Deliverable n°3.4

Piloting report

ViDaCS - Violent Dad in Child Shoes	
Rights, Equality and Citizenship Programme *Agreement number* *Project number 810449*	
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Partners:	CTS, RIA, OLV, VDG, PROTOM

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1   Summary of report

This document describes the local results of the piloting trial conducted after the game construction under T3.4 during WP 3, of which PROTOM is leading partners.

This piloting stimulated among the Consortium members the reflections upon if and how the ViDaCS game needs to be change, in procedures before its proper implementation, especially related to all the self-experience of user and training sessions procedures (detailed in D 3.5).

In this document are described all the possibilities of better changes; and, eventually suggestion that will be applied on the developed version of the game, during M15 e M16 by PROTOM.

In this report, we referred to the delivery status of the serious game in its beta version.

The serious game delivery to the Consortium took place on October 21st at VDG, the start date of the operational training phase.

1.1   Objectives

The objectives that the piloting phase set, were primarily related to the best way to live the experience both from an emotional point of view and from the technical and practical one (for the use of the video game and the hardware used), through the training methods described in the Deliverable 3.5.

Below we described some specific changes to be made to the serious game in its beta version for better gameplay; and we will also generally refer to all the observations extracted from the reports and reactions received from all the testers on the days of the operational training; in this way we will have a wider and extensive spectrum of the judgments on the effectiveness of the software and the related training.

1.2   First post-training observations

Already after the first day of training directed to operators (D 3.3), the serious game has undergone some small optimizations, above all regarding the most important problems detected during the use of the application, especially for VR view and speed of the movements, to avoid physical disturbances such as nausea and dizziness (motion sickness), discomforts that have shown almost all the testers.

During the first test with the Consortium partners, some other small improvement also emerged, below is a list of the changes already implemented or that have to be implemented (during M15 and M16) based on direct comments emerging from the post-reflection phase and from the questionnaires filled by the testers:

1. VR camera visual optimization
2. Improvement track points in transfers
3. Moderatation of speed movement during transference
4. In the second transfer, last scene of the child escape was better focus on, as to understand that the player is coming back again in the man's point of view (last transfer).
5. All selection menus have been more keep away from the camera point of view
6. Modification of the "child" menu verbs in the first person and not in the second, leaving instead the father's menus unchanged
7. Changes made in the age range in the first menu (3-6 + 7-14)
8. Adding some graphic details (mouth animation, more detailed children's room with posters on the walls, games and things on the floor, outdoor plants, drawings, etc.)
9. Improvement of some specific synchronizations: closed / open doors, audio tracks and some audio combinations (children-kids)
10. The need to modify final wording (the operators will develop a final version during the 3 days of operational training).

2   Post-reflection phase

In this section are discussed the reflections and suggestions emerged during the session group post-reflection which involved operators attending the specialized training.

2.1   The serious game start-up phase

The main observations are focused not only on the conduct of the game, but rather on the organization of the game's start-up phase, perhaps with an introductory text explaining what is coming. This point however has long been reasoned by the work team as it is important to evaluate which strategies of approach to the experience is better to adopt. The aim was to increase the degree of interaction and immersivity that the end user can have during the serious game experience, without penalizing the element of curiosity and interest; this was important to determine whether you prefer starting the game with a conscious methodology or an unconscious one, where the surprise effect is greater (Self-learning is generally more experiential). This choice is unfortunately not unique and the two different approaches in

many persons may change the expectations and therefore the degree of satisfaction and involvement in the game experience.

In both cases the starting part of the game was managed by the tutor, and in the first phase it was important the approach to the hardware and therefore to the wearable device. This was the only guided and shared phase, as described in detail in the evaluation tools for game learning (D3.5); this phase allowed however a short presentation of the serious game with consequent first approach to VR theory, explaining that one finds oneself facing a virtual experience in the first person but entering into "different shoes", and then later give the practical rules of use as further described in D 3.5.

The group has long reflected on the possibility of creating a generic incipit of a family story, as this could set the conditions to reinforce the identification in the character and story, and to reduce the risk of "metaplaying".

It was also considered that an introduction could help immerse the "time before" in a story, as well as the author of violence. The aim would be to inscribe this moment, the violent act, in a wider history. This could make sense of the game and facilitate its immersive goals and would give a frame as much to the game as to the violent context and according to some would also help to better understand "dads shoes" and the emotions he feels, diminishing the possible defensive reactions of denial, shame and guilt.

2.2   The serious game end phase

The group focused also on the final transfer, from the "child's shoes to the father's once", which generated a sense of chaos. Some participants shared the difficulty in recognising themselves again in the role of the adult and of having felt at that moment called in person, how much third entity: "if they are no longer the child and are not the father, who they are?". From these considerations emerged the need to reflect again on this point in order to understand if is better to reinforce the original idea, that is the transfer in the shoes of the father, diminishing the confusion that is born, or if it's better to explore new possibilities. In addition, another very important aspect has concerned the reflections on the post phase, the closing phase of the serious game, which is the beginning of the reflection phase and the end of the virtual experience.

The participants discussed a lot to understand how to lead it to the best: all agreed that the music in the beta version of the serious game is very effective and that it is correct to end the experience with a slow scrolling text to stop the emotions just generated by the actions of the

game, so as to mitigate the feelings due to both the emotional sphere involved and VR technology. It has been discussed, however, on which phrases of effect it is better to insert in this final phase and which basic concepts to transmit in those few conclusive lines.

Finally, the training's participants proposed a shorter and more positive sentence in order to stimulate the reflection and to induce the player to open up to a dialogue in the successive session. The proposed sentence is: " Every decision you take is   important; it is mattering for you and for people around you. Violence is only one of your opportunity. Does it was perhaps possible to stop one moment before? Ogni tua scelta è importante e ha valore per te e per chi sta intorno a te. La violenza è solo una delle tue tante scelte. E se scegliessi di fermarti un attimo prima?"

It has been also discussed on the time between the end of the game and the return to reality because it seemed too fast to allow a "reflexion time". Therefore participants proposed two suggestions to overcome this aspect: insert a sound element (ex: a song) lasting about 20-30 seconds and/or to divide the final sentence into three different sentences, shown on three different screen frame.

Compared to the final phase, guided by the tutor, we thought about the possibility of offering to the serious game players a group setting, like the one experienced during the training. After a first individual phase of confrontation with the tutor and filling out the questionnaire, the player could enjoy a group context, to share with other men their own experiences and emotions and to create a context of holding, of support with respect to the emotional activation aroused by the immersive reality.

2.3   The serious game external observation (by operator)

The group also focused on the comments collected during the external observation phase that the tutor will do during the assisted violence gaming experience. It is important to observe the narrative flow of the story and the criteria adopted to validate the effectiveness of the messages it wants to convey to the player in child shoes, and the related reflections.

In fact, the need to know the actions performed by the player during the game emerged in many operators.

Below a possible map of the entire game that the operator could use during the experience to note down the "path" made by the player, in order to think about the choices.
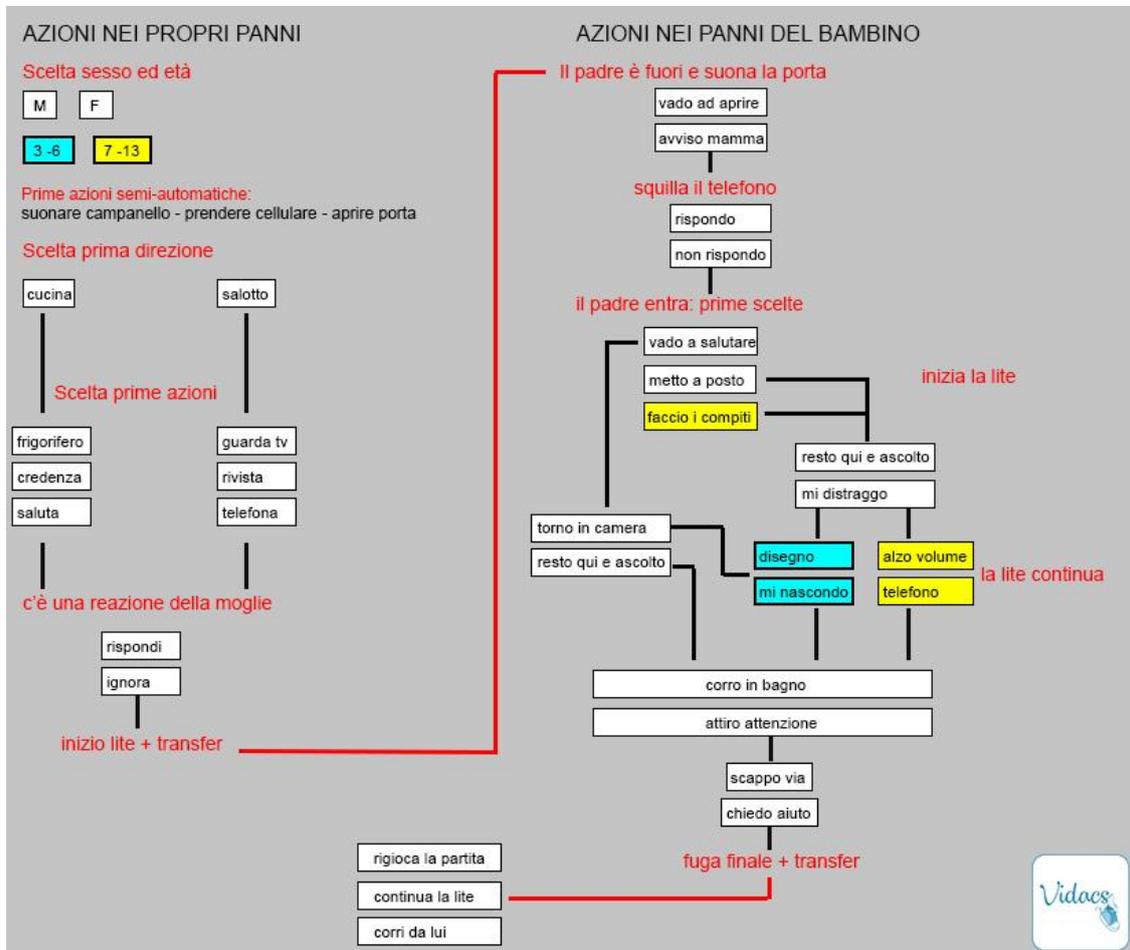
Figure 1: Scheme of actions and possibilities

The group talking about the emotional effects of the external observation. This experience produced on some participants similar effects to those lived during the first-person playing experience, especially during the first transfer. As reported by a participant: *"the feeling of claustrophobia, shared also by other operators, let me think to the absence of escape routes, to the doors in my face, both in the game and in reality, when a child cannot escape to what happens around him ".*

2.4 VR as first communication medium

Another significant dimension was the general use of VR technology; it was interesting to observe that the choice of the communication medium, the new technologies, already highlights potential

differences in the approach to the problem; infact, this choice helps to enter in the child's shoes just by using this tool that is typically much closer to the world of the latter(video games, the virtual world, etc.) rather than to the father's one.

In this regard we insert this quote written by Munari (an Italian famous designer and art theorist) which can be an excellent starting point to underline the importance of the game, whether interactive or not, to puts oneself in children shoes and to think from that perspective:

<Durante l'infanzia ... la conoscenza della realtà che ci circonda avviene istintivamente mediante quelle attività che gli adulti chiamano gioco. Tutti i ricettori sensoriali sono aperti per ricevere dati: guardare, toccare, sentire i sapori, il caldo, il freddo, il peso e la leggerezza, il morbido e il duro, il ruvido e il liscio, i colori, le forme, le distanze, la luce, il buio, il suono e il silenzio... tutto è nuovo, tutto è da imparare e il gioco favorisce la memorizzazione. Poi si diventa adulti, si entra nella società, uno alla volta si chiudono i ricettori sensoriali. Non impariamo quasi più niente, usiamo solo la ragione e la parola e ci domandiamo: quanto costa? A cosa serve? Quanto mi rende?>- B. Munari (1952) – in Scimmietta Zizi.

3   Conclusion

Concerning the target of D. 3.4 (to detect what of the game is good and what needs to be modified) both the training, the one with the members of the consortium and the operational training, have been focused on:

What makes the game technically and emotionally more livable?
In particular, which aspects of the serious game have been reviewed from a technical point of view to improve their effectiveness and gaming experience. Starting from the experiences of the operators involved, from their emotions, the common aspects were identified and solutions were found together.

Observe and improve the management of the gaming session.

In this regard it emerged that it is essential to create a facilitating, non-judgmental context that allows clear information to be given, and that provides support after the game. To enhance the session, an observation tool, that will be used by tutor, was defined to mark the

choices of the game, the non-verbal and physical aspects and the requests that occurred during the game.

All the significant changes that the training days after the direct use of the application proposed, will be subsequently evaluated and implemented by Protom (during M15 e M16).