men jeg er ikke helt sikker på, at jeg forstod det. Fordi jeg tror meget sådan... Jeg oplever det bare, at jeg er mere fokuseret på, hvad jeg skal, og komme igennem det. Og ikke blive jump-scared. Ja, altså for lige. Sådan. Der var noget med en bil, og... Og noget, men... Udover det... Ikke helt sikker. Okay.

03:23 - 03:30 SPEAKER_01

Ja, det er helt fint. Øhm... Har lige et sidste spørgsmål her. How would you describe the central themes of the experience?

03:30 - 03:46 SPEAKER_00

Øh... Jamen, jeg ved ikke sådan om... Jeg føler også, at det er svært at være med og blive filmet. Både film og spil. Så sådan, det er virkelig mange indtryk. Og så sådan... Ja, selvfølgelig. Holde styr på dem. Og det er også svært, hvis du ikke har et svar.

03:46 - 03:48 SPEAKER_01

Det vil jeg bedst lade være med. Ja, ja.

03:48 - 04:05 SPEAKER_00

Noget med, altså sådan om... Ja... Jeg ved ikke... Om PTSD eller et eller andet med sådan den der... Øh... Ja, opleve nogle ting. Ja. Elvendige. Ja. Ja, jeg ved ikke om... Det er jo mit svar.

04:05 - 04:07 SPEAKER_01

Yes. Jamen, det er helt fint.

04:07 - 04:08 SPEAKER_00

Fedt. Tak.

10.3.5 ID5

10.3.5.1 files

00:00 - 00:04 SPEAKER_00

Yes. Er det okay, at vi optager samtalen? Yes, sir! Fedt.

00:04 - 00:05 Undetermined speaker

Sådan.

00:05 - 00:25 SPEAKER_00

Jeg kommer til at stille nogle spørgsmål. De kommer nok til at være på engelsk. Du er velkommen til at svare på dansk eller engelsk. Hvad du føler er mest komfortabelt med. Jeg kommer nok også til at bruge ordet enten oplevelse eller experience. Hvor så kommer jeg til at referere til både filmen og den her VR-oplevelse som en sammenlignende. Yes. Først og fremmest. Please describe the short film you just watched.

00:27 - 01:07 SPEAKER_01

Er det bedst godt på dansk eller engelsk? Det er helt op til dig. Det er op til mig. Det var vildt immersive. Især i den her VR-oplevelse. Man sad jo i den her bil, og man blev jo næsten en del af den der flok mennesker, der sad der. Så jeg vil sige, at filmen satte mange spørgsmål til, hvad der skete og hvor man var henne. Men man vidste, at man hele tiden var tæt på eller ved siden af hovedkarakteren. Så man satte sig lidt i den rolle, eller hvad man siger. Ja, selvfølgelig. Jeg tror, at du har forklaret det. Ja. Jeg tror ikke, at jeg har noget klogere at sige.

01:07 - 01:13 SPEAKER_00

Nej, det er helt klart. Please describe the VR experience following the short film. Jamen, det var...

01:15 - 02:19 SPEAKER_01

Ja, hvordan fanden skal jeg forklare det? Det var meget passende. Man kom ind i et univers, der satte lige så mange spørgsmål. Så man fik ikke helt afklaret det samme med, hvad der skete. Men da man begyndte at klare de her missioner, så gik det op for mig, at jeg deltog i den her karakterers formål. Eller jeg ligesom gik videre i filmen og skulle klare de ting, der blev sat på spil fra start af, men man måske ikke så. Så på den måde, synes jeg, det var sindssygt fedt. Ja. Men man havde en forståelse i starten af, at der skulle ske et eller andet. Men så da man fik den der gøb i hånden, så fik man et billede af, okay, det er det, vi øver i. Det vidste man også godt fra start af, ikke? Ja. Men ja. Fedt. Så blev det alligevel lidt psykodelisk på et tidspunkt med de her ansigter. Så der igen, der blev jeg sådan lidt, åh, er det en syredrøm? Nej, nej, nej, altså jo mere du har, jo bedre. Jeg skal lige stadig sluge den, ikke? Ja, selvfølgelig, selvfølgelig.

02:19 - 02:20 SPEAKER_00

Forstår du, hvordan jeg har det.

02:20 - 02:28 SPEAKER_01

Så sådan en fantasiverden og en realitet kombineret. Sådan lidt en syredrøm, kan man sige.

02:28 - 02:35 SPEAKER_00

Ja. Du har været lidt inde på det, men hvordan vil, what is the experience about? Hvad vil du sige, det hele oplevelsen her handler om?

02:35 - 03:09 SPEAKER_01

Hmm. Det er jo næsten jer, der skal svare mig med det spørgsmål. Det er jo nok at blive en del af scenariet, uden rigtigt at få en forståelse for, hvad endemålet er. Men der er... Der er noget travmeverk og et oplevelse af noget barndom, og så er der den her beslutning, man skal tage, når man står aktivt i spillet omkring, om man skal skyde eller om man skal lade være. Jeg nåede ikke at tænke så meget og gjorde det bare, ikke?

03:09 - 03:17 SPEAKER_00

Ja, sagtens. Men ja. Ja. Do you think the VR experience made any meaningful contributions to the film's narrative?

03:17 - 03:32 SPEAKER_01

Jamen, det går det jo så op for mig nu, når jeg siger de her ting. Ja. Som jeg sagde før. At man ligesom får lov til at tage karakteren og opleve det den karakter oplevede, og så tage en beslutning på bekostninger af karakteren.

03:32 - 03:33 SPEAKER_00

Ja.

03:33 - 03:34 SPEAKER_01

Så ja, det synes jeg.

03:34 - 03:57 SPEAKER_00

Ja. Fint. Ja, altså, nogle af de her spørgsmål her, hvis du føler, at du har svaret på dem, så er du også velkommen til at bare sige, at vi kan fortsætte til det næste. Vi stiller dem selvfølgelig bare lige. How did you think the VR experience was connected to the film? Ja, det føler jeg lige har svaret på. Helt fair. Helt fair. Ja, igen, du har nævnt det. Det er også helt fair, hvis du har svaret på det. Men, how would you describe the central themes of the experience?

03:57 - 04:13 SPEAKER_01

Øhm, temaet eller oplevelsen? Det er jo nok at stå i de her dilemmaer og situationer omkring, hvordan livet kan bringe en et sted hen, hvor man tager en beslutning. Ja.

04:13 - 04:21 SPEAKER_00

Yes. Det var det sidste spørgsmål. Selvfølgelig. Hvis du har tidsmål, så vil jeg gerne bare lige... Den her. Så...

10.3.6 ID6

10.3.6.1 files

00:00 - 00:25 SPEAKER_01

Tak fordi du vil være med. Er det okay, at vi optager den her samtale? Det er det. Yes. Lige inden vi starter, jeg kommer nok til at stille spørgsmålene på engelsk. Du er velkommen til at svare enten på engelsk eller dansk, alt efter hvad du foretrækker. Ja. Jeg kommer nok også til at bruge ordet experience eller oplevelse, og der kommer til at mene både filmen og VR-oplevelsen som en sammenhængende enhed, ikke? Yes. Til at starte med, please describe the short film you just watched.

00:26 - 01:23 SPEAKER_00

It was very poetic. I've seen it a couple of times already. And also very subtle, if you can say that. And a bit hard to understand, if you don't know the mind behind it. But it's a great short film. Yeah. Please describe the VR experience following the short film. Very good. I haven't tried VR before. Only once, where I was playing Resident Evil. And I've played it a couple of times. I've played it a couple of times. I've played it a couple of times. So it was... I'll say... It was just very interesting to play. Especially because there's this connection to the movie. So it felt like I was playing the main character. So it just made the shift from the movie to the game. And you just took the main character's place. And it was scary as well.

01:24 - 01:32 SPEAKER_01

Yeah. Yeah. What is the experience about? Så hvad er hele oplevelsen? Hvad vil du sige, den handler om?

01:33 - 01:53 SPEAKER_00

That's a hard question. Because I don't even get the film. And I've seen it a couple of times. Maybe it'd be in... At the wrong place, maybe. In life. If we're gonna take it in meta. Yeah.

01:53 - 02:01 SPEAKER_01

Yeah, sure. Ja. Do you think the VR experience made any meaningful contributions to the film's narrative? And if you have any examples...

02:01 - 02:30 SPEAKER_00

Yeah, definitely. Like the... The home tape. Yeah. With the child. Like I associated it with the main character. I don't know who the guy you shoot in the last part is. Maybe it's himself. I don't know. That's up for interpretation. But that's what the point is, I think. But it definitely... It was a good song.

02:30 - 02:34 SPEAKER_01

Ja, selvfølgelig. Jeg tager en point.

02:34 - 02:34 SPEAKER_00

Dansk herfra.

02:35 - 02:47 SPEAKER_01

Ja, det er helt fair. Det er helt okay. Det er helt okay. Ja, nu har vi lidt nævnt det. Du er også velkommen til, hvis du føler, at du har svaret dit spørgsmål. Bare sige, vi fortsætter. Men how did you think the VR experience was connected to the film?

02:48 - 03:01 SPEAKER_00

Ja, som sagt, på samme måde som... Altså det her med at... Den her... Cassettebånd. For mig viste det et barndomsklip fra ham der er hovedpersonen her.

03:01 - 03:01 SPEAKER_01

Ja.

03:02 - 03:05 SPEAKER_00

Så det er faktisk det, jeg kan forbinde.

03:05 - 03:09 SPEAKER_01

Ja, helt i orden. How would you describe the central themes of the experience?

03:12 - 03:18 SPEAKER_00

Altså for mig virker det som om, at det var... Sorg og skam, måske. Ja.

03:19 - 03:21 SPEAKER_01

Ja. Det var sådan...

10.3.7 ID7

10.3.7.1 files

00:00 - 00:03 SPEAKER_01

Er det okay, at vi optager den her samtale?

00:03 - 00:03 SPEAKER_00

Det er det.

00:03 - 00:28 SPEAKER_01

Fedt. Lige inden vi går i gang, jeg kommer til at stille spørgsmålene på engelsk. Du er mere end velkommen til at svare på engelsk eller dansk, efterhånden føler jeg dig nemmest. Jeg kommer nok også til at bruge ordet oplevelse eller experience, og der kommer jeg til at mene både filmen og den her VR-oplevelse som en samlet enhed. Så til at starte med, please describe the short film you just watched.

00:28 - 01:21 SPEAKER_00

Ja. Der sker jo det, at man oplever, hvad der lignede noget coke eller sådan noget handel gik af udenfor. Jeg kunne høre en, der sniffede, og så var der en, der fik flashbacks. Men jeg kunne ikke helt finde ud af, hvad det hele handlede om, tror jeg. Ja. Jeg fik ikke helt fat i det. Også fordi at... Så var der egentlig en lang samtale på arabisk, hvor man skulle læse undertekster på engelsk, og der synes jeg, at det gik lidt for hurtigt med underteksterne. Altså, der er noget ikke rigtigt at få det hele med. Okay. Så ja, jeg fik ikke helt fat i, hvad det sådan helt konkret handlede om kortfilm, tror jeg. Nej.

01:21 - 01:28 SPEAKER_01

Men ja. Ja, det er helt fair. Ja. Please describe the VR experience following the short film.

01:29 - 02:29 SPEAKER_00

Ja. Det blev jo bare helt sort efter filmen der. Og så sad jeg faktisk bare i fem minutter og kiggede, for jeg vidste ikke, kommer der noget lige pludselig? Og så reagerede jeg derfra. Men det var så der, hvor jeg skulle rejse mig op. Og det gik fem minutter, før jeg fattede det. Hvad hedder det? Men så kunne jeg heller ikke... Der var sket et eller andet fejl, tror jeg. Hvor jeg ikke kunne... Jeg kunne ikke... Jeg kunne ikke... Gå rundt og opleve det på den måde. Jeg skulle bruge controls. Okay. Ja. Men det var også fint nok. Overall synes jeg, det var en... Fed oplevelse. Jeg har aldrig prøvet det før. Jeg ved ikke, hvorfor er det... Lidt svært at finde ud af. Finde rundt i, hvad man skulle gøre. Men jeg fandt ud af det. Hvad kan man mere sige?

02:29 - 02:30 Undetermined speaker

Ja.

02:30 - 02:31 SPEAKER_01

Ja.

02:31 - 02:31 Undetermined speaker

Ja.

02:32 - 02:46 SPEAKER_01

Det er også helt fint. Ja. Ja. Altså, det du nævner med... Med, at der ikke var nok plads. Selve VR-oplevelsen. Den er... Vi var ikke sikre på, hvilket studie vi kunne være i. Nej, nej. Så selve pladsen, du ved, der var sådan lidt mismatch. Men det var godt, du fandt ud af det.

02:47 - 02:47 SPEAKER_00

Ja.

02:49 - 02:53 SPEAKER_01

What is the experience about? Så hvordan ville du forklare, hvad hele oplevelsen ligesom handler om?

02:58 - 03:33 SPEAKER_00

Øh... Man skulle næsten gå ud. Man skulle næsten gå ud fra, at man er i hovedpersonens point of view. Ham, der er med i filmen. Øhm. Øh... Værer næsten gå ud fra. Øh... Det med, at man sætter sig ind i bilen. Men at man så lige pludselig... Øh... Øh... Kommer et andet sted hen lige så snart, man åbner døren. Øh... Jeg ved ikke, om det kunne tyde på noget flashback eller et andet. Noget af den stil. Øh... Øh... Der sker nogle mange mærkelige ting. Synes jeg. Øh... Øh... Spille-oplevelsen der. Ja.

03:33 - 03:34 SPEAKER_01

Øh...

03:34 - 03:39 SPEAKER_00

Så synes jeg, det er meget svært at sådan... Beskrive, hvad det skulle handle om. Ja. Jamen, det er helt fair. Ja.

03:39 - 03:42 SPEAKER_01

Det var det ikke. Nej, det er helt okay. Det var det ikke.

03:42 - 03:49 SPEAKER_00

Jeg tror ikke, jeg har gjort mig sådan super mange overvejelser. Nej, nej, det er også helt fair. Hvis der er nogle spørgsmål, du føler, du ikke kan svare på, så siger du også bare til, så kan vi bare vide til næste. Ja. Det er ikke noget problem. Øhm... Do you think the VR experience, er en god forhold?

03:49 - 04:04 SPEAKER_01

Øhm... Hvis der er nogle spørgsmål, du føler, du ikke kan svare på, så siger du også bare til, så kan vi bare vide til næste. Ja. Øhm... Do you think the VR experience, made any meaningful contributions to the films narrative?

04:04 - 04:34 SPEAKER_00

Øhm... Der var måske nogle punkter. Den, som jeg nævnte før. Altså med at man sætter sig ind i bilen. Ja. Skulle tage sig ind i bilen. Så kommer man jo et helt andet sted. Det der sker i filmen, det er at han får flashbacks jo. Og det gør man så også måske i det, at man åbner bilen i spillet også. Så på den måde hænger det fint sammen, tror jeg.

04:35 - 04:40 SPEAKER_01

Jamen det er jo også svært, hvis du ikke synes, der er kan man sige. Hvad for noget? Det er jo også svært, hvis du ikke synes, der er kan man sige.

04:40 - 04:48 SPEAKER_00

Ja. Jeg ved det ikke. Jeg synes generelt, det var en meget mærkelig oplevelse. Sådan svært ved at beskrive sådan hele...

04:48 - 04:54 SPEAKER_01

Nej, det er helt fair. Hvordan synes du, at VR-udviklingen var tilknyttet til filmen?

05:00 - 05:11 SPEAKER_00

Igen, det med flashbacks der. Jeg ved ikke, om man ser nogle minder fra da han var yngre.

05:17 - 05:26 SPEAKER_01

Nej, nej. Det er også helt fair. Det er helt okay. Jeg har lige et sidste spørgsmål her. Ja. How will you describe the central themes of the experience?

05:31 - 05:33 SPEAKER_00

The central themes...

05:39 - 05:51 SPEAKER_01

Ja, hvad kunne det være? Som sagt, hvis du ikke har noget, så er det også helt fair. Jamen jeg tror ikke, jeg har noget produktivt i hvert fald. Eller noget, jeg kan bruge til noget. Nej, men det er mere, hvis du har nogle tanker eller lignende. Hvis du ikke har, så er det også helt okay. Ja.

05:51 - 05:54 SPEAKER_00

Jeg tror ikke, jeg har noget, som er lige på stående fod.

05:54 - 05:58 SPEAKER_01

Nej, det er helt i orden. Cool. Det var interviewet. Ja.

10.3.8 ID8

10.3.8.1 files

00:00 - 00:03 SPEAKER_01

Yes, er det okay at vi optager den her samtale?

00:03 - 00:04 SPEAKER_00

Ja, det er fint.

00:04 - 00:28 SPEAKER_01

Fedt. Lige før vi starter, spørgsmålene kommer til at være på engelsk, men du er velkommen til at svare på enten engelsk eller dansk, alt efter hvad du føler, der er nemmest. Jeg kommer også til at bruge ordet enten experience eller oplevelse, og der kommer jeg til at mene både filmen og

den her VR-oplevelse som en sammenlignet. Ja, helt sikkert. Til at starte med, please describe the short film you just watched.

00:30 - 00:37 SPEAKER_00

Damn. Fø. Ja, det er fint at blive dansk, eller hvad?

00:37 - 00:37 SPEAKER_01

Ja, det er helt okay.

00:40 - 00:50 SPEAKER_00

Det er en lille smule svært at have min helt rene oplevelse af den, fordi jeg kender den lidt i forvejen. Det er min kasse, der har skudt den, så jeg har set den lidt.

00:50 - 00:50 SPEAKER_01

Ja.

00:52 - 01:25 SPEAKER_00

Men med hver ende baggrund jeg har, så oplever jeg det som om, at det er en mand, der skal. Han skal tage en eller anden form for vigtig beslutning i sit liv. Han er lidt presset. Og jeg føler, at han dykker tilbage i nogle minder eller en eller anden form for følelser i forhold til den situation, han sidder i. Og ligesom hiver frem af gemmerne. Jeg føler i hvert fald, at det er et meget skældningsvæk øjeblik for ham på en måde.

01:25 - 01:25 SPEAKER_01

Ja.

01:26 - 01:27 SPEAKER_00

Ja.

01:27 - 01:32 SPEAKER_01

Yes. Øhm. Please describe the VR experience following the short film.

01:33 - 01:43 SPEAKER_00

Øhm. Jeg føler kun, at det blev mere... mere storslået.

01:44 - 01:44 Undetermined speaker

Øhm.

01:44 - 01:59 SPEAKER_00

Altså... Det var som om... På en måde var det som om filmen var... Selvom der også var ekstremt mange... Øhm... Subjektive og følelsesmæssige... Øhm... Øhm...

01:59 - 02:00 Undetermined speaker

Øhm...

02:00 - 02:38 SPEAKER_00

Sådan... Ikke virkelige elementer i filmen. Så følte jeg egentlig umiddelbart, at filmen var den virkelige del af det. Og at VR-experiencen var på en måde sådan... En udvidelse af alt det følelsesmæssige eller i virkeligheden... Også sådan symbolske. Eller alt det der ligger bag. Øhm. Det blev jo meget mere dramatisk på en måde. Det blev mindre virkeligt. Selvom man... Jeg mener jo filmen er jo ikke engang særlig... Der var ikke engang særlig meget af filmen, der foregår

i bilen egentlig. Men alt hvad der foregik i VR var jo meget sådan et... Min... Min selvtilstand nærmest. Ja.

02:38 - 02:53 SPEAKER_01

På noget. Nogle af de spørgsmål her. Hvis du føler, at du har svar på dem, så er du også meget velkommen til at sige, at du føler, at du har svar på dem. Så går vi videre til det næste. Nu kommer vi faktisk til at spørge. What is the experience about? Så hvad vil du sige, at hele den her oplevelse handler om?

02:58 - 03:24 SPEAKER_00

Jeg føler, at der er meget med ens bagland. Jeg er ikke sikker på, at jeg kan forklare præcis hvordan. Nødvendigtvis. Men jeg føler, at det trækker på rigtig meget identitet. Jeg føler også, at der er noget med noget split-identitet. Og så det her med sådan en stor beslutning i forhold til det. Ja.

03:24 - 03:31 SPEAKER_01

Ja. Mm. Do you think that VR experience made any difference? Any meaningful contributions to the film's narrative?

03:35 - 03:39 SPEAKER_00

Jeg tror ikke, at jeg oplevede VR-oplevelsen som en historie.

03:39 - 03:40 SPEAKER_01

Nej.

03:40 - 03:46 SPEAKER_00

Som sådan. Jeg tror, at jeg oplevede det som en følelsesmæssig udbygning af filmen.

03:46 - 03:47 SPEAKER_01

Ja.

03:47 - 04:05 SPEAKER_00

Øh, nærmest. Også fordi det er anderledes at gå rundt i VR. Så det føles næsten mere bare som om, det var det mentale space, som der eksisterede i filmen på en måde. Ja. Øhm, mere end jeg oplevede det var sådan en udvidelse af handlingen, som sådan ville gøres på. Hvad var det du spurgte om? Hvad var det? Øh, do you think that VR experience made any meaningful contributions to the film's narrative? Jeg tror faktisk, at jeg oplevede, at det blev vigtigere. Ja. På en måde.

04:05 - 04:06 Undetermined speaker

Jeg følte mig, mm, ja, lidt på skideren.

04:06 - 04:09 SPEAKER_00

Og det tror jeg, at han ville gøre. Ja. Og det tror jeg, at han ville gøre.

04:09 - 04:14 SPEAKER_01

Ja. Og det tror jeg, at han ville gøre. Ja. Og det tror jeg, at han ville gøre. Ja.

04:14 - 04:18 SPEAKER_00

Og det tror jeg, at han ville gøre. Ja. Og det tror jeg, at han ville gøre. Og det tror jeg, at han ville gøre.

04:18 - 04:19 SPEAKER_01

Og det tror jeg, at han ville gøre.

04:19 - 05:08 SPEAKER_00

Og det tror jeg, at han ville gøre. Ja. Og det tror jeg, at han ville gøre. Ja. Og det tror jeg, at han ville gøre. Hvilket toplade fare. Ja. Og det tror jeg, at han ville gøre. Ja. Og det tror jeg, at han ville gøre. Ja. Og det tror jeg, at han ville gøre. Ja. Og det tror jeg, at han ville gøre. Ja. Og det tror jeg, at han ville gøre. Ja. Ja, det her er en opblød. Jeg ved ikke, om det var meningen, jeg skulle gøre det. Jeg følte mig lidt tvunget til det. Jeg kunne ikke rigtig gøre så meget andet. Jeg blev i hvert fald embodied i det på en eller anden måde. Det følte jeg faktisk, jeg svarede på. I forhold til det der med, at man sådan gjorde en udvidelse af det.

05:08 - 05:14 SPEAKER_01

Ja, selvfølgelig. Det giver mening. Det er en af de centrale temaer i denne oplevelse.

05:41 - 06:08 SPEAKER_00

Det er ikke noget, der er i VR-experiencen. Men hvis man kommer fra et miljø, som ikke er det miljø, man lever i. Hvordan bruger man det i sin hverdag? Måske noget med etnicitet eller en eller anden form for identitet. Og så ved jeg ikke, om der også er en generelt tema omkring kriminalitet.

06:08 - 06:09 SPEAKER_01

Ja.

06:11 - 06:13 SPEAKER_00

Ja, kriminalitet og identitet, tror jeg.

06:13 - 06:17 SPEAKER_01

Ja, tak. Det var sådan set de sidste spørgsmål. Så tusind tak for det.

10.4 Video Group B

10.4.1 ID 1

10.4.1.1 files

00:00 - 00:10 SPEAKER_00

Så vil jeg først spørge om vi må optage dig og om vi må bruge dataen anonymt til vores projekt?

00:10 - 00:12 SPEAKER_01

Ja, det vil vi godt.

00:12 - 00:30 SPEAKER_00

Super, tak. Spørgsmålet kommer til at være på engelsk, men du må gerne svare på dansk eller hvad du har lyst til. Så først, please describe the short film you just watched. Og det refererer altså kun til film-delen af det.

00:30 - 01:25 SPEAKER_01

Ja, øhm... Uh, det er næsten lidt svært at svare på. Altså, der var meget sådan en betryggende stemning. Og det var jo så fire mænd, der sidder i en bil. Og man kan mærke, at der skal til at ske noget ubehageligt. Og man kan mærke, at hovedpersonen, han der sidder bagved til højre, han er meget utryk i situationen. Øhm... Af hvad end der skal ske nu. Og han er i hvert fald

sådan lidt der odd one out. En der ikke rigtig har lyst til at være der. Øhm... Og det er som om man følger lidt sådan hans vinkel. Og hele sådan... Det er lidt mørkt og de sidder i den her bil, og der skal til at ske noget. Og så, ja... Man følger lidt sådan hans følelser, fordi der bliver gjort meget utryk stemning. Med lyd og lys. Ja. Men ja...

01:25 - 01:26 SPEAKER_00

Ja.

01:26 - 01:27 SPEAKER_01

Ja.

01:27 - 01:32 SPEAKER_00

Øhm... Så, please describe the VR experience following the short film.

01:32 - 02:09 SPEAKER_01

Øhm... Der vil jeg også sige, at det sådan hele den her... Utrykke stemning, den bliver egentlig bare gjort sådan lidt ekstra ekstrem. Øhm... Der bliver tilføjet rigtig mange lyde. Jeg synes faktisk, at lyderne var en af dem, der gjorde sådan mig mest sådan... Til at føle... Altså sådan... Ja... Føle ting i... I hele det her. For jeg føler sådan, at jeg var sådan meget observer. Men sådan for lyderne kom sådan fra alle steder fra. Så det var som om, jeg lige pludselig blev sådan... Inkluderet bare med lyderne. Øhm... Men det var i hvert fald også sådan en...

02:09 - 02:10 Undetermined speaker

Ja...

02:10 - 02:37 SPEAKER_01

Altså sådan en lige pludselig sådan lidt POV. Øhm... Øhm... At gå rundt sådan lidt i forskellige lokaler. Og at man hele tiden bliver sendt lidt fra et sted til et andet. Øhm... Men det blev også lidt sådan erindringsagtigt. Med sådan en barndomsfilm. Og sådan en... Øhm... Et soveværelse. Og så lige pludselig... Altså sådan en... Men ja, det var sådan lidt små stykker af sådan en eller anden person, vil jeg beskrive det som. Ja. Øhm...

02:37 - 02:48 SPEAKER_00

Så... What is the experience about? Og det er så experience, som i film og VR oplevelse samlet. Øhm... Altså sådan for mig generelt. Ja, hvordan... Hvordan jeg...

02:48 - 02:52 SPEAKER_01

Hvordan jeg... Hvordan jeg... Hvordan jeg... Hvordan jeg...

02:52 - 02:53 SPEAKER_00

Ja, hvordan fortalte du det?

02:53 - 02:55 SPEAKER_01

Øhm... Øhm...

02:55 - 02:59 Undetermined speaker

Det er næsten lidt, synes jeg, svært at svare på. Øhm...

02:59 - 03:34 SPEAKER_01

Jeg vil sige, at jeg føler, at der var... Der blev gjort meget til at prøve at sådan... Skabe sådan en stemning, som der ligger i den her hovedkarakter. Altså sådan en... Og næsten føle det

samme, som han gør. Og sådan en følelse af... Næsten... Hvor han... Hvor han... Er sådan... Og sådan en følelse af en utryghed. Og sådan lidt en... Forvirring af at blive sådan lidt sendt frem og tilbage forskellige steder. Og være sådan lidt sådan... Ja, i et eller andet mærkeligt indre dilemma. Øhm...

03:34 - 03:35 Undetermined speaker

Øhm...

03:35 - 03:55 SPEAKER_01

Så ja, altså hvor man både bliver sådan... Ser lidt et eller andet film fra barndommen til... Altså sådan, at man så går tilbage i, hvor man er nu og sådan noget. Så det var lidt sådan en skab. Sådan en... Den stemning, som personen... Øhm... Ja... Føler. For at man selv føler det noget. Okay. Fedt.

03:55 - 03:56 Undetermined speaker

Min computer er lige gået død, så jeg kan lige...

03:56 - 04:07 SPEAKER_00

Jeg kan lige... Jeg kan lige spørge det næste spørgsmål. Det næste spørgsmål vi har. Øhm... Do you think the VR experience made any meaningful contributions to the films narrative? Øhm... Ja. Jeg føler, at den var... Øhm... Den var meget god til at give en selv sådan... Næsten en følelse af, at man var lidt mere inkluderet.

04:07 - 04:10 SPEAKER_01

Øhm... Øhm... Øhm...

04:10 - 04:11 Undetermined speaker

Øhm...

04:11 - 04:30 SPEAKER_01

Øhm... Øhm... Øhm... Jeg synes selvfølgelig, at det... Altså, det føltes ikke rigtig som mig, der lavede noget derinde, fordi jeg var meget sådan... Så det på en skærm. Men jeg føler, at lydene gjorde rigtig meget til at... Øhm... Ja. Ja, det ved jeg ikke. Sådan skabe nogle emotioner inde i mig. Øhm... Til at føle noget af, hvad der sker. Til at blive sådan empatisk. Eller sådan til at... Ja. Føle, hvad personen i... Øhm...

04:30 - 04:31 Undetermined speaker

Øhm...

04:31 - 05:10 SPEAKER_01

Øhm... Øhm... Øhm... Øhm... Øhm... Øhm... Øhm... Øhm... Ja, føle, hvad personen i... Øhm... Ja, så jeg føler sådan, det... Det... Gjorde sådan følelserne og sådan noget lidt mere intense. Ja. Sådan via oplevelsen. Øhm... Og jeg synes, det er især lydene, der var med til at gøre det. Men også generelt sådan det her environment, at man bliver bare omringet af sådan hænder på et tidspunkt. Ja. Eller sådan, at personen gør det. Øhm... Så ja, det blev sådan lidt mere sådan ekstremt følelse end nijagtige føler jeg. Så... Ja, det føler jeg.

05:10 - 05:11 SPEAKER_00

Okay.

05:11 - 05:12 Undetermined speaker

Fedt.

05:12 - 05:19 SPEAKER_00

Altså... Øhm... Hvordan synes du, at VR-udviklingen var sammenlignet med filmen? Det havde jo altid kommet ind i...

05:19 - 05:46 SPEAKER_01

Ja. Altså... Jeg følte, at sådan den Pio V, der var, var så ham, der sad bagved i bilen. Ja. Øhm... Og det var sådan lidt ham, man... Altså sådan lige pludselig fulgte sådan helt. Ja. Øhm... Så ja, det vil jeg sige. Og at man så... Gennem det... Også fik lidt mere indflydelse i hans... Hvad han føler, og hvordan han oplever situationen og sådan noget. Ja. Okay. Fedt. Ja. Kan du lige prøve at... Må lige gentage, hvad det...

05:46 - 05:52 SPEAKER_00

Altså at... At man så lige pludselig var... Altså fulgte en til en ham, der sad der bagerst i bilen. Øhm... Selve oplevelsen? Ja.

05:52 - 06:13 SPEAKER_01

Ja. Altså sådan, at man så var lidt mere inde i ham, eller sådan fulgte sådan hans følelser, og han... Øhm... Og så... Øhm... Sådan... Sådan... Sådan... Og så hans øhm.. oplevelse.

06:13 - 06:26 SPEAKER_00

Ja. Okay. Og så sidste spørgsmål her... How would you describe the central themes of the experience? Igen, som en helhed...

06:26 - 06:27 SPEAKER_01

Themes?

06:27 - 06:30 SPEAKER_00

Hvordan er det du...

06:30 - 06:32 SPEAKER_01

Tolker det?

06:32 - 06:35 Undetermined speaker

Øhm...

06:35 - 07:15 SPEAKER_01

Jeg føler, at der sådan... et tema af at indre konflikt og en følelse af ubehag. Men sådan en eller anden ændrer konflikt i, hvem man er og hvad man så gør. For jeg føler, at der var noget, som han ikke havde lyst til at gøre og så tænkt meget over. Så jeg vil i hvert fald sige, at ændre konflikt er måske en meget god måde at beskrive det på. Og jeg er sådan ubehag i situationen og er lidt i tvivl om, hvordan man skal handle og hvad man skal gøre. Det vil jeg nok sige, som mangelig var det, jeg opfattede.

07:16 - 07:16 Undetermined speaker

Fedt.

07:17 - 07:18 SPEAKER_01

Ja.

07:18 - 07:18 Undetermined speaker

Tak.

07:18 - 07:19 SPEAKER_01

Det var sådan lidt.

07:29 - 07:31 Undetermined speaker

Tak.

10.4.2 ID 2

10.4.2.1 files

00:00 - 00:28 SPEAKER_00

Jeg vil gerne starte med at spørge om tilladelse til at optage dig og så bruge det vi optager til vores projekt her? Det er åbent. Tak. Og så spørgsmålene jeg stiller nu kommer til at være på engelsk, men du må gerne svare på dansk, hvis du har lyst til det. Noget fra et sprogsakker eller? Nej, det er fuldstændig op til dig. Så, please describe the short film you just watched. Describe det? Det er så filmen i sig selv før VR-delen.

00:28 - 01:19 SPEAKER_01

Okay. Jeg er ikke sikker på, hvad jeg skal beskrive. Jeg er ikke sikker på, hvad der skete, for det var altid meget sjovt. Men det føltes meget... ...noget tændt. Måske lidt spooky, men ikke i den traditionelle forhold til spookyhed. Som man kan se i andre horror-udviklinger. Men det var meget... ...tændt, lidt ukendt, lidt mystisk. Noget, der blev lagt på surface, som ikke var der, men man kunne stadig føle det samme. Men bare historisk, eller naturligtvis, har jeg faktisk ingen aning om, hvad der skete. Jeg kan ikke kommentere på det, men det føltes meget cool at se.

01:19 - 01:25 SPEAKER_00

Okay. Så, beskriv VR-udviklingen efter det shortfilm.

01:25 - 01:26 Undetermined speaker

Ja.

01:26 - 01:51 SPEAKER_01

Ja, jeg mener... ...noget i den samme vane, men jeg føler, at spookyhed, eller horror-aspekten, er blevet lidt udviklet. Mere direkte, spukligt med håndene og mændene på vej. Og også atmosfærikken, sounddesignet, alt var meget godt. At skabe denne... ...udviklingsudviklings-udvikling.

01:51 - 02:02 SPEAKER_00

Jeg mener, ja. Ja. Så, hvad er udviklingen om? Så udviklingen som hel, inkluderet filmen og VR-parten.

02:02 - 02:24 SPEAKER_01

Jeg er ikke sikker på, at jeg ved det. Jeg tror ikke, at jeg ved det, fordi... ...jeg er meget forstået, når det kommer til historien eller den narrative del af det. Fordi jeg... ...fandt det... Måske skal jeg se det en anden gang, for at kunne sammenføre det hele. Men jeg tror faktisk ikke, at jeg kan kommentere meget på det, fordi jeg tror ikke, at jeg ved det. Jeg har ikke nogen aning.

02:24 - 02:32 SPEAKER_00

Men jeg har lyst til det. Så, tror du, at VR-udviklingen har gjort nogen betydningsfulde kontributioner til filmens narrativ?

02:34 - 02:58 SPEAKER_01

Jamen... Som jeg sagde, er jeg ikke sikker på, hvad narrativet er. Jeg kunne ikke virkelig finde det ud. Det kan bare være mig. Men jeg tror, det... Jeg tror, det er fint. Det fortsætter... ...fra en anden perspektive og en anden styre. Men jeg tror stadig, at det kan tilføje en betydning til narrativet. Jeg tror, det fungerer godt.

02:58 - 03:06 SPEAKER_00

Okay. Så... Hvordan synes du, at VR-udviklingen var tilknyttet til filmen?

03:10 - 03:47 SPEAKER_01

Jeg er ikke sikker på, fordi du... Jeg ved ikke. Du bliver pludselig udført ud af bilen i slutningen af filmen. Og så alt ind i... VR som person. Men jeg er ikke sikker på, hvem den person er. Om det er en af de mennesker i bilen, eller en anden, som er helt ny til historien i filmen. Men... Jeg mener, at du ser nogen gennem tapene. En familie. En barn. Men jeg er ikke sikker på, hvordan det hele tæller i. Jeg er ikke sikker på.

03:47 - 03:57 SPEAKER_00

Jeg ved ikke. Ja. Øhm... Og så en sidste spørgsmål her. Hvordan vil du beskrive de centrale temaer i eksperiencen?

03:57 - 04:19 SPEAKER_01

Centrale temaer? Tilbage til det. Jeg er ikke sikker på. Jeg er ikke så analytisk. Jeg har bare set det og har lyst til det, jeg så. Så jeg er ikke sikker på, hvad det ekstra tema er. Hvad det prøver at sige. Fordi jeg er ikke... Ja. Jeg kan ikke virkelig... Jeg tænker ikke på det i de måder, jeg tror. Jeg er ikke sikker på, om jeg kan sige et tema per se. Ja. Jeg ved ikke.

04:19 - 04:24 SPEAKER_00

Ja. Det er fint. Det er fair. Ja. Øhm... Ja.

04:24 - 04:25 SPEAKER_01

Det var det.

04:25 - 04:26 SPEAKER_00

Okay.

10.4.3 ID 3

10.4.3.1 files

00:00 - 00:36 SPEAKER_00

Er det okay, at vi optager den her samtale og bruger det efterfølgende til anonyme data? Ja. Fedt. Super. Cool. Jeg kommer til at stille spørgsmålene på engelsk, men du er selvfølgelig velkommen til at svare på hvilken sprog, du har lyst til. Gennem spørgsmålene kommer man nok også til at bruge ordet experience, eller oplevelse på dansk. Det kommer bare til at gælde, hvad hedder det? Både kortfilm, eller den her VR-oplevelse, du så en optagelse af, som en samlet pakke. Men til at starte med, please describe the short film, that you just watched. Så kun kortfilmen.

00:36 - 01:09 SPEAKER_01

Altså fortæl, hvad den handler om, eller hvad jeg har tænkt om den. Hvad den handler om. Det handler om fire mennesker i en bil, som skal til at gøre noget, der er stressomt. Og så sker der sådan nogle ting, og jeg tror, at på grund af stressen, så ser de de ting, de ser. Hvor så, at der

åbenbart er en engel, eller et eller andet, eller en dæmon, der overtager en, siger rigtig mange ting, og så sker der så det til sidst, hvor vi ser spillet. Det er sådan, jeg forstår det.

01:09 - 01:15 SPEAKER_00

Ja. Jamen så follow up, please describe the VR experience, following the short film.

01:15 - 01:41 SPEAKER_01

Ja. Her har man så, tænker jeg, taget twist på den, og gjort det faktisk rigtig fedt. Øhm. At der sker så mange ting, som er forvirrende, men det passer til the short film, fordi man ved ikke, hvad der sker. Man kender ikke historien. Det sker næsten random. Men jeg føler, at det holder spændingen, og det gør en virkelig bange. Det er sådan, jeg ser det.

01:41 - 01:51 SPEAKER_00

Ja. Okay. Øhm, så helt overordnet. What is the experience about? Svært at sige, hvad det er om.

01:51 - 02:00 SPEAKER_01

Øhm, det er ukendte, vil jeg sige. Ja. De er unknown. Jeg ved ikke, hvordan jeg ellers kunne forklare det. Nej, det er også helt fair.

02:00 - 02:01 Undetermined speaker

Det er helt fair.

02:01 - 02:24 SPEAKER_01

Øhm. Fordi jeg tror ikke, jeg har, jeg ved ikke om, jeg har ikke fundet ud af, at der var et budskab i det indtil videre, fordi at, ja, det handler om fortiden, det handler om, altså man tager taben om barnet, om et fortid. Så det kan godt være den person, som ligesom går ind der, og skal ligesom komme ud igen, ved at sætte billedet tilbage, eller et eller andet i den stil, og så dræbe den person. Men ja.

02:24 - 02:32 SPEAKER_00

Ja. Øhm. Øhm. Do you think the VR experience made any meaningful contributions to the film's narrative?

02:32 - 03:06 SPEAKER_01

Ja. Jeg vil næsten sige, at VR-experience var mere entertaining, underholdende, end shortfilm, fordi at i VR-entertainment, så synes jeg, at selvom man blev kastet ind i det, så havde man ligesom en start, udefra det shortfilm, men i shortfilm havde vi ikke så meget der, fordi at det ligesom, vi kom op til ruden, vi ser de fire personer, der sker rigtig mange random ting, øhm, hvor at, ja, VR-experience'en bare forklarede det bedre, synes jeg. For det giver mere mening.

03:06 - 03:25 SPEAKER_00

Øhm. Ja. Det her, det er jo så lidt et spørgsmål, der læner sig meget af det, du lige har fortalt. Ja. Øhm. Men hvordan føler du, at VR-oplevelsen var forbundet til filmen, eller sådan noget? How did you think the VR experience was connected to the film? Ja. Mange gange kom eksempler, for eksempel.

03:25 - 03:45 SPEAKER_01

Ja, vi ser det med det samme, at bilen. Ja. Vi har set bilen rigtig mange gange, det er der, man starter, og I vælger også at starte VR-experience'en med at se bilen. Øhm. Så derfra kan

man se den connection, der er lov. Øhm. Så også bare det der med, at der sker de random hallucinations, måske, kan man kalde det. Øhm. Det er den måde, jeg ser, at de er connected.

03:45 - 03:52 SPEAKER_00

Ja. Øhm. Så bare lige et sidste spørgsmål.

03:52 - 03:52 Undetermined speaker

Øhm.

03:52 - 04:06 SPEAKER_00

Igen, du har lidt været inde på det, men hvis vi ser på det lidt dybere næsten. How would you describe the central themes of the experience? Central themes. Nu nævnte du godt før, at du ikke følte, at der var et budskab, nødvendigvis. Ja. Og så hele færgeskriptet, synes, at der er noget. Det er bare, hvis du føler, at der er noget, du ved.

04:06 - 04:32 SPEAKER_01

Øhm. De themes, jeg ser, er sådan confusion, øhm, det ukendte, mysterious. Øhm. Og så, at man skal noget med fortiden. Og så, at der er sket et eller andet, som man så skal leve igennem. Ja. Det er sådan, jeg ser det. Yes. Fedt. Det er jo sådan set det. Nice. Så tak for det. Selvfølgelig.

10.4.4 ID 4

10.4.4.1 files

00:00 - 01:00 SPEAKER_00

Er det okay, at vi laver en optagelse? Ja. Som vi også bruger anonymt i vores rapport. Ja. Tak. Det der sker nu er, at du ser en optagelse, og så stiller vi dig nogle spørgsmål bagefter. Jeg spreder filmen og optagelsen? Ja, det er to ting. Det er simpelthen film og en optagelse af dit spil. Og så stiller vi nogle spørgsmål bagefter. Det er jo ikke lov til at spille spillet, men du får lov til at opleve det i en anden kontekst. Og så stiller vi nogle spørgsmål til det. Så tænker vi, at vi skal sige en trækker. En trækker. Det er jo det, jeg vil sige.

01:28 - 02:03 Undetermined speaker

Ja. Hvad er det?

Stoppede optagelsen mens hans så filmen.

00:00 - 00:02 Undetermined speaker

Hvad skal jeg sige?

00:22 - 00:24 SPEAKER_01

Beskriv kortfilmene, du lige har set.

00:30 - 01:57 SPEAKER_00

Er det den første del, eller er det de to sammen? Ja, det er første del. Det virkede som, at de skulle ind og lave et eller andet. Det virkede lidt som en kriminel, der sad i en bil, og så virkede det som to hårde tyber, der sad foran. Dem, der gerne ville have dem til at gøre noget, og de bagi skulle vise sig selv. Måske et optagelseritual. Og en af dem, der er døds ud ind i lyset, virkede som om, at han havde nogle brug for at komme tilbage. Eller havde nogle problemer med det. Eller hans samvittighed, eller en anden form for ting, han skulle gruble med. Jeg ved ikke, hvad det var i den lille rum, men det var et eller andet prædiken eller en eller anden ting. Jeg ved ikke, hvor meget af det er sket.

01:57 - 02:04 SPEAKER_01

Ja, sikkert. Deskribe vores vr-opgave efter den korte film.

02:11 - 04:08 SPEAKER_00

Ja. Det er måske lidt en hvidebygning på den her måde. Jeg faldt ikke helt i starten, hvorfor det var udenfor bilen, eller et eller andet med, at det var frost og så videre. Men det var som om, at han skulle se tilbage på hans fortid eller hans barndom eller et eller andet. Øhm. Og at... Og at... Det var måske noget, han skulle blive vindet om på en eller anden måde. Øhm. Og... Ja. Det... Den billede frame, han skulle... Ja. Jeg har svært ved at forstå det med sengen og vintertiden og så videre. Men... Øhm. Ja. At han skulle tage... Det var lidt en... Lidt en bizarre oplevelse. At man skulle... Øhm. Ja, i hvert fald så var det som om, at han skulle minde sig om de forskellige ting. Også det med billedet ved siden af sengen. Og at det var ligesom... Vejen for at komme videre i scenariet. Øhm. Og så... Øhm. Ja. Så skulle han så skyde den person. Øhm. Med det våben. Og så er det så om, at når han så gjorde det, så... Øhm. Var det så om, at... At... Ja. At omgivelserne ligesom... Trak ind til ham. Og det var sådan overvældende. Eller sådan... Han blev sådan... Nærmest...

04:08 - 04:09 Undetermined speaker

Øhm.

04:09 - 04:11 SPEAKER_00

Ja. Lidt ligesom skyldfuld.

04:11 - 04:12 Undetermined speaker

Øhm.

04:12 - 04:19 SPEAKER_00

Ja, det er ligesom skyldfølelse, ikke? Med at man sådan... Man føler, at man drukner lidt. Ja, på en eller anden måde. Jeg skulle beskrive det. Øhm. Det næste spørgsmål, det er ligesom...

04:19 - 04:33 SPEAKER_01

Når jeg siger experience, så kommer det på en måde til, at det handler om det hele samlet. Øhm. Så det næste spørgsmål er, what is the experience about? Øhm. Øhm. Øhm. Øhm. Øhm. Øhm. Øhm. Øhm. Øhm. Øhm.

04:33 - 04:36 Undetermined speaker

Øhm. Øhm. Øhm.

04:42 - 04:57 SPEAKER_00

Jeg tror, det handler om... Ja. Sådan overordnet. Øhm ... Så jeg tror... Er det sådan generelt omkring... Øhm ... At man har noget... Indvendigt?

04:57 - 04:58 Undetermined speaker

Som...

04:58 - 05:10 SPEAKER_00

Der er måske... Jeg har ikke en plads til at tvive om det, men... Men noget indvendigt, man måske skal... Lytte til? Og... Øhm... Ja.

05:10 - 05:11 Undetermined speaker

For at man kan...

05:11 - 05:22 SPEAKER_00

Ja... hvor man begår noget, som man ikke synes om. Man skal huske sine råd og hvor man kommer fra.

05:24 - 05:30 SPEAKER_01

Vil du sige, at VR-udviklingen har gjort en betydning til filmens narrativ?

05:30 - 06:13 SPEAKER_00

Til filmen, synes jeg. Jeg tror, det er... Måske noget mere kontekst. Jeg tror, det er... Hvor i filmen er det meget sådan... Måske udsagt, hvad handlingen kommer til at være fremad. Noget, man selv skal tænke over. Her får man det mere fortalt, på den måde. Så det er lidt bitterere, vil jeg sige.

06:17 - 06:22 SPEAKER_01

Hvordan synes du, at VR-udviklingen var tilknyttet til filmen? Hvad var det, du synes, var det bedste?

06:29 - 06:39 SPEAKER_00

Jeg har faktisk ingen anelse med starten med is på hovedet. Jeg ved ikke, om det var is, men det var i hvert fald kul. Det virkede sådan.

06:40 - 06:42 SPEAKER_01

Starten af spillet? Eller starten af VR?

06:42 - 07:44 SPEAKER_00

Starten af VR-oplevelsen. Med at han stod ude foran bilen. Connection. Jeg tror i hvert fald... Jeg har svært ved at vide, om det er rent faktisk virkeligheden, vi er i nu. Eller om det er sådan... Om det er noget, man har en drøm om. Eller sådan noget lignende. Men... Jeg tror i hvert fald, noget af det er sådan lidt noget... Det er sådan en... Altså omgivelserne er lidt en... Passionificering. Eller jeg vil ikke sige passionificering, men en eller anden... Den viser hans indre selvstand på en eller anden måde. Ved du hvad jeg mener? Og jeg vil... Gætte på, at det er fremtiden. At i hvert fald det med at skyde. Enten det, eller så er det noget, han tænker indvendigt.

07:47 - 07:54 SPEAKER_01

Og sådan set det her. Hvordan vil du beskrive de centrale temaer af denne oplevelse? Så det hele sammenligner.

08:00 - 08:34 SPEAKER_00

Centrale temaer... Måske sådan noget med... Samvittighed. Ja... Sådan... Ja... Ens ophav måske. Ens... Ja... Ja... Jeg ved ikke. Ja... Det er fint.

08:36 - 08:40 SPEAKER_01

Har du noget? Nej. Det var godt. Tak.

08:40 - 08:41 Undetermined speaker

Selv tak.

10.4.5 ID 5**10.4.5.1 Interview5**

00:00 - 00:07 SPEAKER_01

And first of all, is it okay that we record and use it anonymously in the report?

00:07 - 00:10 SPEAKER_00

Yes, you have my verbal consent.

00:10 - 00:15 SPEAKER_01

Thank you. Please describe the short film you just watched.

00:15 - 01:02 SPEAKER_00

I was worried you were going to ask me that question. I feel like there was a lot of emotions, it was very engaging. I was finding it a little bit hard to follow, we were speaking very poetically in the car for example. So I feel like I would have to watch it again to really grasp what it was about. But it was emotion invoking and it felt like it was to do with somebody confronting their past life. Or inner demons from something in the past. And possibly their parents or someone. That they were disappointed or something like that.

01:06 - 01:10 SPEAKER_01

Please describe the VR experience following the short film.

01:11 - 01:55 SPEAKER_00

It was interesting that you could sort of more abstractly show the emotion through the hands for example. Which compared with the short film was very interesting. It was very interesting. It was very interesting. The good audio sort of also evoked a lot of emotions and was engaging. In a way the short film was filmed really well and the sound was good. The VR experience used abstract things like the hands and the faces on the walls. Paired with good audio and was also engaging. Yeah.

01:55 - 02:03 SPEAKER_01

Why is the experience so interesting? Why is the experience about both of them combined? Or the experience in total?

02:03 - 02:22 SPEAKER_00

Yeah, like I said, I'm not entirely sure. I'd have to do it again to properly pay attention. But yeah, I think it's about facing inner demons or something in the past that's very dark. In your past personally.

02:22 - 02:26 SPEAKER_01

Do you think the VR experience made any meaningful contributions to the film's development?

02:26 - 03:15 SPEAKER_00

I feel like watching it, watching the VR experience, which I get, you can control it a lot more. It would be interesting to actually maybe watch the movie in VR and then actually go into the VR experience. Sort of like it flows from the movie into the VR experience somehow. Like you did in the movie where it switches to the VR car, right? Yeah. But watching the experience, yeah, I would say so. There was definitely some elements that I felt were a little further explained, like the relationship to the mother maybe or something that I might have missed in the short film.

03:15 - 03:22 SPEAKER_01

How did you think the VR experience was connected to the film?

03:22 - 03:24 Undetermined speaker

Oh.

03:26 - 03:59 SPEAKER_00

Good question. So the movie starts out with four people in the car and it feels like they're about to do something. Like some anxiety and calm before the storm sort of thing. So maybe the VR experience is sort of what happens after or inside the car. Yeah. So it's like you're inside the mind of one of them in the car maybe.

03:59 - 04:11 SPEAKER_01

How would you describe the central theme of the experience?

04:11 - 04:24 SPEAKER_00

I think it was somewhat anxiety-inducing, but third party, if that makes sense, anxiety, like where you feel anxious for somebody else on their behalf. And it kind of induced that.

04:24 - 04:25 Undetermined speaker

Yeah.

04:25 - 04:37 SPEAKER_00

Maybe a feeling of empathy towards the person. Yeah.

04:37 - 04:38 Undetermined speaker

Nice.

04:38 - 04:49 SPEAKER_00

Overall, very engaging and yeah, got my heart rate up a couple of times. Cool. That's it. Yeah. Thank you. Yeah, thank you.

10.4.6 ID 6

10.4.6.1 Interview 6

00:00 - 00:03 SPEAKER_00

Ask if it's okay if we record you?

00:03 - 00:04 SPEAKER_01

It's totally fine.

00:04 - 00:06 SPEAKER_00

And we use it anonymously in the report?

00:06 - 00:08 SPEAKER_01

It's totally fine. Cool.

00:11 - 00:24 SPEAKER_00

So, I'll just go and get it. I'll ask you about the movie, and it's the short film that's in it, and the rest of the story afterwards, and it's collected from the experience. Yes. I'll be quiet in English, but you can just ask in Danish. That's fine.

00:24 - 00:25 Undetermined speaker

Great.

00:25 - 00:27 SPEAKER_01

What does that mean for you?

00:27 - 00:34 SPEAKER_00

In Danish, it's fine. We have one in English, and the rest in Danish. So, there's no doubt about that. So, please describe the short film you just watched.

00:35 - 00:37 SPEAKER_01

That's the first part. Yeah.

00:37 - 00:37 SPEAKER_00

Yeah.

00:37 - 01:30 SPEAKER_01

Yeah. It's about... What did I describe? It's about a group of men in a car. I think it was about how he was given... He was given... He was struggling with something mentally. So, he was seeing visions of a woman. A woman. And... What was the other... There was... Another thing. I don't... There was a lot that happened. And was given something by the man in the car. I... Fingers? I don't know if this is criminal in nature? Maybe? I'm not like... And then saw a vision of a man in a white background who was speaking a language I did not understand. But I'll just read the subtitles for that. But... I think that was... Throughout.

01:30 - 01:34 SPEAKER_00

Please describe the VR experience following the short film.

01:34 - 02:15 SPEAKER_01

The VR experience was a very surreal... I think... Almost... It felt like almost like a surreal memory hall kind of experience. Where you saw... With the character of the protagonist who I assume is the same person as in the car. Experience... Very... Again. Surreal imagery of his... I think... Of the past. I've... Like... I think it was a relationship to... I think it was a mother in the image of... Some kind of imagery of a broken relationship due to the cracking. And the... And the experience of maybe something criminal by shooting someone in the light.

02:15 - 02:23 SPEAKER_00

Why is this experience about... So now both of them together and... I think it's an overall...

02:23 - 02:43 SPEAKER_01

It's... An overall... From what I can gather from just what I've watched. I think it's a story overall about... From like regret. And it's like... Your past like... Maybe the kind of relationship you had to screw over by maybe doing something bad. And how you really regret that. And how you internalize that regret.

02:43 - 02:48 SPEAKER_00

Do you think the VR experience made any meaningful contributions to the film's narrative?

02:48 - 03:28 SPEAKER_01

I actually think the VR experience when I watched it did a better job at... Conveying that... Like what I think it was about. Because I think the... I think the imagery was... And the imagery was a lot stronger. I think that... For example on the short film... For example the

whole scene where he just spoke. I think dragged on a lot. Where he just speaks for like a minute straight in the light. Where I think that just... And then you're being told a lot. You can just kind of go directly... Being directly told while I think in the short. But... While I think in the short... In the game experience I think did a really great job of just conveying it just... Just pure through imagery.

03:30 - 03:34 SPEAKER_00

How did you think the VR experience was connected to the film?

03:34 - 04:15 SPEAKER_01

I would suspect that the overall... The connection would be the... Either that it's... The VR film is like the prologue of like... Before the game begins with the whole... With the whole turning into the car. But also like it... From a more like narrative sense. It's how the characters actually perceive it in the... Like in their head or like... Like in... How would I describe that? How they mentally conceive the struggle. Which I think is also connected to some of the imagery. Like the woman in the scene. Which had very similar lighting to some of the scenes. Like with the bed and the... That felt very connected.

04:17 - 04:20 SPEAKER_00

How would you describe the central themes of the experience?

04:20 - 04:46 SPEAKER_01

Essential themes... The overall themes of... Again I think I've got a little into it. The things like... Regret and maybe broken relationships. And things you really think you wanted to take back. And how you kind of just beat yourself over... Over that. In like your head. Like I would say the theme itself is like... This is how the protagonist perceives their own failures.

04:49 - 04:56 SPEAKER_00

Cool. That was it. Yeah. One thing. Yes. Thank you.

10.5 Appendix: Thematic analysis quotes

10.6 Gruppe A

Tema om liv og død (Ikke understøttet nok)

- ID1 "Det hele havde meget konnektioner til liv og død, synes jeg. Mm. Det hele havde meget konnektioner til liv og død, synes jeg.", 00:34 - 1:57
- ID2 "Skærsilden Agtigt." - 01:21 - 03:39
- ID3 "Måske tab af en familie man har haft" - 03:37 - 03:57

Rolle - Oplever frem for at observere

- ID2
 - "Som så tog mig hen til et andet rum, hvor jeg..." - 01:21 - 03:39
 - "Og så var der sådan en mand foran mig, og jeg ved ikke om det var mig selv eller hovedpersonen" - 01:21 - 03:39
 - "Jeg havde det som om jeg skød mig selv." - 04:00 - 05:08
- ID4
 - "Hvad foregår der? Hvad laver jeg? Jeg går bare mærkeligt rundt, og der sker weirde ting." - 02:10 - 02:43
 - "Jeg oplever det bare, at jeg er mere fokuseret på, hvad jeg skal, og komme igennem det. Og ikke blive jump-scared." - 02:49 - 03:23
- ID5

- “ At man ligesom får lov til at tage karakteren og opleve det den karakter oplevede, og så tage en beslutning på bekostninger af karakteren.”
- “Men da man begyndte at klare de her missioner, så gik det op for mig, at jeg deltog i den her karakterers formål”
- “Så man satte sig lidt i den rolle, eller hvad man siger.” - 00:27 - 01:07
- “Jeg nåede ikke at tænke så meget og gjorde det bare, ikke?” - 02:35 - 03:09
- ID7 “So it felt like I was playing the main character. So it just made the shift from the movie to the game. And you just took the main character’s place.”
- ID8 “Jeg følte mig, mm, ja, lidt på skideren”

Anderledes fortolkning end instruktørs intentioner

- ID1
 - “ Og jeg ved ikke, om det var... Nu havde jeg hele ideen om, at det var noget med noget krig.”, 2:57 - 6:46
 - “ VR oplevelsen var mere det der helvede, du skal igennem”
 - “Bestemt helvede og himmelen, religiøse aspekter, krig og fortid og familiebaggrund fra krig”
- ID3
 - “ Så var der en masse overnaturlige monstre og happenings. Sådan demoner og forskelligt”
 -
 - “Jamen, i forhold til narrativet, så tror jeg, at det... Måske ham hovedpersonen, der var i kortfilmen. Så det her med, måske at have nogle drømme eller nogle mareridt eller... Ja, der var sådan et gennemgående tema der”
 - “Altså, jeg vil tro, det er sådan noget tab. Måske tab af en familie, man har haft. “
- ID4 “Noget med, altså sådan om... Ja... Jeg ved ikke... Om PTSD eller et eller andet med sådan den der... Øh... Ja, opleve nogle ting. Ja. indvendigt. “
- ID5
 - “Så der igen, der blev jeg sådan lidt, åh, er det en syredrøm?”
 - “Så sådan en fantasiverden og en realitet kombineret. Sådan lidt en syredrøm, kan man sige.”
- ID6 “[Tema] Sorg og skam”
- ID7 “Igen, det med flashbacks der. Jeg ved ikke, om man ser nogle minder fra da han var yngre.”
- ID8
 - “Jeg tror, at jeg oplevede det som en følelsesmæssig udbygning af filmen.”
 - “Noget med identitet. Der er nogle tmed ophav, og bagland. Måske også noget splittet identitet. Det kan være det er noget med den børnevideo der er i VR-experiencen. Men hvis man kommer fra et miljø, som ikke er det miljø, man lever i. Hvordan bruger man det i sin hverdag? Måske noget med etnicitet eller en eller anden form for identitet. Og så ved jeg ikke, om der også er et generelt tema omkring kriminalitet.”

Forstod ikke narrativet

- ID4
 - “Det var lidt svært at følge med i. Der sker ikke så meget, men der sker noget. Jeg er ikke helt sikker på, at jeg forstod, hvad der foregik.” - 00:30 - 00:41
 - “Især i filmen, under tekstdelen. Man sad meget tæt på. Det var lidt sådan, at man både skulle læse og forstå.” - 01:20 - 01:58
 - “Altså, der var nogle sådan gennemgående ting, men jeg er ikke helt sikker på, at jeg forstod det.” - 02:49 - 03:23
 - “Så sådan, det er virkelig mange indtryk. Og så sådan... Ja, selvfølgelig. Holde styr

på dem.” - 03:30 - 03:46

—

Explicit forståelse af narrativ

- ID1
 - “Og der var de her billedrammer. Den gik så i stykker.” 2:57 - 6:46
 - “Jeg vil sige, det handlede om en personlig fortælling for ham her mandens perspektiv.”
- ID5
 - “Men da man begyndte at klare de her missioner, så gik det op for mig, at jeg deltog i den her karakterers formål. Eller jeg ligesom gik videre i filmen og skulle klare de ting, der blev sat på spil fra start af, men man måske ikke så.”
 - “At man ligesom får lov til at tage karakteren og opleve det den karakter oplevede, og så tage en beslutning på bekostninger af karakteren.”
- ID6
 - “So it felt like I was playing the main character. So it just made the shift from the movie to the game. And you just took the main character’s place.”
 - “Like the... The home tape. Yeah. With the child. Like I associated it with the main character. I don’t know who the guy you shoot in the last part is.”
 - “For mig viste det et barndomsklip fra ham der er hovedpersonen her.”
- ID7
 - “Man skulle næsten gå ud fra, at man er i hovedpersonens point of view.”
 - “Det med, at man sætter sig ind i bilen. Men at man så lige pludselig... Øh... Øh... Kommer et andet sted hen lige så snart, man åbner døren. Øh... Jeg ved ikke, om det kunne tyde på noget flashback eller et andet. “
- ID8
 - “Så følte jeg egentlig umiddelbart, at filmen var den virkelige del af det. Og at VR-oplevelsen var på en måde sådan... En udvidelse af alt det følelsesmæssige eller i virkeligheden... Også sådan symbolske.”
 - “Der var ikke engang særlig meget af filmen, der foregår i bilen egentlig. Men alt hvad der foregik i VR var jo meget sådan et... Min... Min selvtilstand nærmest.”
 - “Jeg følte mig, mm, ja, lidt på skideren.”

Implicit forståelse af narrativ

- ID1
 - “Så var det som om, man var... Hvad hedder det? I helvede på en måde. Med de der vægge. Så åbnede himlen sig op. Himlen var sådan helt mørk. Og... Og så videre. Så der var sådan pigge og alt muligt. Det var meget helvede-himlen... Øh... Konnektioner. Jeg føler, det var meget sådan at gå igennem helvede på en eller anden måde. Ja. Øhm... Også fordi hele det der med sådan skærdsilden. Der var også de der hænder, der takker om hjælp og så videre. Og de der... Meste ansigter. Øhm... I hvert fald. Så det var meget helvede. Personlig helvede”, 2:57 - 6:46
 - “Der er helt klart nogle indre dæmoner inde i ham”
 - “ I helhed, så er det hans meget personlige oplevelse, og noget sådan personligt helvede, han går igennem også med de her tanker og følelser og noget med noget uopklaret med hans mor, der var sur på ham og var døden næsten.”
 - “Så det fik man til at tænke på, om han havde skudt nogen, om det er det, der har gjort, at han skal igennem den der rejse, at han skal genopleve et eller andet, han har gjort. Om han måske har været, også fordi der var blød på bilen, om han har været skyld i, at der er nogen, der er døde”

- “Jeg tror næsten, at man var ham, og jeg tror, at man var igennem et personligt helvede”
- “... og indre dæmoner mest af alt. Noget, der håner dig på den måde. Noget, man skal atone for på en eller anden måde. Ja.”
- ... Og det kunne godt være sådan... Jeg tænker, det minder med sådan... Det er sådan en til både måske, hvor ens forældre har været. Men ellers, hvor man selv er vokset op. Hvis han havde vokset op der.”, 2:57 - 6:46
- ID2
 - “Hvor han taler, eller han hører en monolog fra, jeg ved ikke om jeg skal forstå det, en guddomlig skikkelse.”
 - ‘Eller sådan en guddommelig oplevelse. På en eller anden måde. Så har man måske godt kan se, hvad... Altså hvorfor det er dårligt, det han er ude i. Og så... Så var det sådan lidt med, via oplevelsen bagefter. Efter kortfilmen. Var det sådan lidt... En tur tilbage til barndommen. Og så vil jeg fortolke det måske lidt... Jeg fortolkede lidt det hele som sådan en... Ego death-agtig’
 - “Ja, det er måske sådan lidt... En fortsættelse. Noget, der sker sådan samtidig, mens de sidder inde i den her hvide bil. Eller det er sådan hans... Hans... Tanker”
 - “Altså sådan selvreflektion. Eller sådan... Øh... Og... Noget... Man er ude på et skråplan”
- ID3
 - “Og... Ja, måske ting, som man ville have gjort anderledes. “
 - “Så, men, jeg vil tro, det er sådan at gennemleve nogle rædsler. Ja. Så der var sådan, du ved, nogle hoveder med øjnene syet sammen og sådan noget. Så måske det der med at kigge rædslen i øjnene.”- 01:41 - 02:20
- ID4
 - “Man har lidt nogle oplevelser indvendigt, I guess. Af noget, der måske ikke er så rart.” - 01:20 - 01:58
 - “Og måske kom lidt ind i hovedet på nogen, der... Ja.” - 02:10 - 02:43
- ID5 “Det er jo nok at stå i de her dilemmaer og situationer omkring, hvordan livet kan bringe en et sted hen, hvor man tager en beslutning. Ja.”
- ID8
 - “Han skal tage en eller anden form for vigtig beslutning i sit liv. Han er lidt presset. Og jeg føler, at han dykker tilbage i nogle minder eller en eller anden form for følelser i forhold til den situation, han sidder i.”
 - “Men jeg føler, at det trækker på rigtig meget identitet. Jeg føler også, at der er noget med noget split-identitet. Og så det her med sådan en stor beslutning i forhold til det.”

10.7 Gruppe B

Forståelse af stemning og følelser

- ID1
 - “man kan mærke, at der skal til at ske noget ubehageligt. Og man kan mærke, at hovedpersonen, han der sidder bagved til højre, han er meget utryk i situationen. Øhm... Af hvad end der skal ske nu. Og han er i hvert fald sådan lidt der odd one out. En der ikke rigtig har lyst til at være der.” 00:30 - 1:25
 - “Der vil jeg også sige, at det sådan hele den her... Utrykke stemning, den bliver egentlig bare gjort sådan lidt ekstra ekstrem”. 1:32 - 2:09,
 - “føle det samme, som han gør. Og sådan en følelse af... Næsten... Hvor han... Hvor han... Er sådan... Og sådan en følelse af en utryghed. Og sådan lidt en... Forvirring af at blive sådan lidt sendt frem og tilbage forskellige steder. Og være sådan lidt

- sådan... Ja, i et eller andet mærkeligt indre dilemma*” - 2:59 - 3:34
- “...man kan mærke at hovedpersonen, han er i en meget utryg situation” - 00:30 - 01:25
 - ID2 “Men det føltes meget... ...noget tændt, ukendt. Måske lidt spooky’t, men ikke i den traditionelle forhold til spookyhed. Som man kan se i andre horror-udviklinger. Men det var meget... ...tændt, lidt ukendt, lidt mystisk. Noget, der blev lagt på surface, som ikke var der, men man kunne stadig føle det samme.” - 0:28 - 1:19
 - ID3 “... De skal gøre noget som er stressende” - 00:36 - 01:09
 - ID4
 - “... Det virkede som noget kriminelt... måske et optagelsesritual ... eller noget han (Hovedpersonen) skulle gruble med” - 00:30 - 01:57
 - “Det var sådan lidt en bizarre oplevelse” - 00:30 - 01:57
 - ID5
 - “But it was emotion invoking and it felt like it was to do with somebody confronting their past life. Or inner demons from something in the past. And possibly their parents or someone. That they were disappointed or something like that.” - 00:15 - 01:02
 - “So the movie starts out with four people in the car and it feels like they are about to do something. Like something before the storm sort of thing”
 - ID6 “The vr experience was very surreal” - 01:34 - 02:15

Deltagerens rolle - At observere (Kig videre på den)

- ID1
 - For jeg føler sådan, at jeg var sådan meget observer. Men sådan for lyderne kom sådan fra alle steder fra. Så det var som om, jeg lige pludselig blev sådan... Inkluderet bare med lyderne.“ - 1:32 - 2:09,
 - “Den var meget god til at give en selv sådan... Næsten en følelse af, at man var lidt mere inkluderet.“ - 3:56 - 4:07
 - “Altså, det føltes ikke rigtig som mig, der lavede noget derinde, fordi jeg var meget sådan... Så det på en skærm.“ - 4:11 - 4:30
 - “Det... Gjorde sådan følelserne og sådan noget lidt mere intense. Ja. Sådan via oplevelsen. Øhm... Og jeg synes, det er især lydene, der var med til at gøre det. Men også generelt sådan det her environment, at man bliver bare omringet af sådan hænder på et tidspunkt. Ja. Eller sådan, at personen gør det“ - 4:31 - 5:10
- ID4 “[Snakker om VR oplevelse] Men det var som om, at han skulle se tilbage på hans fortid eller hans barndom eller et eller andet. Øhm. Og at... Og at... Det var måske noget, han skulle blive vindet om på en eller anden måde”
- ID5 “I think it was somewhat anxiety-inducing, but third party, if that makes sense, anxiety, like where you feel anxious for somebody else on their behalf. And it kind of induced that. Maybe a feeling of empathy towards the person.”
- ID6 “Where you saw... With the character of the protagonist who I assume is the same person as in the car. Experience... Very... Again. Surreal imagery of his... I think... Of the past.”

Explicit forståelse af narrativ

- ID1
 - “Men det blev også lidt sådan erindringsagtigt. Med sådan en barndomsfilm. Og sådan en... Øhm... Et soveværelse. Og så lige pludselig... Altså sådan en... Men ja, det var sådan lidt små stykker af sådan en eller anden person, vil jeg beskrive det som.“ - 2:10 - 2:37
 - “Jeg følte, at sådan den POV, der var, var så ham, der sad bagved i bilen. Ja. Øhm...

Og det var sådan lidt ham, man... Altså sådan lige pludselig fulgte sådan helt. Ja. Øhm... Så ja, det vil jeg sige. Og at man så... Gennem det... Også fik lidt mere indflydelse i hans... Hvad han føler, og hvordan han oplever situationen og sådan noget“ - 5:19 - 5:46,

- ID3 “Det handlede om 4 mennesker i en bil som skal gøre noget” - 00:36 - 01:09
- ID4
 - “Så skulle han så skyde den person. Øhm. Med det våben. Og så er det så om, at når han så gjorde det, så... Øhm. Var det så om, at... At... Ja. At omgivelserne ligesom trak ind til ham. Og det var sådan overvældende. Eller sådan... Han blev sådan... Nærmest... ja. Lidt ligesom skyldfuld. Ja, det er ligesom skyldfølelse, ikke? Med at man sådan... Man føler, at man drukner lidt” - 2:11 - 4:19
-
- ID5 “There was definitely some elements that I felt were a little further explained [in the VR part], like the relationship to the mother maybe “
- ID6
 - “It’s about a group of men in a car. I think it was about how he was given... He was given... He was struggling with something mentally.”
 - “The VR experience was a very surreal... I think... Almost... It felt like almost like a surreal memory hall kind of experience. Where you saw... With the character of the protagonist who I assume is the same person as in the car. Experience... Very... Again, Surreal imagery of his... I think... Of the past. I’ve... Like... I think it was a relationship to... I think it was a mother in the image of... Some kind of imagery of a broken relationship due to the cracking. And the... And the experience of maybe something criminal by shooting someone in the light. “

Implicit forståelse af narrativ

- ID1
 - “Ja, i et eller andet mærkeligt indre dilemma.“ - 2:59 - 3:34,
 - “Jeg føler, at der sådan... et tema af at ændre konflikt og en følelse af ubehag. Men sådan en eller anden ændrer konflikt i, hvem man er og hvad man så gør. For jeg føler, at der var noget, som han ikke havde lyst til at gøre og så tænkt meget over. Så jeg vil i hvert fald sige, at ændre konflikt er måske en meget god måde at beskrive det på. Og jeg er sådan ubehag i situationen og er lidt i tvivl om, hvordan man skal handle og hvad man skal gøre. Det vil jeg nok sige, som mangelig var det, jeg opfattede.“ - 6:35 - 7:15
- ID3
 - “Det handler om fortiden (Vr delen)” - 02:01 - 02:24
 - “Der er sket noget som man skal leve igennem” - 04:06 - 04:32
- ID4
 - “Jeg har svært ved at vide, om det er rent faktisk virkeligheden, vi er i nu. Eller om det er sådan... Om det er noget, man har en drøm om. Eller sådan noget lignende. Men... Jeg tror i hvert fald, noget af det er sådan lidt noget... Det er sådan en... Altså omgivelserne er lidt en... Personificering. Eller jeg vil ikke sige personificering, men en eller anden... Den viser hans indre selvstand på en eller anden måde. Ved du hvad jeg mener? Og jeg vil... Gætte på, at det er fremtiden. At i hvert fald det med at skyde. Enten det, eller så er det noget, han tænker indvendigt.”
 - “Centrale temaer...” Måske sådan noget med... Samvittighed.”
 - “Hans Samvittighed, eller en anden form for ting, han skulle gruble med” - 00:30 - 01:57
- ID5 “I think it’s about facing inner demons or something in the past that’s very dark.”
- ID6 “Regret and maybe broken relationships. And things you really think you wanted to

take back. And how you kind of just beat yourself over... Over that. In like your head. Like I would say the theme itself is like... This is how the protagonist perceives their own failures.”

Forstod ikke narrativ (Bliver ikke understøttet nok)

- ID2
 - “Men bare historisk, eller naturligvis, har jeg faktisk ingen aning om, hvad der skete. Jeg kan ikke kommentere på det, ” - 00:28 - 1:19,
 - “Men jeg tror faktisk ikke, at jeg kan kommentere meget på det, fordi jeg tror ikke, at jeg ved det. Jeg har ikke nogen aning.”
- ID3 “At der sker så mange ting, som er forvirrende, men det passer til the short film, fordi man ved ikke, hvad der sker." Man kender ikke historien. Det sker næsten random” - 01:15 - 01:41
- ID4 “Jeg forstod ikke starten, hvorfor det var ude for bilen, og der var frost på ruderne og så videre” - 02:11
- ID5 “I was finding it a little bit hard to follow, we were speaking very poetically in the car for example. So I feel like I would have to watch it again to really grasp what it was about.” - 00:15 - 01:02

Forkert tolkning ift. instruktørs intention

- ID2 “Du bliver pludselig udført ud af bilen i slutningen af filmen. Og så alt ind i... VR som person. Men jeg er ikke sikker på, hvem den person er. Om det er en af de mennesker i bilen, eller en anden, som er helt ny til historien i filmen. ”
- ID3
 - “Hvor så, at der åbenbart er en engel, eller et eller andet, eller en dæmon, der overtager en”
 - “jeg har ikke fundet ud af, at der var et budskab i det indtil videre, fordi at, ja, det handler om fortiden, det handler om, altså man tager taben om barnet, om et fortid. Så det kan godt være den person, som ligesom går ind der, og skal ligesom komme ud igen, ved at sætte billedet tilbage, eller et eller andet i den stil, og så dræbe den person.”
 - “De themes, jeg ser, er sådan confusion, øhm, det ukendte, mysterious. Øhm. Og så, at man skal noget med fortiden. Og så, at der er sket et eller andet, som man så skal leve igennem”
- ID4
 - “Men det var som om, at han skulle se tilbage på hans fortid eller hans barndom eller et eller andet. Øhm. Og at... Og at... Det var måske noget, han skulle blive mindet om på en eller anden måde.”
 - “Man skal huske sine rødder og hvor man kommer fra”
- ID5 “so the movie starts out with four people in the car and it feels like they’re about to do something. Like some anxiety and calm before the storm sort of thing. So maybe the VR experience is sort of what happens after or inside the car. Yeah. So it’s like you’re inside the mind of one of them in the car maybe.”
- ID6
 - “From what I can gather from just what I’ve watched. I think it’s a story overall about... From like regret. And it’s like... Your past like... Maybe the kind of relationship you had to screw over by maybe doing something bad. And how you really regret that. And how you internalize that regret.”
 - “The VR film is like the prologue of like... Before the game begins with the whole... With the whole turning into the car. But also like it... From a more like narrative sense. It’s how the characters actually perceive it in the... Like in their head or like...

Like in... How would I describe that? How they mentally conceive the struggle.“

Positiv holdning til film/oplevelse (Ikke relevant)

- ID2
 - “Jeg kan ikke kommentere på det, men det føltes meget cool at se.”
 - “Jeg føler, at spukkhed, eller horror-aspekten, er blevet lidt udviklet [ift. film]. Mere direkte, spukket med håndene og mændene på vej. Og også atmosfæren, sound designet, alt var meget godt. “
- ID3 “Jeg vil næsten sige, at VR-experience var mere entertaining, underholdende, end shortfilm, fordi at i VR-entertainment, så synes jeg, at selvom man blev kastet ind i det, så havde man ligesom en start, udefra det shortfilm, men i shortfilm havde vi ikke så meget der, fordi at det ligesom, vi kom op til ruden, vi ser de fire personer, der sker rigtig mange random ting, øhm, hvor at, ja, VR-experience’en bare forklarede det bedre, synes jeg. For det giver mere mening.”
- ID5
 - “It was interesting that you could sort of more abstractly show the emotion through the hands for example. Which compared with the short film was very interesting.” - 01:11 - 01:55
 - “The VR experience used abstract things like the hands and the faces on the walls. Paired with good audio and was also engaging.” - 01:11 - 01:55
- ID6 “I actually think the VR experience did a better job at conveying that... it was more imagery where the short film was there was a lot of speaking”