

Discussion on VR Storytelling Production

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Abstract

In this paper, we present that Virtual Reality (VR) is a type of media that has attracted interest in storytelling and media utilization. VR was first discussed as a specific narrative medium with traditional story medium. Via this discussion, The innate difference of VR is that the role of the media users in which the narrative is communicated were active in the development of the narrative unlike that of most classical narrative media. We also discussed specific features related to VR based on the theories of traditional literary criticism, movie reviews, and plays. Through these discussions, we argued two directions of VR storytelling production as an narrative medium, its specificity, and its expressiveness for VR producers. First, story processing and characters can be introduced as part of continuing a new narrative by altering the interaction history that appears in VR stories to user interest ratings. Second, VR interaction responds intuitively to the idea that it represents a trajectory across the story surface of all possible interactions. More specific theories and controversials are discussed.

Keywords: *Virtual Reality, VR Storytelling, Storytelling Production, Narrative Theory*

1. Introduction

Virtual Reality (VR) is the main choice among many countries' discourse on future growth engines. Numerous studies based on these national-wide interests have been proving about VR. Unfortunately, most of the studies focus on the technology of VR. The present study, beyond the technological advances of VR, regarded it as a valid entertainment medium. So, this study aims to systematically explore the potential, possibilities, advantages and constraints of VR as a storytelling medium. Among the various discussions on VR, we discuss the direction of the content production of VR storytelling based on traditional narrative theories.

The process of creating stories in VR is worth noting what narrative variations we have enjoyed so far - novels, movies and plays. Movies transformed from novels such as *Harry Potter*, *the Lord of the Rings*, TV dramas transformed from Webtoons, and similar transformations are always our hot debate issues. In this context, VR storytelling also needs to be noted for its characteristics and possibilities as a medium for delivering stories and its narrative variations. So VR should be considered a particular narrative medium, along with other narrative formats such as theatre (play), literature (novel) or film (movie). Each of these has distinct characteristics and can determine the appropriate narrative format, communication means, and presentation of content associated with the story.

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Stories are not oral or displayed in the same way depending on the medium being expressed (so called *Determinism*), and their content or intensity is also different. A very different characteristic of the media means that if you want to tell a story to give satisfaction to others, you have to speak or show the story in a different way, in part or in a different way. In these regards, we want to discuss first the characteristics of VR comparing traditional storytelling media, then move forward to the discussion on direction VR storytelling production.

2. Literature Review

2.1 VR Storytelling in a Dynamic Process

Traditional narrative theories must have been greatly influenced by the idea that the narrative is written by the writer [1]. Greek philosophy, literary criticism, film criticism and related works and theories of classical playwrights are all converged as authoritative writers of the narrative [2].

The innate difference VR has, however, is that the role of the subject (user) in which the narrative is communicated was "active" in the development of the narrative, unlike that of most classical narrative media. The distinction between these viewer (manual) and user (active) means that there should be a differentiation between the author's authoritative and interactive approaches to the narrative [3].

In other words, traditional narrative theories can be studied on non-commercial visitors, while the impact of a person's interaction with the user (the 'story' process) can be perceived as a dynamic process. The technical distinctions of these VRs should be thoroughly examined to clarify appropriate narrative forms and theories.

2.2 VR as a Storytelling Format

Significant VR-related studies have been focused on technical expression and media skills. But discussion of content communication and expression through VR will now create a new phase of VR research. First of all, research into VR storytelling requires discussion of feasible formats as a narrative medium. Comparative approaches to the differences between VR and other media that provide storytelling require close attention to relevant theories, authors and discussions.

Comparing movies, plays, literature and VR is an assumption of a series of dimensions. This dimension can consist of congruence, presence, interaction, and story expressions. Consistency means how much time and space in the narrative match the actual time and space. The concept of presence refers to how physically the audience/user shares the time and space of the narrative [4]. Interaction means how interactive they are with the story process, and how the media expressed the characteristic form of the narrative as a medium.

When narrative expression is first considered, it is clear that the format of the book is very different from that of computer applications, movie screens, or theater stages. While the novel mainly delivers the story by processing the narrative into emotional expressions to create and imagine images, VR films, plays offer the narrative directly in visual form. Time and space considerations also vary depending on the media. Here you can distinguish between the time and space of the narrative structure, and the time and narrative expression of the narrative itself.

While literature and movies can manipulate the time and space of the narrative very flexibly, VR shows in real time, and is very strongly tied to certain spaces and times. These constraints relate to the nature of the media: immersion and belief. VR users can experience fast and repetitive travel from location to location, playing with time constraints that have lost control. No novel or film provides this kind of control in the first place.

Real time also brings specific constraints on the dramatic intensity of the story. In order to attract audience attention, the narrative expressed in real time should be rich in multiple, interactive, or dramatic features. Real-

time is in fact incompatible with certain narrative formats, such as literature and movies. From a writer's point of view, this means that readers write, speak and display the story while reading or viewing literature.

From the reader's or audience's perspective, this would mean that the narrative time of a book or film should be exactly the same as the time to appreciate the work. While it is practically impossible to be expressed in real time in literature (e.g., all readers will have to know how long it will take to complete a book), theoretically, it is possible if a real-time simulation for the audience is shown directly into the movie.

It summarizes the differences between VR and theater, film and literature, providing potentially high entertainment value through real-time interaction. But time and spatial constraints seem to be much more restrictive within VR than other narrative media. This argument corroborates our existing view that VR needs to be distinguished and differentiated in its own narrative form. It also provides a basis for us to present VR as a storytelling medium by following the thorough evaluation of the narrative characteristics of VR and the conventional narrative theory.

2.3 Form of Narrative Participation

It is important that VR's storytelling form should consider process-based or new theories based on approaches from structural or analytical angles. Based on the characteristics of VR called immersion and interaction, the narrative model needs to be particularly sensitive to user reliability and role [5]. Unlike other narrative mediums, VR's own overall experience plays an important role, as users in 3D virtual environments appear to be different depending on their behavior, reactions, and actions within the world. Thus, through a character-oriented approach, it is deemed important to present a model that supports an unrestricted and flexible approach to the development of plots possible, taking into account the freedom VR provides to users. In other words, discussion of participatory VR narrative is required.

The concept of participatory depends on the difference between writing time and presenting time and directly conflicts with these proposals, and urgent narratives create a contradiction of terms. This concept suggests that the narrative can only exist if it can be defined essentially as an artifact, an outcome of the authorship process. The process perspective is contrary to this and defines the narrative as an internal result of the human 'story' process. This can be activated among those who combine the writer role of traditional myths, the role of traditional passive observers, or the opposite. They argue that the format and practice of narrative appearing in participatory narratives provide a more appropriate approach for VR than a classical approach [6-7]. In other words, users can easily assimilate into the role they play in VR applications. Despite the fact that reliability and certain behavioral considerations should be addressed, actors who respond to audience intervention can be modelled with relative accuracy.

The types of participatory forms resist the concept of narrative with storylines moving at predefined plot points to form a logical, interesting and entertaining narrative experience. This, however, does not mean that there is no control at all over the direction in which the narrative develops.

By evaluating the audience/actors' satisfaction as a key element and considering it as an expression centered on the development of the narrative, such a model, if performed correctly, cannot fail to provide an interesting and unique narrative experience to the audience [8]. Both media are ostensibly different from VR, with little or no props for the imagined location and its This, however, suggests that users can provide unique narrative forms by linking familiar and satisfying explanations to visually immersive expressions, thus taking advantage of VR's entertainment potential.

3. Results and Discussion

Storytelling of the viewpoints of a dynamic system could be a key concept. Taking users of storytelling systems into account brings a different view of the user's role within the story. It is a character-based interactive

storytelling system [9]. Previous drama producers generally evaluated the state of the story along one or several possible plots, and introduced and executed predefined story elements, redirecting them differently depending on past events. However, VR makers' standards of intervention are more satisfactory to players than what plot elements come next. That is, what makes VR planners different from classic plot based drama managers is that, for example, if users are clearly enjoying the performance of certain tasks, completing tasks is no reason to stop entertainment by forcing users to move to the storyline.

Users should be given the freedom to choose for themselves. A reasonable time limit, of course, if they are willing to move on to the storyline and when. The role of VR storytelling is to control the dramatic interest of the narrative without ordering the narrative flow and forcing users to do so. Two suggestions can emerge against the backdrop of the narrative process perspective. First, new processes and characters can be introduced as part of continuing a new narrative by altering the interaction history that appears in VR stories to user interest ratings. It is clear that all the narratives form a closed system defined by places, characters, and their behavioral repertoire and possible external events. One of the key functions of dramatic management is to trigger external events (simply, monsters floating on Role Play Gaming dun), add to subtract characters' action repertoire, and add or remove characters from the storytelling world. Secondly, the narrative generated dynamically by the interaction responds intuitively to the idea that it represents a trajectory across the story surface of all possible interactions. The role of storytelling production potentially provides its own way of assessing the direction of narrative interaction. If multiple key dimensions (surface) are extracted from a single imaginary surface, characteristics such as properties that change along a dimension (surface) for a particular interaction can be visualized. For example, causality can be considered an important element of narrative.

This is because in some parts of the imagined narrative surface, events do not usually result, while in others on the surface, events can lead to many consequences. In the first case it can be visualized relatively flat, and in the second case it will add a steep slope. The role of dramatic management is to explore the surface to make this slope change in an interesting way and effectively create a story like a roller coaster.

In this narrative perspective, the facts that were dealt with by previous theorists overlap completely with it rather than outstrip it. Therefore, the objection is that locally generated interactions do not guarantee the quality of the final product from a global perspective. But what should be remembered here is a very different role than being an audience. As the user participates in this, the user participates in the narrative in a way that the observer cannot. And rather than being evaluated as an isolated observer, it acts as a single personality involved. Therefore, their personal trajectory is essentially different from the observer.

4. Conclusion

This paper considered the debate about different concepts of narrative as information process, and the appropriate narrative theory for VR is that interaction should be borrowed from the dominant narrative medium. This paper presented a methodological approach to narrative questions within VR and was intended to emphasize the need to consider the form of storytelling suitable to the specific characteristics of existing media. This approach would supply the VR studies with medium-centered usage discussion.

In addition to user satisfaction, interaction is a storytelling format that forms the basis for narrative configuration and deployment (i.e. experience, pleasure, and interest) to provide the user with maximum satisfaction. For this reason, interactive and spontaneous plays (e.g., participatory interactive theatre) or live action role-playing games (LARPGs) appear to us as a reasonable and substantive source of information. Specifically, in a typical participatory interactive play, theater performers can surprise audiences by hanging out with the audience before performing and then inviting them to the stage. Theater audiences can participate through text in letters or, in some cases, through two-way conversations via smartphones. This form of play can provide ideas such as improvisation, non-completion, etc. for the planning of VR storytelling interactions. And Participants in the LARPGs describe the characters physically in a virtual environment and improvise their words and movements. This distinguishes the participatory interactive theatre in which character actions

are LARPGs can be replayed in public or private areas and can last for hours or days. The interesting part is that there is generally no audience. Players can dress in their own character and carry proper equipment, and the environment is sometimes decorated similar to the background [10]. Events are put on for the benefit of the player characters that the players may create themselves or be given by the gamemasters (e.g., VR producers). The players sometimes repeatedly play the same character in separate events, gradually developing the character's role and relationships and settings with other characters (i.e., heuristic algorithms).

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