Aalborg University Copenhagen

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Title: Light and immersion in Nordic style Larp

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Project group no.: N/A

Members:
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Abstract:

This project aims to answer the problem statement:
"How can light be used as a mean of expression to create and underline atmosphere, and how can this be implemented in Nordic style Larps to create more immersive experiences?"
It does so by first defining key terms including Nordic Larp and immersion, then there is made an investigation of how light is used in theatre and film production, and how that can be applied to a Live action role-play context.
Then there is created a set of design parameters, a case study is done, and a design is created.
In the end it concludes upon the problem statement that light can be used to create more immersive experiences if designed correctly.

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Light and Immersion
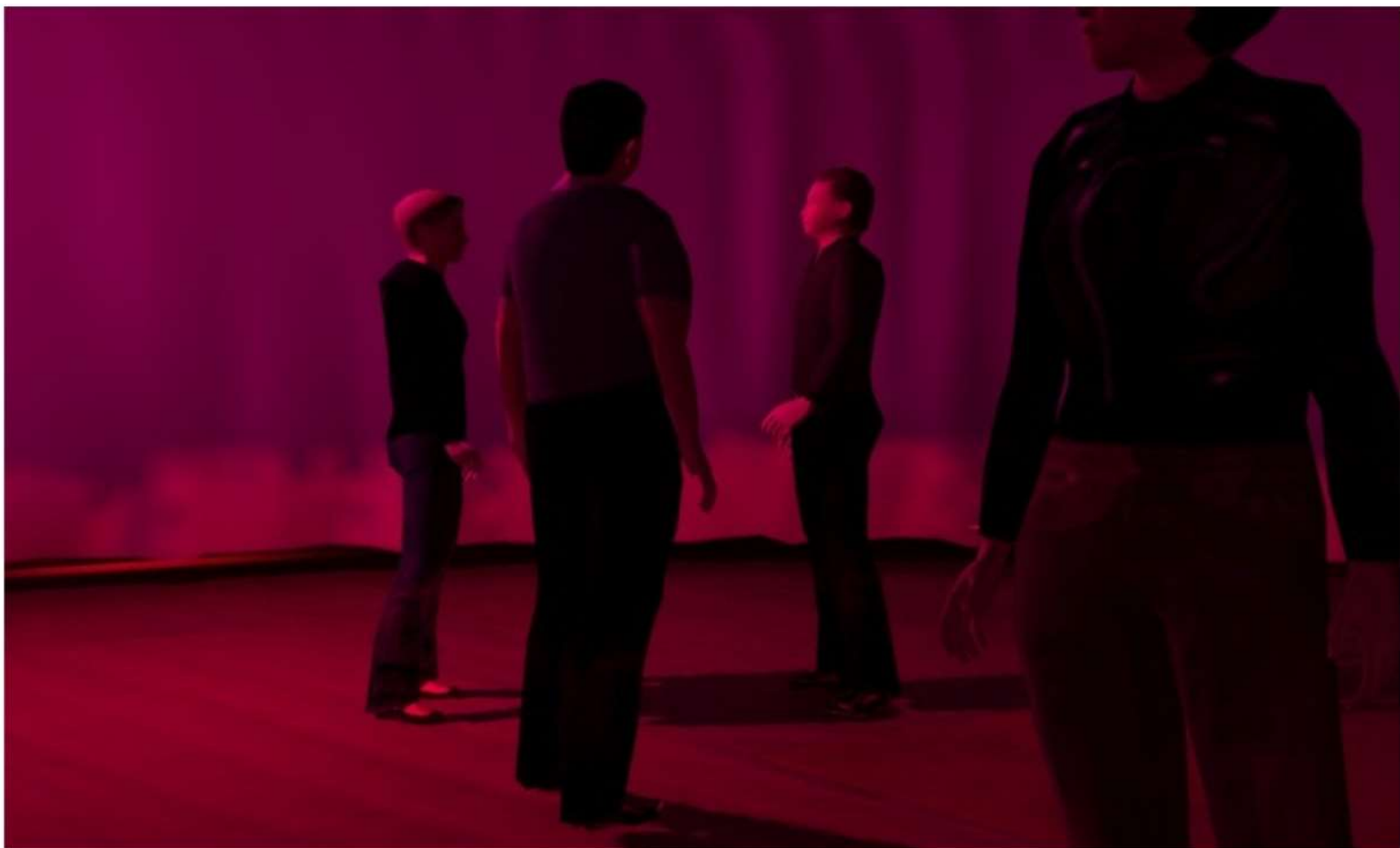
- in Nordic style Larp

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Master thesis

Lighting Design

Aalborg University Copenhagen

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Acknowledgements

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1. Motivation

During the last decade, I have, as a Live action role-player (Larper), witnessed a development of Live action role-play (Larp) where it becomes more serious, more accepted, and more and more a form of expression and self-exploration. Often an important part of a Larp is the atmosphere – it is essential to keep people in the game, immersed, and to keep them focused on the here and now of the storytelling. Though a lot thought might be put into props and setting, and to some degree into the audio side of the Larp, light is often forgotten.

Larp is an interactive experience, where instead of watching a movie the participants live the movie, and for a while, they can let go of their usual lives, be someone else and immerse themselves in their characters, the world of the Larp and the storytelling (Forbidden: Larping, 2013) (Larping.org, 2015).

According to the nationwide Larp organisation, Bifrost (Bifrost), there is no official record of the number of Larpers in Denmark, but they have 61 member organizations, and according to Dr Kevin Volkan[1] Larp were, in 2013, 50 times more popular than 20 years earlier, and there were more than 100,000 participating Larpers in Denmark (Forbidden: Larping, 2013).

Nordic Larp is distinguished in the way it treats Larps. It is a tradition where Larping is seen as a valid form of expression, and as a space of make believe where participants can explore serious subjects in a safe environment. These Larps often touch upon deep emotions, and through collaboration and co-creation the participants have the opportunity of walking a mile in someone else's shoes, and see the world from a different perspective. In some cases, the experience even manages to change the way one looks at life (Deutsch, 2015) (Stenros, 2014) (Forbidden: Larping, 2013).

To have these strong experiences the Larpers immersive themselves in to their characters. This is easier done when the setting is believable, and there are no distractions that do not belong in the game world (Lukka, 2014) (Csikszentmihalyi & Nakamura, 2009). A lot of focus is often put on creating a scenery that matches the game world, but there seems to be no information on how light can be used as a mean of expression, and how it can be used to create and underline the atmosphere of the Larp.

I believe light to be a powerful mean of expression, and that it can help create an even better experience. The thesis therefore aims to investigate and understand how light can be used as a tool to establish and maintain different atmospheres in different settings, and how it can be used to underline a change in the atmosphere.

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[1] Psychologist, extreme behaviors, California state university

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2. Problem Statement

Light can be used to create mood and underline dramatic atmosphere in theatre and movies (Block, 2008) (Fraser, 2002). This project aims to use that knowledge to investigate how light can be used in Larps to create and underline atmosphere, and thereby enhance the opportunities and quality of immersion.

The hypothesis is:

> *How can light be used as a mean of expression to create and underline atmosphere, and how can this be implemented in Nordic style Larps to create more immersive experiences?*

This will be answered through investigating key topics, and designing and evaluating different light solutions. The following section will describe the overall methods used in the project.

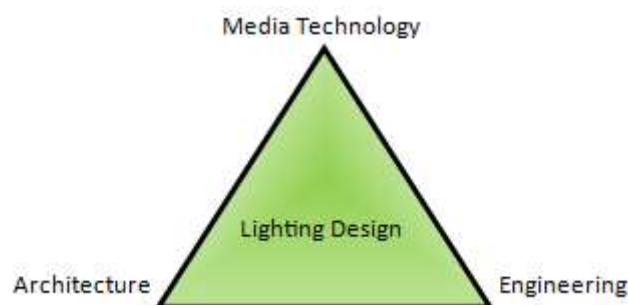[This page is intentionally left blank]

3. Methods

Lighting design is a combination of three different fields (Aalborg University); media technology, architecture and engineering.

With a bachelor in Medialogy my background is an engineering degree in media technology.

This project combines the three fields by creating a research based, aesthetic design.

Engineering is evident throughout the process in the way I work; Firstly, the context is established, then key terms are defined and investigated through literature and interviews. This is followed by a set of design parameters that are used to create a design that meets the requirements, and is then evaluated through a scientific process.

Media technology is present in visualizations, but also through the evaluation and interview methods, which are heavily inspired by HCI[2] research, the user centered approach, which is similar to user experience design and research, and in the design, which is inspired by the way light is used in theatre and movies.

Architecture is a part of the project through understanding how to design in a space, material and colour use, and the poetic use of light to create atmosphere and tell stories.

This report will start by investigating and defining the key parts of the project; what is Larp, and what identifies Nordic Larp? What is immersion? And How can light be used to create and underline atmosphere? This information will be used to create a set of design parameters, which will be incorporated into the design, and in the end it will be evaluated, the findings will be discussed, and a conclusion will be made based on the problem statement.

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[2] Human-computer interaction

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4. Live action roleplay

This chapter will introduce Larp; what it is, the experience, what is special about the Nordic tradition, immersion in Larp, who the Larpers are and what type of Larps they participate in.

While some sources argue that Larp (live action role play) is a continuation of table top role-playing – a desire to act out the stories, and that Larp originates from games such as Dungeons and dragons (Larping.org, 2015) (Castellani, 2012, s. 119) others argue that it is even older and roleplay itself originates from theatre and psychodrama (Flood, 2006, s. 36), and some say that Larp draws inspiration from both and even adds literature, historical re-enactment and the scout-movement to the list (Stenros, 2014, p. 153).

No matter where it started, Larp exists in many different genres, there are many different kinds Larp, but what they have in common is that it is always a form of interactive storytelling (BBC, 2013), and can be defined as a "*Collaborative pretending with rules*" (Larping.org, 2015), and can only work if all participants agree on the rules on beforehand, e.g. how to handle physical aggression (Forbidden: Larping, 2013). The degree to which these three parts are implemented can vary from country to country and from one Larp to the next.

Collaboration is a key part of a Larp, where the players and organizers work together to create a space, the game world, where the storytelling can come to life (Larping.org, 2015).

Pretending is a necessary part of a Larp. To create the game world, all players must agree to some terms of pretending; on some fictional 'truths' e.g. that magic exists, or it isn't possible to breach a barrier made from fabric. But at the very core of pretending is that the player is pretending to be someone else, his or her character, and the players surrounding does not question this (Larping.org, 2015).

Rules set the frame for a Larp, they define what is included in the pretending, and how this pretending is implemented. Rules are used to limit the pretending, and create a free space in which the pretending can take place. Rules are also used to create balance in the game (Larping.org, 2015).

The next section will describe what sets Larps in the Nordic tradition apart from other Larps.

Larp as experience

Since Larping is a subjective experience it can be difficult to understand it if seen only from an objective point of view. This section will give an introduction to Larp as experienced by a Larper.

I have, as mentioned in the motivation, been Larping for more than a decade. I have participated in relatively small Larps with around 50 participants, relatively big Larps with around 600 participants and just about everything in between. I have participated in different genres of Larp; from low to high fantasy[3], historical to science fiction and post-apocalyptic, and teenage romance to horror, and I have been to Larps that were made purely for entertainment and Larps that asked serious questions like; is life even worth living? I have participated in scenarios[4] as well as being a regular participant in campaigns[5], and I have been to Larps where I knew all the participants, and Larps where I only knew a few.

So why is it that I keep going to Larps? What is it that is so amazing that I find myself unable to stay away?

When participating in a Larp it is like watching a movie, but instead of watching it you are inside it – you live the life of the characters for a while (Forbidden: Larping, 2013).

Larps manages to both completely deplete my energy resources, and restore them at the same time. When I go to the woods once a month, there is nothing better than turning off my phone Friday afternoon, and leaving it until Sunday when I am back home. I love to get back into sync with nature, going to bed when it is dark and getting up when it is light, digging my feet into the soil, and enjoying the warmth around the bonfire (Figure 1), but most of all I love letting go of all the chores and worries of my everyday life, and looking at the world from a different perspective.

Figure 1: Image of bonfire from Hareskoven, April 29th 2016, Photographer: The author.

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[3] No magic to a lot of magic
[4] Stand-alone Larps
[5] Consecutive Larps

When I participate in scenarios, I do this too, to experience the world from another perspective. I think it is an amazing experience to get to walk a mile in my character's shoes; To end up in situations I usually would not, and to have to make decisions based on other experiences than my own.

Other Larpers share similar reasons, Claus Raasted says:

> *"What I personally get out of the Larp is: I get to be somebody I am not"*
> (Forbidden: Larping, 2013)

And other Larpers agree that this is one of the reasons for participating in Larp (Forbidden: Larping, 2013) (Larping.org, 2015) (appendix B: Structured interview, p. 71), and Maja, a 23-year-old student, elaborate:

> *"We don't pretend that we know what it's like to be a soldier or a convict, but we still think that we get just a tiny bit of enlightenment about it."*
> (Forbidden: Larping, 2013)

This is supported by Dr Kevin Volkan, who says that the players might actually be able to experience what it is like to live under different circumstances (Forbidden: Larping, 2013).

In short, I love Larping, because it is an experimental space where you can explore both fun and serious subjects in a controlled and safe environment where the Larpers participate on equal terms to create an experience and story together. It is an environment where it is okay to laugh, to cry and even to scream, sometimes it is even encouraged.

The Nordic tradition

> "*Nordic Larp is not a thing. You cannot take it in your hand and see exactly how it functions and what it is comprised of. Nor is it a recipe; you cannot simply follow instructions: one piece immersion, two helpings of government funding, a splash of touching, mixed in a WYSIWYG environment!*"
>
> (Stenros, 2014, pp. 147-148)

This section will try to define what Nordic Larp is. For a time, it was recognizable for people in the community, and it was often described as something that was '*easy to recognize – hard to define*', but as the community and the Larps develops, this becomes more difficult (Holter, Fatland, & Tømte, 2009, p. 2). As the tradition develops the definition will have to develop as well, and the one made here is by no means universal, and there will be exceptions, but it will be used to create some anchor points that the design should support.

The section will discuss whether Nordic Larp is a geographical term or not, the importance of Knudepunkt convention, and some of the keywords that through the years have been connected to Nordic Larp.

The **Knudepunkt** convention has by many been described as the birthplace of Nordic Larp, with a serious, but playful atmosphere where the ambition has been to evolve and make better the Larps (Gade, Thorup, & Sander, 2003, p. 6) (Introduction, 2010, p. 10) (Stenros, 2014, p. 149). It was, in 1997, the first place where people across the Nordic countries; Denmark, Finland, Norway and Sweden, could meet to discuss Larp theory and design. The first convention was held in Norway and has since been an annual event that moves between the Nordic countries[6] (Knudepunkt, 2014) (Stenros & Montola, 2010, p. 15), and since 2001 (except 2002) there has been published at least one book in relation with the convention (NordicLarp.org, 2015). In the beginning it was a place for people from the four countries to meet and discuss theories and experiences, and as late as 2009 it has been described as a Nordic event (Holter, Fatland, & Tømte, 2009, p. 2), but at least since 2013 it has been described by the organizers as a convention with international content and participants ranging wider than these four countries (About Knutpunkt, 2013) (Knudepunkt, 2014) (Solmukohta, 2015), but still related to the Nordic Larp scene with phrasings such as:

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[6] It changes name depending on which country is hosting the tinnevation; in Denmark it is called Knudepunkt, in Norway Knutepunkt, Sweden Knutpunkt, and in Finland it is called Solmukohta (Knudepunkt, 2014)

> *"Although the core of Solmukohta is, no doubt, Nordic Larp, the scene is in no way restricted to solely the Nordic countries. Solmukohta has participants from all over the world whose passion, in one way or another, is Nordic Larp."*
>
> (Solmukohta, 2015)

Though the convention has evolved to include participants outside the Nordic countries the content is still Nordic Larp. The convention has lectures, discussions, panels, workshops and Larps, but also other social activities, and parties (Solmukohta, 2015). As the convention has evolved, and is no longer limited to the Nordic countries, so is the Nordic Larp **no longer a geographic notion**; there are Larps in the Nordic countries, which are not Nordic Larps as well as there are Nordic Larps produced outside the Nordic countries (Deutsch, 2015, p. 144). What the Nordic Larps also seem to have inherited from the convention is that they treat Larps seriously. Larps are seen as a **form of expression** that can teach the players something about themselves or the way they view the world. With the ambition some also mentions **artistic vision** as a key word for Nordic Larp. The Nordic Larps aim to push the boundaries, and has a passion for experimental Larps. (Stenros, 2014, p. 152) (Stenros & Montola, 2010, p. 20). While some argue that a **360-degree illusion** is part of this ambition others argue that it is not, and while some games do use this, it is by no means all (Deutsch, 2015, p. 146).

Figure 2: Image from the Nordic Larp '1942 Noen å Stole På' (Fatland, 2010, p. 90)

In connection with ambition and artistic vision some sources mention **themes** as another keyword. Nordic Larps are about something. They have a theme that is relevant for all participants, and is often weaved into the overall story / setting, and the individual story of the different characters (Stenros, 2014, pp. 150-151) (Stenros & Montola, 2010, p. 20). An example if this is the Larp '1942 Noen å Stole På?' (Figure 2) by Eirik Fatland from 2000 where 130 participants relived a part of

history from 58 year earlier (Fatland, 2010, p. 93). Eirik Fatland introduces the scenario:

> "*The air alarm is sounded, and villagers hide in the darkness of their basements, praying to the Lord that they will see the next day. A group of prisoners of war escape and hide amongst civilians. One is caught and executed. A priest is hiding weapons in his basement. His Resistance affiliation is discovered, and he is led away praying that the weapons are not found and his family is spared.*"
>
> (Fatland, 2010, p. 93)

As a part of this the **story** is more important than winning. The Larps are usually not about being strongest or winning the game, but about telling stories, and players often let their characters fail if it makes more sense or creates a better story. In order to explore the different possibilities in the stories, and to challenge the characters, **collaboration** and **co-creation** is key, the individual play his or her own character, but the interplay between characters are part of the story (Stenros, 2014, pp. 150-151).

What all sources mention is **immersion**. This is where the players for a while become one with their character or feel like they actually live in the game world. The biggest challenge with this word is that there are many different definitions of the word (Stenros, 2014, pp. 150-151) (Deutsch, 2015, p. 146). The following section aims to define immersion in the scope of this project.

In conclusion, The Nordic tradition views Larp as a valid form of expression where the participants immerse themselves into the game world and their characters. Storytelling happens through collaboration and co-creation, and participants often play to lose. The Larp designers often create experimental Larps with artistic vision and high ambitions that treats serious subjects using themes that affects all players.

Immersion and flow theory

The following section will define immersion in the scope of this project, describe flow theory, and compare the two. The literature on immersion in Larp is primarily on trying to describe immersion from an objective point of view, but in order to design for immersion it was necessary to conduct some qualitative interviews in order to better understand the experience, and the different factors affecting immersion.

The first 5 interviews (A: Initial interview, immersion) were semi structured exploratory interviews to get an understanding of immersion as experience, and what sort of question yield some usable responses. The following 8 interviews (B: Structured interview, immersion) were structured interviews, and asked about their experience of immersion, and what factors they found more important. 4 participants are males and 4 females. The age ranges between 20 and 40 years with an average of 26-4 years, and in average they have 9 years of experience with Larp.

Immersion

One can be immersed in different parts of the Larp; narrative, character etc. this project focuses on character immersion. The term immersion is used inconsistently (Lukka, 2014, p. 82), and it is therefore necessary to make a definition of immersion in the scope of this project. In addition to defining the term this section aims to understand the process and state of immersion in order to be able to support the experience through the design.

The state can be described as:

> "*a state of mind where a player does not need to actively suspend disbelief in the fictional universe, where role-playing flows as naturally and easily as if you really were the character.*"

(Meland & Svela, 2013)

Though it is a state, it is not binary that either one is immersed or one is not. There can be different degrees of immersion, and it is therefore more a continuum where one moves between the person[7] and the persona[8]. Immersion can be achieved through a process where the player guiding his or her attention to the game world, and lock his perspective of the reality of the character. It can be started by controlling behaviour, and actively choosing to act as the character, but as immersion grows deeper less and less control is needed, and in complete immersion it is a cycle that upholds itself. In complete immersion it is no longer necessary to choose to act as the character, the actions[9] and emotions flows naturally. Immersion is therefore different from emphasizing, because one actually experiences the world

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[7] The player
[8] The character
[9] Including speech and thoughts

as the character. It is however possible at all times for the person to break immersion (Lukka, 2014, pp. 85-87).

Due to the nature of immersion, and the limitation of our attention if one actively becomes aware of oneself (the person), or if someone or something breaks the illusion e.g. an unexpected noise that does not belong in the game world, or questions for the person and not the persona, immersion is weakened or disrupted. This also makes it difficult to know if a person is immersed, since asking them will break the immersion, and since it is an internal process it can be difficult to determine from observations; the person could be acting like the character without feeling like the character (Lukka, 2014, pp. 82, 85).

When asked to describe the experience some of the words used are: Fantastic, scary, intense, overwhelming and natural (B: Structured interview, immersion). Overwhelming and scary are used when looking back at the experience, and realizing what happened, while fantastic and natural are used to describe how the moment feels. Two persons describes it as:

> "*I exist only in the character I have created - not in my memories or what I what I have to do tomorrow - and then I don't think about my actions, but let them happen naturally.*"
>
> (A: Initial interview, immersion)

> "*When looking back it was cool. So cool. An amazing experience. And nice to disappear completely from my everyday life. And then again a little bit scary - the fact that you can forget who you are.*"
>
> (B: Structured interview, immersion)

Other people describes it as one of the things they love about Larp, and what makes a good Larper (B: Structured interview, immersion).

The following section describes flow theory, and following that will be a comparison of immersion and flow.

Flow theory

"You are in an ecstatic state to such a point that you feel as though you almost don't exist. I have experienced this time and time again. My hand seems devoid of myself, and I have nothing to do with that is happening. I just sit there watching it in a state of awe and wonderment. And [the music] just flows out of itself."

(Csikszentmihalyi, 2004)

Flow is a state of heightened focus (TED), and M. Csikszentmihalyi describe the experience of flow in 7 points (Csikszentmihalyi, 2004) (Figure 3).
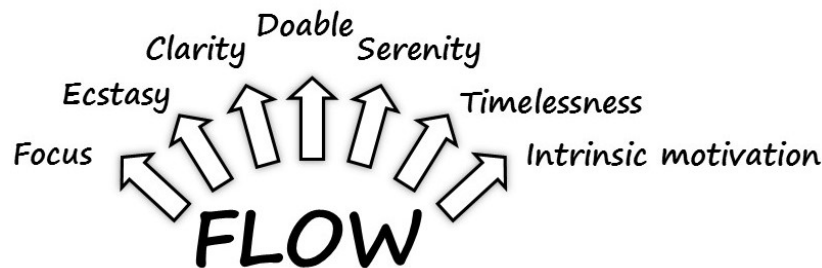

Figure 3: Illustration of the 7 conditions for flow

Where focus is being completely involved in the task at hand, and concentrating. Ecstasy is the joy of doing something that is outside one's daily life, clarity refers to knowing what is required from the task at hand, and how it can be done, doable is knowing that one can perform the task, serenity is not worrying about oneself, timelessness is being so focused on the time at hand that time losses meaning and hours can feel like minutes, and intrinsic motivation is that when in flow performing the task becomes rewarding in itself (Csikszentmihalyi, 2004).

Flow can be experienced by everyone, and is not dependent on gender, culture or class. It can be experienced in different realms from play, art and games to business and sport. Though it is possible to experience flow independent of the mentioned variables there might be personality traits that makes it more plausible to experience flow, stay in flow, and experience a better quality of flow, such a person would be; curious, persistent, and have a low self-centeredness (Csikszentmihalyi & Nakamura, 2009).

A poet describes it as:

> "*It's like opening a door that's floating in the middle of nowhere and all you have to do is go and turn the handle and open it and let yourself sink into it. You can't particularly force yourself through it. You just have to float. If there's any gravitational pull, it's from the outside world trying to keep you back from the door.*"

<div align="right">(Csikszentmihalyi, 2004)</div>

Though flow can be experienced in many different situations, there are some common conditions. One of the conditions for flow is the balance between challenges and skills needs to be right (Figure 4) (Csikszentmihalyi, 2004). If the challenges are too difficult in relation to skills the person might experience anxiety, whereas if it skills are too high the person can experience boredom.

Figure 4: Illustration of flow
(Csikszentmihalyi & Nakamura, 2009, p. 196)

The more detailed illustration (Figure 5) includes more experiences; Flow, arousal, control, anxiety, relaxation, worry, boredom and apathy. The skills and challenges are subjective and dependent on the individual's skills, and not and objective set of skills and challenges (Csikszentmihalyi & Nakamura, 2009, pp. 196, 201).
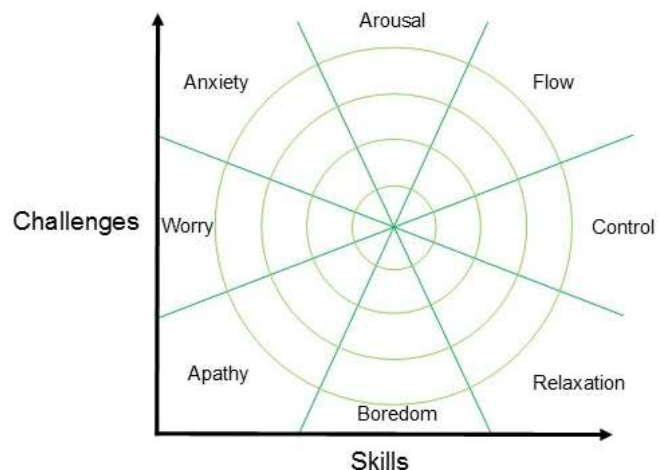
Figure 5: Illustration of flow and related experiences
(Csikszentmihalyi & Nakamura, 2009, p. 201)

Flow generally happens when both skills and challenges are above average, and it is therefore often an experience people will have when they do something they like, because they have higher skills and better techniques in these areas. Since focus is one of the conditions for flow, disruptions can either break the flow or keep a person from engaging in the flow state (Csikszentmihalyi, 2004) (Csikszentmihalyi & Nakamura, 2009).
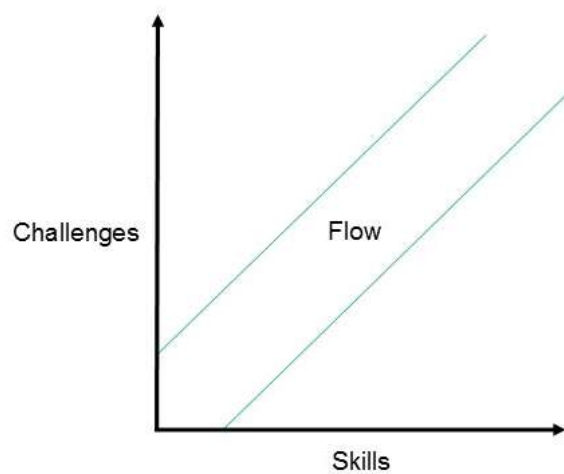
The reason why one can experience a sense of timelessness, forgetting to eat, and forgetting oneself is that the human brain has a limited amount of data it is able to process, and when all the attention is spent on being completely focused and immersed into what we are doing there is not enough processing power left to keep track of hunger, fatigue and so on (Csikszentmihalyi, Flow, the secret to happiness, 2004).

Comparison of immersion and flow

From the above sections it can be seen that immersion and flow share similar traits:

- Both are states, but the experiences can vary in quality.
- They happen when all the attention is focused on the task at hand, and all else seems to disappear.
- The states can be disrupted if the attention is caught by something else.
- For some the experience of Larp is the main reason they do Larp, which can be seen as a form of intrinsic motivation.

Besides that, many Larpers used the word flow when describing the experience of immersion. To get a better understanding of the relationship between immersion and flow, the interview included showing the participants the flow quote by the composer, and asking them how it was different or similar to their experience of immersion. One said:

> "*I completely agree in that statement… The crazy thing is waking up suddenly and realize what you have done or said…*"
>
> (appendix)

While most (4 out of 6) say it is similar, and the main difference is that in the quote it sounds like an out of body experience where you are watching from the outside while when immersed, they say, they are not aware of their own personality at all. 2 others say it is different, one says it sounds more like being on drugs, and the other that she is completely present in the moment but all else disappears.

To further investigate the relationship, the 7 conditions for flow was reformulated to fit into a Larp context:

- **Focus**: I am focused on the character, and not thinking of other things.
- **Ecstasy**: When I experience immersion it is in situations that are different from my everyday life.
- **Clarity**: It is clear to me how the character would react in situations.
- **Doable**: I feel certain I can play my character.
- **Serenity**: My focus changes from me to the character, and I adopt his/her perspective.
- **Timelessness**: I lose the sense of time, and hours can feel as minutes.
- **Intrinsic motivation**: To be immersed is the experience worth in itself without further rewards.

The interviewees were then asked to consider how important the statement was for the importance of the experience of immersion, and rate them on a scale from 1 to 5 where 1 is not important, and 5 is indispensable (appendix, p. 67)

The top three has an average of 4.7 and is; doable, serenity and intrinsic motivation, closely followed by focus with an average of 4.6. The remaining three has an average ranging between 3.1 and 4.0. All above 'not important'. This shows, that according to the seven participants, all seven conditions for flow is to some degree relevant for the experience of immersion as well. One participant even mentions flow in her answer:

"*You enter a form of flow - and when in flow, you lose the sense of time and place.*"

(appendix)

To conclude, immersion can be explained as a type of flow[1], which can be experienced when the 7 conditions for flow are met, and from the interviews it seems that the most important factors are: Doable, serenity, intrinsic motivation and focus. This will be used further on in the process as a design tool as well as in the evaluation.

The Larpers

This section will present a demographic description of the Danish Larpers including age, gender and preferences in relation to Larp. The information will be used to identify the target group for the project.

As mentioned in the Motivation, the nationwide Larp organisation, Bifrost (Bifrost) have 61 member organisations, and according to Dr Kevin Volkan Larp is 50 times more popular than it was 20 years ago with more than 100,000 active Larpers in Denmark (Forbidden: Larping, 2013), which makes Larp are more popular pastime than basketball or tennis (Forbidden: Larping, 2013). With a population of 5,602,628[10] (Danmarks Statistik, 2013) almost 18 in a 1,000 are active Larpers

The following description is based on data from the Larp census 2014[11] (Paddy & Vanek). The data was collected between the 1st of October 2014 and the 20th of January 2015 through an online form, 29,577 responded, 1,709 were living in Denmark when they responded, and the answers have been further limited to people who plan to participate in Larps in the future leaving 1,647 respondents.

Of the respondents 29.75% identified as female, 68.06% as male and the remaining 2.19% wrote a free text answer[12].

The age distribution is shown in Figure 7[13], 106 participants preferred not to answer the question. The median is 25-29 years old, and the majority of the Larpers (80.86%) are between 15 and 34 years old.

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[10] 1st of January, 2013
[11] The complete dataset can be requested at http://larpcensus.org/
[12] Female: 490, male: 1,121 and free text: 36 respondents.
[13] The answers are sorted in bins by the Larpcensus to ensure anonymity (Paddy & Vanek)

Age distribution

Distribution of experience

■ <= 14 ■ 15-19 ■ 20-24 ■ 25-29
■ 30-34 ■ 35-39 ■ 40-44 ■ >= 45

■ <=4   ■ 5-9   ■ 10-14
■ 15-19 ■ 20-24 ■ >=25

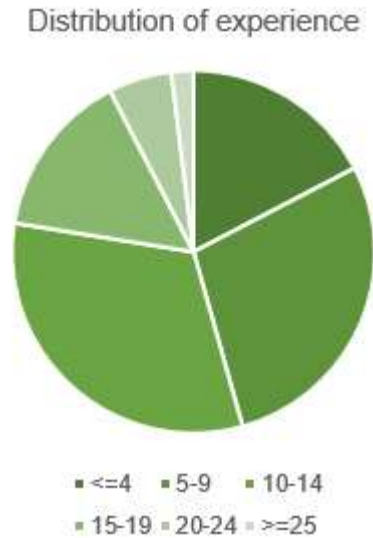**Figure 7: Age distribution, 1,541 respondents**

Figure 6: Experience distribution, 1,630 respondents

Figure 6 shows the distribution of years of experience Larping. The majority of the respondents (60.18%) have between 5 and 14 years of experience, and the median is between 10 and 14 years.

The next section will present the answers to 5 different statements, were the participants were asked to rate the them on a scale from 1 to 5, where 1 is 'strongly disagree' and 5 is 'strongly agree'. The 5 statements were chosen in relation to Nordic tradition Larp or Immersion / flow.

The first statement is: 'Creating a good story is an extremely important aspect of Larp for me.'. This statement is chosen, because an important part of Nordic Larp is storytelling (The Nordic tradition, p. 10). The distribution of the answers is shown in Figure 8. The median is 4 and mean is 4.32. In comparison the mean for all respondents is 4.34. The two are close, and it shows that storytelling is an important part for Larpers.
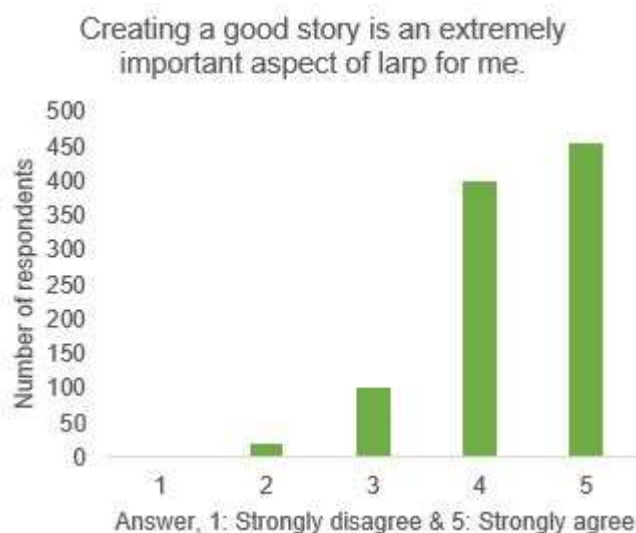
Creating a good story is an extremely important aspect of larp for me.

Figure 8: Diagram, story importance, 1,017 respondents

Figure 9 shows the distribution of the answers to the statement 'I sometimes deliberately have my character fail, because it creates a better scene'. This statement is a part of the Nordic tradition where the story and the scenes are more important than winning (The Nordic tradition, p. 10). For the Danish Larpers the mean is 4.14 and for all respondents it is 3.74. For both groups it happens, but more so for Danes, which underlines their strong connection to the scene of the Nordic Larp tradition.

The next statement is: 'One of the main things I enjoy about Larp is the sense of being in a different reality' (Figure 10). For the Danes the mean is 4.14 and for all respondents it is 4.22. This might be one of the factors that can affect the flow state, and the quality of flow, because the Larpers are in a reality that is different from their everyday life (Flow theory, p. 15).
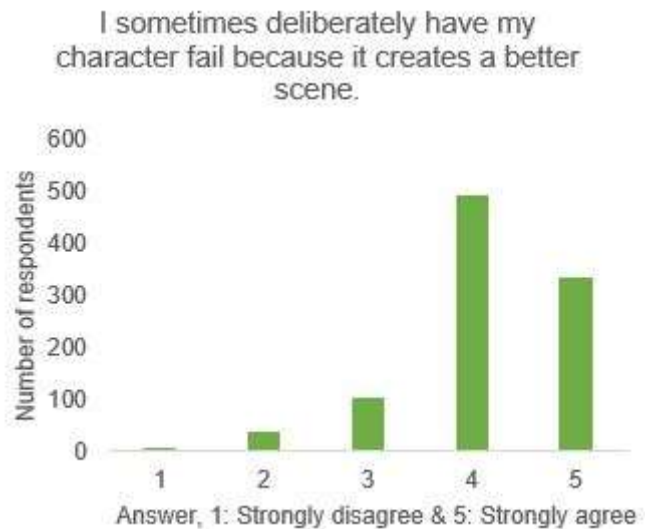

Figure 9: Diagram, character fail, 1,017 respondents

Figure 10: Diagram, different reality, 1,017 respondents

Just as the above statement the next relates to an experience that is different from everyday life. The statement is: 'One of the main reasons I Larp is to experience situations I don't normally experience in real life.' (Figure 11). The Danish mean is 4.13, and the total mean is 4.17. As above this might be one of the points that can affect the ability to enter, and stay in, flow.

The last statement is 'It really annoys me when people drop out of character during Larps.' (Figure 12). The Danish mean is 4.06, and the total mean is 3.87. This shows that Larpers want to uphold the illusion throughout the Larp, and might indicate that when other Larpers go out of game it breaks the illusion, and possible also the flow.

One of the main reasons I larp is to experience situations I don't normally experience in real life.

Figure 11: Diagram, different from real life, 1,017 respondents

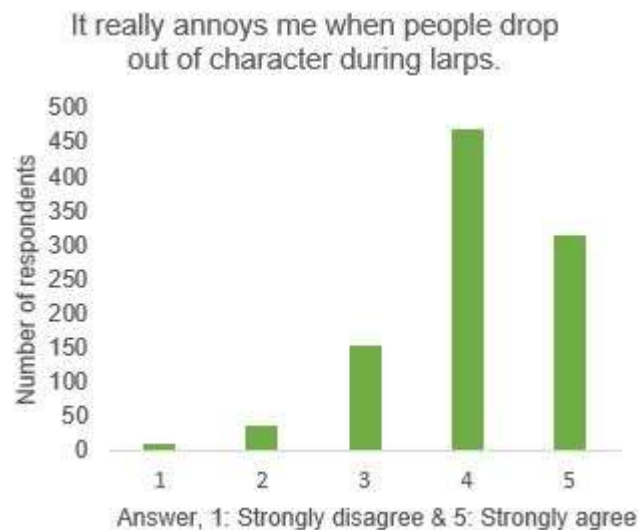**It really annoys me when people drop out of character during larps.**

Figure 12: diagram, character drop out, 1,017 respondents

It can in general be said that a bit more than 2/3 of the Danish Larpers are male while almost 1/3 are female. More than 80% of the Larpers are between 15 and 34 years old and just above 60% will have 5 to 14 years of experience as a Larper.

All 5 statements are ranged high, between 4.06 and 4.32, which shows that what the Larpers find important and joyful fits within the Nordic tradition, and supports the opportunity for flow.

The next section will closer at the types of Larp produced in Denmark.

The Larps

This section will present some information about the Larps that the respondents of the Larp census participated in. The four parameters are; the duration of the Larps, number of participants, settings and purpose. For each question the participant could choose multiple options, and the 3 first questions are for the respondent as Larp participant whereas the last is for the respondent as Larp organizer. All questions had 876 respondents, and the answers are given in percent.

Figure 13: Diagram, duration, 1,017 respondents
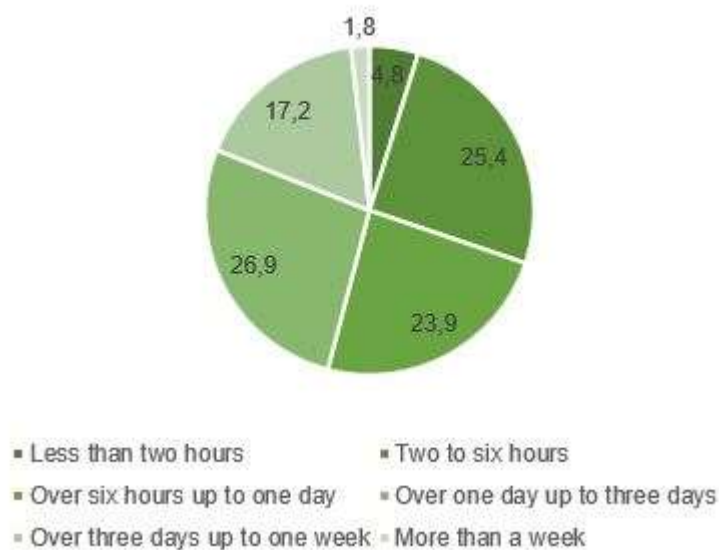
Figure 13 shows the distribution of the duration of the Larps the respondents have participated in. The main part (76.2%) has lasted between 6 hours and 3 days, 17.2% percent has lasted between 4 days and a week, and the remaining 6.6% of them has lasted for less than 6 hours. This is not the same as the Larps produced, since shorter Larps might have fewer participants.

How many people participated in the larp
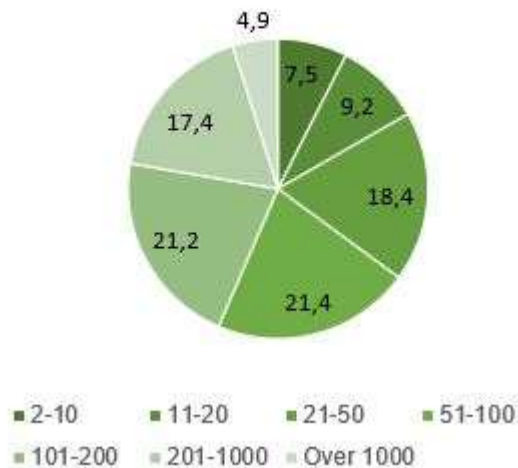events that you attended in the last 12 months?

4,9
7,5
9,2
17,4
18,4
21,2
21,4

- 2-10 - 11-20 - 21-50 - 51-100
- 101-200 - 201-1000 - Over 1000

Figure 14: Diagram, number of participants, 7 bins, 1,017 respondents

Figure 14 shows the distribution of the size of the Larps, the participants have participated in, based on the number of participants. They have been sorted into bins, but the bins are not the same size (they range from 9 to 800 participants in a bin), and is therefore difficult to compare. When putting the results into similar sized bins (Figure 15) it is clear that a majority (56.6%) of the Larps has had between 2 and 100 participants, and of those 51-100 participants is dominant with 21.4%, closely followed by 21-50 participants with 18.4%, then 11-20 participants with 9.2% and 2-10 participants with 7.5%.

How many people participated in the larp
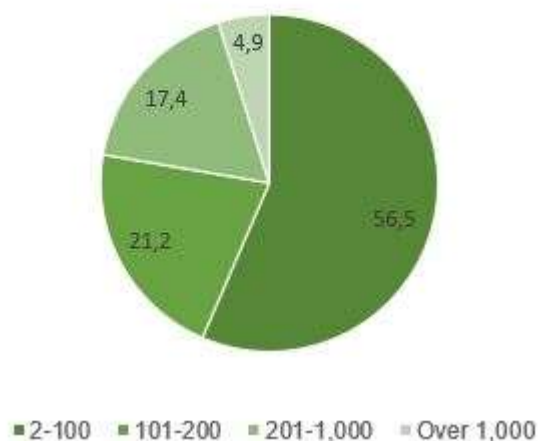events that you attended in the last 12 months?

4,9
17,4
21,2
56,5

- 2-100 - 101-200 - 201-1,000 - Over 1,000

Figure 15: Diagram, number of participants, 4 bins, 1,017 respondents

The next diagram (Figure 16) refers to the different settings of the Larps. It is parted into 6 different categories; fantasy, set in future, historical, horror, modern and other. Fantasy is 42.1%, other is 3.9% and the remaining 4 categories are similar sizes between 12.3 and 16.4%.

What settings have the larp events had that you attended in the last 12 months?

- Fantasy / mythological
- Set in the future / science fiction
- Historical (Earth before the year 2000)
- Horror / supernatural
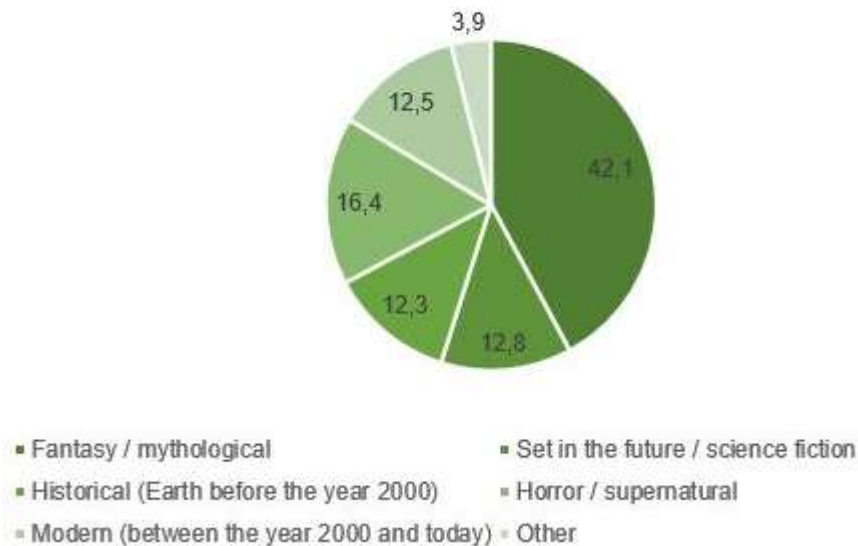- Modern (between the year 2000 and today)
- Other

Figure 16: Diagram, setting, 1,017 respondents

The last question (Figure 17) is about the purpose of the Larp, and is answered by Larp writers. It is parted into 7 different categories, and the largest is entertainment with 43.2%, followed by teaching with 17%, and artistic expression with 13.5%. The remaining have between 3.7 and 10.7%.

What were the purposes of the larps you have written in the last 12 months?

- Artistic expression
- Entertainment / enjoyment
- Influencing society / activism
- Profit / income / business
- Sport / promoting physical exercise
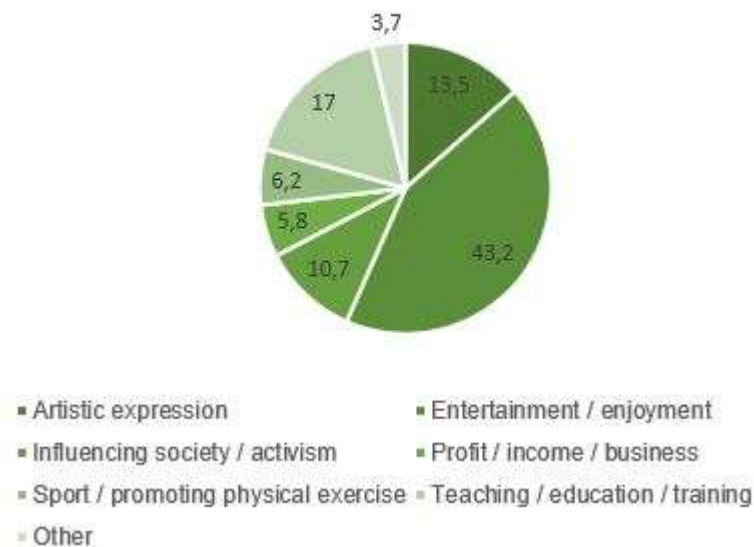- Teaching / education / training
- Other

Figure 17: Diagram, purpose, 1,017 respondents

This means that a typical Danish Larp would last between 6 hours and 3 days, have 2-100 (probably 21-100) participants. It would take place in a fantasy setting, and the purpose would be entertainment, teaching and / or artistic expression.

Sub conclusion

Larp is "*Collaborative pretending with rules*" (Larping.org, 2015), and the Nordic tradition is distinguished by the way it views Larp as a valid form of expression. Some of the keywords for the Larpers are: Storytelling, playing to lose and immersion, and for the designers they are: Experimental Larps, artistic vision, high ambitions and takes up serious subjects.

Immersion is in the scope of this project defined as:

"a state of mind where a player does not need to actively suspend disbelief in the fictional universe, where role-playing flows as naturally and easily as if you really were the character. "

(Meland & Svela, 2013)

It can happen when the following statements are true:

- **Focus**: I am focused on the character, and not thinking of other things.
- **Ecstasy**: When I experience immersion it is in situations that are different from my everyday life.
- **Clarity**: It is clear to me how the character would react in situations.
- **Doable**: I feel certain I can play my character.
- **Serenity**: My focus changes from me to the character, and I adopt his/her perspective.
- **Timelessness**: I lose the sense of time, and hours can feel as minutes.
- **Intrinsic motivation**: To be immersed is the experience worth in itself without further rewards.

The target group is Larpers between the age of 15 and 34 years old with between 5 and 14 years of Larp experience. 2/3 male and 1/3 female, who likes to participate in Nordic style Larps.

The target scenario is one, which fits within the Nordic tradition, lasts between 6 hours and 3 days, and have 2-100 participants.

5. Light and visuals

In the scope of this project light will be used to establish and maintain the atmosphere in a Larp as well as mark changes. Therefore, the focus of this chapter will not be on specific fixtures or technical specifications in relation to light intensity, light distribution and power, but on light as a medium for expression. How light can be used to communicate mood and emotion.

Since there is no literature on light in Larp it has been necessary to look to other fields. The first section describes how light can be used in theatre, and the second in movies. Both sections will end with a description of how the knowledge can be applied to a Larp setting.

Light in theatre

Theatre and Larp have both similarities and dissimilarities.

Neil Fraser describes lighting for theatre as:

> "*Theatre lighting is a collaborative venture. It is what it is, part of the process that produces and enhances dramatic art.*"
>
> (Fraser, 2002, p. 5)

Which is similar to the goal of using light in Larp. In both cases it is part of an experience, where it is used to create or underline atmosphere as well as mood and emotion. Another similarity is that both experiences are happening live.

Theatre lighting is different from Larp lighting, because the context is different. In theatre you (most of the time) have a stage that the audience looks at, like the screen in a cinema. The audience is not participating in the action, but watching from outside, and the lighting is used to create a separation between the audience and the stage (Fraser, 2002). Another difference is that while both is happening live a play in the theatre is based on a script. The lighting designer knows exactly what will happen when, whereas Larp is improvised. There is usually no script or pre planned scenes, and it is impossible to foresee where the characters will be, what mood they will be in, and what they will do. Bedsides, in theatre there is usually someone controlling the light during the performance whereas in Larp it is often just turned on, and there is no one there to change it during the runtime.

That means that the for the lighting in theatre to be adapted to Larp it is important to consider that the light will be viewed from another perspective; by the Larpers who are the audience as well as the performers, and it is not possible to create a detail lighting design that changes minute by minute based on a script, but it needs to be adaptable to the improvisation of Larp. And it is also necessary to consider whether the lighting should be static, preprogramed or if there should be a light operator.

The following section will describe what light and shadow can do, and how it can be used to communicate in theatre.

Chiaroscuro:
An Italian word that that means light (chiaro) dark (scuro), and is used to describe the way light and shadow is used to create drama and visual interest in particular in Renaissance paintings. Famous for their chiaroscuro are amongst others: Leonardo da Vinci and Michelangelo Merisi da Caravaggio (Figure 18) (Fraser, 2002) (The National Gallery).

Figure 18: 'Salome receives the Head of John the Baptist' by Michelangelo Merisi da Caravaggio, about 1609-10 (The National Gallery)

Shadow and light is equally important when designing with light. Too much light and the scene will become flat, shadow less and uninteresting, and no light will make the scene unseeable.

All the parts of the Lighting design affect the mood on stage, but it is important that it is used to create and enhance mood, but does not draw the focus away from the important things happening on stage (Fraser, 2002, pp. 59-60). If used correctly the lighting amongst other things do the following:

Embellish

Adding to the scenery for example a sunset on a backcloth.

Locate

Define the location, season or time of day of the scene.

Punctuate

Create a break between scenes, or ending an action.

Pinpoint

Draw focus to a particular place on the stage.

Disguise

Opposite from above; hide a particular part of the stage from the audience.

Create mood

Underline the dramatic atmosphere of a scene.

Change mood

Enhance or decrease the dramatic tension of a scene.

Create spectacle

Create a sense of wonder, often by using special effects. E.g. light explosions.

(Fraser, 2002, pp. 23-24)

To achieve above, the following must be considered; position, shape, colour, appearance and control. These will be described more in detail in the following section.

Position

The position of the light source is about the angle at which the light hits objects and people. Neil Fraser (Fraser, 2002) mentions four different options; back light, side light, cross light and up light.

If back light is used alone it creates a silhouette of the object it lights (Figure 19), and if used with other lights, it can create rim light (Figure 19) (Fraser, 2002, p. 44).

Figure 19: Left: Backlight used to create silhouettes (Dorf); Right: Rim light (121Clicks)

Figure 20: Side light used to create rim light (MV Photographers)

Side light can also be used to create rim light (Figure 20), and direct sidelight lights the whole body of a person, and is therefore often used for dance, whereas light coming from up favours the face and the torso. It can be used to create locale by mimicking sunrise or sunset if used with the correct colour, since it is the only times we experience the sun from low angles (Fraser, 2002, p. 46).

Cross light is light coming from up and the side. It is softer and less dramatic than light coming straight from the side, but often cast too much shadow to be good at lighting faces (Fraser, 2002, p. 48).

Up light comes from below and lights up. It is an angle that is usually not seen in nature, and it is therefore often used to symbolize something unreal, macabre and villainous, but it depends on the context; it can also be used to symbolize a bonfire (Fraser, 2002, p. 48).

Shape and texture

The shape of a light beam can be used to communicate. It is – as with everything else – depending on context, but in general a beam with hard edges is perceived as aggressive and symbolizes things like interrogation, angst, anger and inner turmoil, whereas a soft edged beam is perceived as passive and conveys, amongst other; calm, happiness and warmth (Fraser, 2002, p. 52).

Shape and texture can also be used to convey locale by using gobos or similar to create a shadow that seems to be coming from venetian blinds or adding texture to the light, that makes it seems as though it passes through foliage. It is in this context important to notice that the human brain is attracted by repeated patterns, and it should therefore be used with consideration (Fraser, 2002, pp. 53, 55).

Colour

Passiveness and aggressiveness can in general be applied to colours in the same way as to beam shapes. Strong colours appear aggressive, whereas pale colours appear passive. Colours can be described as cool or warm, and when comparing two colours one will always seem cooler / warmer than the other. Warm colours are often used for romances and musicals and cool colours are often used for tragedies, and certain emotions and things are often associated with specific colours (Figure 21) (Fraser, 2002, pp. 68, 70).
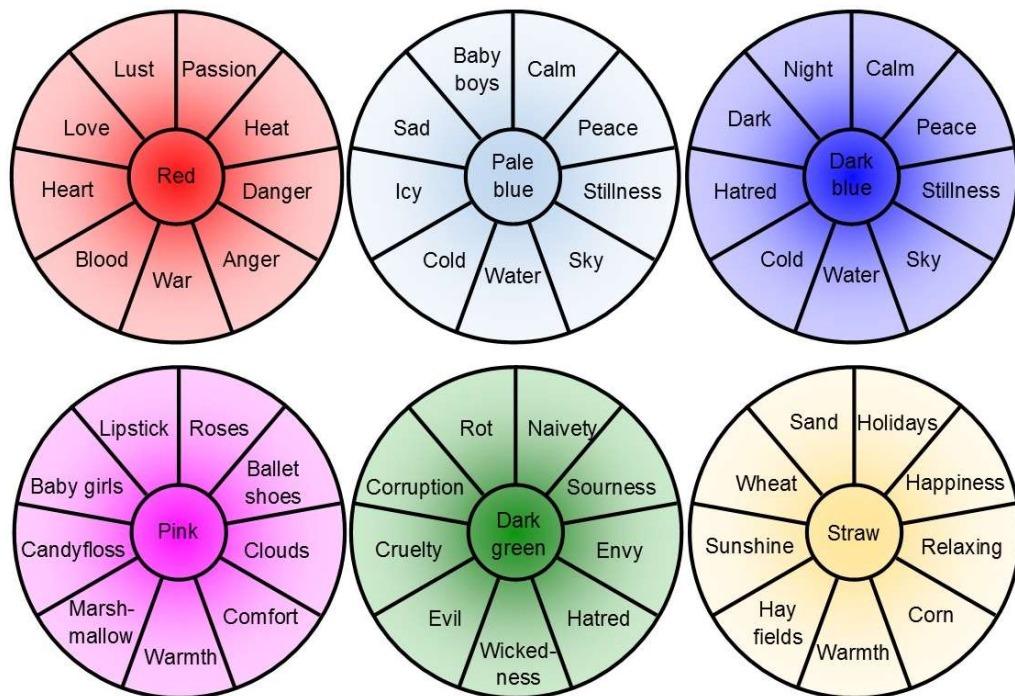
Figure 21: Colour associations (Fraser, 2002, p. 69)

Motion

Light in motion can be used to create a more convincing illusion of for example fire or water, but it can also draw attention, and must therefore be used carefully. Movement also happens when fading between one light setup to the next, and the duration of the fade has an effect on how it is perceived; a short fade (0-2 seconds) seems aggressive and harsh, and a long fade can be imperceptible. It is possible to have different durations on the fade up and the fade down, or to change the focus on stage be changing the areas with the most light (Fraser, 2002, pp. 59-61).

Theatre lighting applied in a Larp context

The following section will look at the individual parts mentioned above, and consider how they can be applied to a Larp context.

In general, the communicative purposes as passive or aggressive and colour association can be used as is, but it is still important to be aware that it always depends on the context, and if monsters always appear in pink light that will quickly be associated with monsters instead of warmth and comfort (Fraser, 2002).

It becomes more difficult when considering light angles and movements, because the movement of the participants is unpredictable, and they will view the setup from many different angles, they will move and see it from different angles, but different participants will also be in different places and the same setup at the same time will look different to them, which means the design cannot be created by looking at the setting from just one perspective though there might be certain looks to create at specific viewpoints e.g. when entering a room.

What can it do?

Lighting in theatre can have the following purposes; embellish, locate, punctuate, pinpoint, disguise, create mood, change mood and create spectacle (Fraser, 2002, pp. 23-24).

It can possible be used for the same purposes in Larp though some considerations must be made.

Using light to add scenery can be done especially if the Larp takes place inside, and it can also be used to define the location if it is in a world like the one we now be for example using light angles corresponding to the suns position, and matching colour.

If light should be used to punctuate or create spectacle it should either be in the very end of the Larp, or a light operator would be necessary, since the actions are not pre planned, but it could be used as a tool to for example focus the attention of all participants to a specific place.

Pinpoint and disguise can be applied in the context, but again it is important to be aware that people are moving around in the setting, but it could be used to high-light important features or hide e.g. monsters sneaking up. It could also be used as an active tool as it was in 'Tabte sjæles sarte liv' (appendix C: Larp organizer interviews) where it was used to open different areas during the Larp.

The primary intention of this project is to understand how light can be used to establish and change atmosphere, and understanding how to create and change mood and the dramatic tension of the setting is a step along the way.

Chiaroscuro

As when working with light in all other contexts it is important to be aware of the balance between light and shadows. Finding the balance where it creates an interesting look might be the goal, but sometimes it might also be the goal to create harsh lighting with hard shadows, or a shadowless lighting depending on the context, and what atmosphere one wants to create. Again it is important to be aware that the setting will be viewed from many different angles, and it can therefore not be designed by only looking at it from one perspective.

 Colour

 Colour, shape and texture can be used to convey mood and emotions in the same way in Larp as it can it theatre, but again the viewpoint is critical, and it important that the design is created in a way where the participants can stay in it for hours without being uncomfortable (unless that is the goal).

Light angles

As mentioned in the beginning it can be difficult to work with lights angles in a Larp due to the many and constantly changing view points of the participants, but especially vertical angling can be used, since the participants will mostly always be standing on the floor or sitting in chairs, which keeps their height about the same with no major changes. It can also be used to put focus on either face or the whole body in the same way as in for example dance depending on the purpose and expressive tools used in the Larp.

Motion

Motion is difficult too, because it is impossible to predict how the participants will move in the space, and also because too much movement of the light might draw the focus away from the Larp or in worst case make the participants uncomfortable and maybe even motion sick. But, it can be used to simulate water or fire, or for example a slow moving sunset, or changes between different light setups.

To conclude, all the options above can be applied to Larp in one way or another, though the design needs to be thought of in another way than for theatre. Some things are easier to apply like the interplay between light and shadow, and colour whereas other things are more difficult like light angles and motion.

Visuals in film production

We see pictures everywhere we look, either stills or moving, and they are all composed by two to three building blocks; story, visuals, and in some cases sound (Block, 2008, p. 2). This section will focus on visuals, it will go beyond light, and explain what is important to consider when creating pictures for movies, and how this can be translated into a Larp context. In general, it can be said that contrast increases the visual intensity while affinity decreases the intensity (Block, 2008, p. 8).

About visual structure, Bruce Block says:

> "*Understanding visual structure allows you to communicate moods and emotions, give your production unity and style, and most importantly, find the critical relationship between story structure and visual structure.*"
>
> (Block, 2008, p. xii)

The goal is the same for Larp as for film production, but it is different, because movies is produced before you see them, they are edited, and shots can be redone. Besides that, what you see is on a screen, which means it is a 2 dimensional representation of a 3 dimensional space, and as with theatre it has a predefined viewpoint for the audience.

All pictures consist of visual components; line, shape, tone, colour, movement and rhythm. The following section will describe each of these

Line

Lines and shapes goes together as all shapes seems to be constructed from lines. Lines are not real, but something we perceive from other visual components (Block, 2008, p. 2).

Lines are different from other visual components, because they only appear if there is tonal or colour contrast, and lines can therefore be hidden or revealed using those.

Lines can be divided into seven different types; edge, contour, closure, intersection of planes, imitation through distance, axis, and track (Block, 2008, p. 88).

Edge is the line around a 2 dimensional object (Figure 24), whereas **contour i**s the perceived line around a 3 dimensional object (Figure 23) (Block, 2008, p. 89).

 Closure happens when the viewer connects dots, and create perpetual shapes. The dots can be anything that attracts the viewer's attention (Figure 22) (Block, 2008, pp. 90-91).

Figure 24: Example of edge (Leckey & Birbeck)

Figure 23: Example of contour (Globe views)

Figure 22: Example of closure

Intersection of planes creates a line as seen on Figure 26. As with all other lines it is depending on tonal or colour contrast (Block, 2008, p. 91).

Imitation through distance is when an object is so far away it appears to be created from lines as for example the electricity pole in Figure 25 (Block, 2008, p. 93).

Figure 26: Example of intersection of planes (GoGraph)

Figure 25: Example of imitation through distance (Midtjysk El Handel)

Some objects appear to have an **axis** like trees (Figure 27) or humans, and while a square does not have one definite axis, but more, a rectangle has an axis (Block, 2008, p. 93).

Track is the line left by a moving object. There are two types of tracks; actual and virtual. Actual is for example the line left by a plane in the sky (Figure 28) whereas a virtual line is a line, which is an illusion perceived by the viewer (Block, 2008, p. 94).

Figure 27: Example of axis (ClipArtPNG)

Figure 28: Example of track (Wallpapers Pal)

There are three tools for creating contrast or affinity using lines. They are; orientation, direction and quality. **Orientation** is about the way the lines are oriented; horizontal is the least in tense, diagonal is most intense and vertical is in between. **Direction** is created by moving objects, when more objects move in the same direction it creates affinity, when they move in different directions it creates contrast. **Quality** refers to if the lines are straight or curved. As one of the only basic visual components the quality of the line has some emotional associations. They are only guidelines are affected by subjective opinions as well (Block, 2008, pp. 101, 105-106).

> ” *A straight line is associated with these characteristics: direct, aggressive, bland, honest, industrial, ordered, strong, unnatural, adult, and rigid.*
> *A curved line often is associated with these characteristics: indirect, passive, pertaining to nature, childlike, romantic, soft, organic, safe, and flexible.*”

(Block, 2008, p. 106)

Contrast and affinity in quality of lines can be created be straight or curved lines, but other aspects are also the thickness of the lines, if there are continuous or broken and if they are long or short (Block, 2008, p. 107).

Shape

There are three basic shapes that can be either 2 or 3 dimensional; the equilateral triangle (or pyramid), the square (cube) and circle (sphere). The circle has no up and down, no direction and no intrinsic visual dynamic. Circular things are often described as friendly and cute, whereas the square is less friendly, but has a stability and solidity that the circle does not. The triangle is the most dynamic due to the diagonal lines. The circle is an arrow, and points toward something (Block, 2008, pp. 108-109).

Tone

The visual tone of a scene is the brightness of a scene when seen in grayscale. There are two ways to control the tone of a scene; reflective control and incident control. Reflective control works by having equal lighting throughout the scene and controlling the reflectance of the objects, where light objects will usually be used to draw attention, and for a scene with affinity all objects should have similar tonal values whereas a contrast can be created by using very light and very dark objects. Incident control is done by controlling the light, and using the light to create points of focus in the scene (Block, 2008, pp. 120-122).

Tone can be used to hide or reveal the subject of a scene. If it is used the hide the subject it is called non coincidence whereas it is called coincidence if the scene reveals the subject. The subject can be anything from an object to a face or an entire group of people (Block, 2008, p. 125).

Colour

Colour is one of the most powerful visual tools, but difficult to talk about, because no words can precisely describe a colour, the only way to be sure more people are talking about the same colour is by using existing colour systems[14] that has swatches of colours identified on numbered charts (Block, 2008, pp. 3, 141).

Colour can be described with three different terms; hue, brightness and saturation (Block, 2008, pp. 141-142).

There are eight hues; red, orange, yellow, green, cyan, blue, purple, and magenta (Block, 2008, p. 141).

Hues can also be described as either cool or warm, and can also be seen on the colour wheel. The warm hues are; red and orange, and the cool are; blue, green, cyan, and purple. Magenta and yellow are the bridges between warm and cool colours and can be both cool and warm depending on the amount of red and blue in them (Block, 2008, p. 148).

Contrast in hue is create when using hues on opposite sides of the colour wheel, where affinity happens when only one hue is used (Block, 2008, p. 145).

---

[14] E.g. Pantone Color System and the Munsell Color System (Block, 2008, p. 141)

Brightness is a term used to describe the amount of white or black added to a hue, and is the colours relation to the grayscale, and affinity is created by using colours of similar brightness e.g. very bright or dark colours whereas maximum contrast is created by having only very bright and very dark colours (Block, 2008, pp. 141-142. 146).

Saturation of a colour describes how pure it is. A very vivid colour is a pure hue where as a desaturated colour can be created by adding some of other colours (Block, 2008, p. 142).

Different hues have different brightness. Figure 29 shows the brightness of different pure colours (Block, 2008, p. 144).
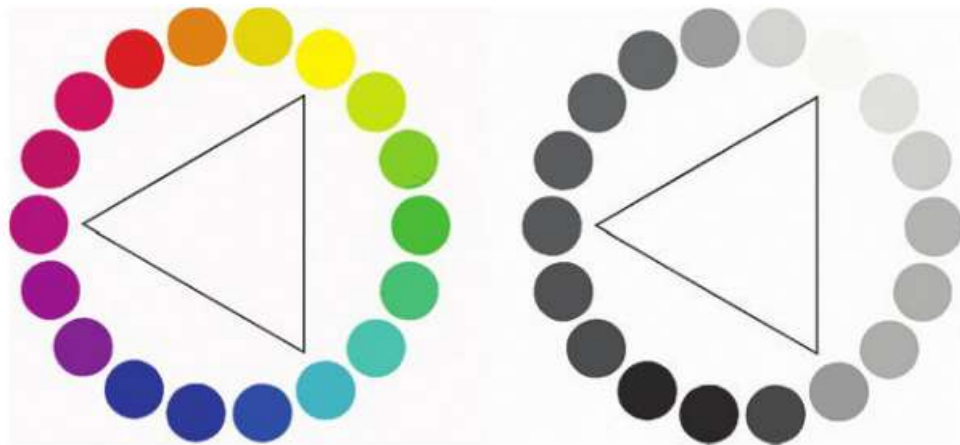

Figure 29: Hues and brightness (Block, 2008, p. 144)

It is important to be aware that different saturated hues have different brightness, because it has an effect on what attracts the eye. For example, will the bright fully saturated yellow always attract the eyes more than the blue because it is brighter (Block, 2008, p. 144).

In general, a colour scheme can be used to show what colours should be used in a production (Block, 2008),

Movement
Movement is the first thing that attracts the eye, and occurs when moving objects or the eyes as they travel across a space (Block, 2008, p. 3). If objects move in the same direction it creates affinity and if they move in different directions it creates contrast (Block, 2008)

Rhythm
Rhythm is found in both stationary and moving objects. Rhythm can be described by three properties; alternation, repetition, and tempo. Visual rhythm is created by organizing objects in the frame, this is called composition (Block, 2008, pp. 3, 198).

Rhythm only happens when there is repetition. If you only hear one footstep you will not recognize it as someone who is walking. The distance or time between the repetitions affects the tempo, and the alternation happens when there are different repetitions or a change in the repetition (Block, 2008, pp. 198-202).

Film visuals applied in a Larp context

In general, lighting in film production as well as Larp can be used to create mood and emotion as well as contrast and affinity, which can be used to increase or decrease the visual tension.

Line and **Shape**

are closely connected and while curved and round lines and shapes are often described as friendly and passive, straight lines are often described as honest, rigid and aggressive.

This can be used in Larp both when designing the setting and the light as the light can be used to hide and reveal lines as well as create new ones.

Tone

The tone of a scene can be controlled in two ways; reflective control where the reflectance of objects in the scenery are controlled or incident control where the light hitting the scenery is controlled.

In a Larp context it can be difficult to control the scenery, because you do not have control of the costumes, and the participants can move props around. On the other hand, it is still possible to use either reflective or incident control to hide or reveal specific objects at given times those this might have to involve a light operator.

Colour

The colour of the lighting can be controlled as well as of the props and scenery, but as mentioned above props might be moved around. Colours can also be used actively as they did in a Larp inspired be Frank Miller's neo noir comics (and movies) Sin City, where all participants and scenery were dressed completely in black and white except for 3 specific communicative colours; red for passion and romance, yellow for evil and blue for innocence.

Figure 30: Image from the Larp Sin City, 2010, Photographer: Jost L. Hansen (Hansen, 2010)

Movement

Movement attracts the eye, but is difficult to control in a Larp setting. Movement of the light can be used to draw focus and create tension in specific cases, like a search light in a prison escape scenario.

Rhythm

Rhythm is a tool not often considered in Larp, though it is important in film production, and probably can be used as an effective tool in Larp as well. Rhythm can be used to affect the tension and tempo of the scenery, and light can be used to change, create or disrupt the rhythm of a scene.

In general, all of the parts that are considered when creating visuals for film production could be considered when designing scenery for Larp though the changing viewpoints needs to be considered, as well as the unpredictability of the participants moving themselves and the scenery around.

Sub conclusion

In conclusion, both techniques from theatre and film production can be applied to the Larp context,

What needs to be considered when created the light and scenery for a Larp is:

Light angles

Where should the light come from? And what should it create focus on? The body or the face?

Line, shape and texture

Should it be soft or hard? Should it be used to create locale?

Tone and colour

Should the scenery be light or dark? What colour scheme should be used?

Motion

Should the light be moving or changing? If yes, over how long time?

Rhythm

What rhythm should there be? Slow? Fast? Regular? Irregular?

And should there be contrast or affinity in the scenery? Should certain elements stand out? And how these tools can be used to create mood, emotion and visual and dramatic tension.

6. Design parameters

This chapter will sum up the knowledge collected in the earlier chapter, and describe how they can be used to limit and create the design.

The primary goal of the design is to create a lighting design that creates and underlines the desired atmosphere, and thereby supports the opportunity for immersion by:

- Avoiding distractions that do not belong in the game world.
- Creating a situation that is different from everyday life.

The design should have artistic vision and consider what functions it should have; embellish, locate, punctuate, pinpoint and / or disguise, create and / or change mood, and create spectacle (cross ref). It should also be considered how this can be achieved using light angles, lines, shapes and texture, tone and colour, motion, and rhythm.

The design should be considered from multiple perspectives since the participants will be moving around though specific key viewpoints can be chosen.

It needs to be considered if the design should be static, preprogrammed or if there should be someone to operate the lights, and that the specific changes in mood and atmosphere cannot be predicted due to the improvised nature of Larp.

The target group is Larpers between the age of 15 and 34 years old with between 5 and 14 years of Larp experience. 2/3 male and 1/3 female, who likes to participate in Nordic style Larps (cross ref).

A typical scenario fits within the Nordic tradition, lasts between 6 hours and 3 days, and have 2-100 participants (cross ref).

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7. Design

This chapter will present a case study made at efterskolen EPOS, a design example, and an idea to how the knowledge can be used by other Larp designers.

EPOS – a case study

This section will describe a case study I did at efterskolen EPOS. The goal of the study was to get a better understanding of the Larpers' behaviour as a group, and how light can be used to affect their behaviour.

EPOS is a boarding school in the Southern part of Denmark, where the teaching is being gamified, and they teach through play and Larp (EPOS). I got the opportunity to participate in a two week course where history and English were taught through a Doctor Who Larp. The course took place in week 13 and 14[15] in the afternoons Tuesday to Thursday, in those weeks I lived on the boarding school[16]. The initial plan was to observe the first week without making any changes, and setting lights and observing the second week in a controlled experiment[17], but since a large part of the school was used for the Larp, and there was limited preparation time this became impossible. Instead I participated during the two weeks on equal terms with the teachers, and made a case study. The following section will describe the methods used, the process and the results of the study.

EPOS is relevant as case, since all the students are familiar with Larp through their education, and it offered the opportunity to follow two groups of students through two weeks.

Method

A case study is an in-depth investigation of one or a few cases, and the goal can be to get understanding and / or getting evidence that a certain behaviour exists (Lazar, Feng, & Hochheiser, 2009, p. 144). Case studies can be described in four key aspects:

- "*In-depth investigation of a small number of cases;*
- *Examination in context;*
- *Multiple data sources;*
- *Emphasis on qualitative data and analysis.*"

(Lazar, Feng, & Hochheiser, 2009,

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[15] 28th of March to the 10th of April
[16] Except for the weekend.
[17] The full initial schedule can be seen in (appendix

D: EPOS – Initial schedule, p. 62).

The advantage of a case study is that it allows for exploring in the context where the user is, instead of in a lab, and some of the disadvantages are that it is time consuming and can be difficult to create general conclusions on one or a few cases (Lazar, Feng, & Hochheiser, 2009, pp. 144, 149). In the context of this project a case study was chosen, because it is necessary to explore the behaviour in the context of a Larp.

The case study will be performed as an embedded[18], instrumental[19] study, where the goal is to understand and describe the behaviour of the Larpers, and the effect light can have.

The **Research question** for the study is:

How do the visuals of the Larp affect the behaviour and participation in the Larp?

Data collection in case studies often rely on multiple data sources (ref, P. 164), and in this case it will be observations, surveys and focus group interviews.

Before arriving at EPOS I was in contact with the teacher responsible for the two week Larp project. The plan looks like this:

- The students would be parted into two groups, the 9th graders in one and the 10th graders in the other.
    - The 10th graders would organize the first week, and be players the second week, and opposite for the 9th graders
- Tuesday from 13.00 to 15.00 should be used for preparation (but the locations should still be accessible and usable in the day Wednesday and Thursday).
- The Larp should take place: Wednesday from 13.00 to 15.00 and Thursday from 13.00 to 16.00.
- There should be a morning meeting on both Fridays where it should be possible to distribute surveys.

The full plan for the study can be seen in the appendix (E: EPOS – Planned schedule).

The following section will describe what actually took place during the two weeks, how it compared to the plan, and the results.

---

[18] An embedded study has multiple units of analysis whereas a holistic study address one unit in each study (Lazar, Feng, & Hochheiser, 2009, p. 160).
[19] An instrumental case study aims to gather information that can be used beyond the specific case (Lazar, Feng, & Hochheiser, 2009, p. 156).

Process

During the first day at the school I learned that the pupils were departing in the morning of the 8th of April on a study trip, and it would therefore not be possible to distribute the surveys there. It was therefore chosen not to distribute them on the Friday the 1st either, since there would be nothing to compare the answers to.

In general, the case study became more informal than expected due to the nature of the daily routine on EPOS. During the two weeks I participated in the Larp and preparations as the teachers, and the interviews became informal conversations with both pupils and teachers throughout the two weeks.

Living on the boarding school also meant following the daily routine of EPOS, and all days[20] therefore included eating breakfast, lunch and dinner with pupils and teachers as well as having tea with those who wanted in the evening.

The full schedule can be seen in appendix F: EPOS – Actual schedule.

Results

This section will present a summary of the results

Week 13, observations organizers:

- Having fun. Not all that serious.
- Want to have fun themselves. Focus on their own experience.

Week 13, interviews organizers:

- Think it is a fun subject.
- Wants to have fun.

Week 13, observations Larpers:

- Confused.
- Spending a lot of time out of the game.
- Few participating actively.

Week 13, interviews Larpers:

- Confused and frustrated about not understanding / knowing the learning purposes of the Larp.
- Confused about where to go and what to do.
- Those participating said it was fun.

Week 14, observations organizers:

---

[20] Except Tuesday 29th in the morning, and Friday the 8th.

- Taking it seriously.
- Focusing on the experience for the Larpers.
- Spending more time than required.

Week 14, interviews organizers:

- Fun to get to organize.
- Want to do something cool, and a bit scary.
- Wants to stay true to the Doctor Who universe.

Week 14, observations Larpers:

- Most are participating actively.
- Most are staying in game.
- Lot of interaction both between the Larper group graders and the characters played by the organizers.
- A lot of them trying to get in to the basement.

Week 14, interviews Larpers:

- Fun.
- Impressed.
- A lot to do.
- Good plot.

Discussion

In general, the Larpers had a better experience in the second week of the project. They were participating actively, they stayed in game, and they were intrigued by the plot and the story whereas the Larpers during the first week went a lot out of game and they were not sure of what to do and the purpose.

There might be several reasons for that including group dynamics, but what is clear is that the organizers the first week focused on creating a good experience for themselves whereas the second week organizers focused on creating a good experience for the other team, and the teacher's approaches the two weeks were different.

What can be said about the light is that the students were drawn to the basement were the lighting was done, and their reactions when getting there stayed in game, but were stronger than what observed in any other place during the two weeks, and when taking pictures one of the teachers told me that I needed to say what they had done with the basement, and both pupils and teachers were in general impressed by the setting, and the atmosphere created in the basement.

This makes it clear that the lighting had an effect, but to what degree it improved the experience cannot be said, due to the other influencing factors.

Design example

This section will present a lighting design based on the design parameters.

Before creating the lighting design, it is important to know the Larp, what the intended atmosphere is, and how it should change over time.

The example will be a Larp I wrote called 'Fate Spinners'. The Larp is written as a Blackbox Larp, which is a genre where theatre meets Larp. It is a Larp that takes place on a blackbox stage, or in another completely black room. This makes it possible to have a minimalistic setting, and use light and sound as primary means of expressions for the setting. This chapter focuses on the light.

To understand the Blackbox genre I interviewed two Larp designer (the full interviews can be found in appendix C: Larp organizer interviews, p. 72), who both organized Larps for the Blackbox Copenhagen festival in September 2015 (Blackbox Cph).

Blackbox Copenhagen

Blackbox Copenhagen had 14 different Larps with 4-24 participants, and some with the possibility of having an audience. The duration where between four and six hours (Blackbox Cph).

Nina Runa Essendrop organized the Larp 'Tabte sjæles sarte liv'. The Larp had room for 15 participants and 20 audiences. The only information given before the Larp could be found on Blackbox Copenhagen's web page (Blackbox Cph), and the duration of the Larp were five hours divided into a workshop of 2 and a half hours, the Larp itself lasted around 2 hours, and half an hour of workshop / debriefing (appendix C: Larp organizer interviews, p. 72).

Signe Løndahl Hertel organized the Larp 'Borderline'. It had 12 participants and lasted for about three hours; one and a half hours of workshop, 1 hour Larp and half an hour of debriefing (appendix C: Larp organizer interviews, p. 72).

Fate Spinners

The information given to the participants before the game, besides practical information as time and place, is:

Description

Fate Spinners are beings, that affect the everyday life of humans. In the Larp they meet at their home field, where they can talk about their experiences and explore their relationships with each other.

As participant you will personify one of the following concepts:
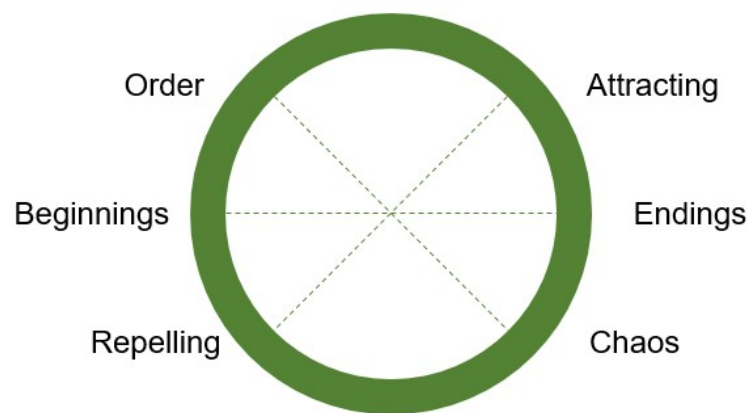
The focus of the Larp is to explore if the concepts are opposites or to sides of the same coin.

The different concepts will be randomly assigned during the workshop.

Setting

Poetic in a safe environment where the characters can meet and explore their relationships.

Vision

The vision for the scenario is to let the participant explore if beginnings and endings, chaos and order, and attraction and repelling is opposites, or if they are sides of the same coin. The idea is to touch on some of the deep emotions in relation to happiness, sorrow, frustration, envy and jealousy.

Participant type

For participants who would like to immerse themselves in the character and a fictive universe, where emotions, stories and relationships are in focus.

Duration

4½ hours: 2 hours workshop, 2 hours Larp and ½ hour debrief.

Before creating the lighting design, it is important to decide on the type of atmosphere, and how it should develop over time.

When considering the Larp as a designer, and the atmosphere I want to create for the space where these other-than-human beings exist. The keywords that comes to mind can be seen in Figure 31.

Figure 31: Brainstorm about atmosphere

In my imagination the space where the beings meet have an ethereal atmosphere; It is as if they are living between the clouds, in a soft, diffuse, pale coloured light, with no hard edges.

Since a Larp is created by the participants it is impossible to foresee how it will develop, but the lighting design can be used to underline the atmosphere, and affect the participants' behaviour. The following is an idea for how the tension could develop during the two hours that allows the participants to start slow, get in character, escalate, reach a climax, and then resolve it, and end slow as well.

- ½ hour for presentation, getting in character.
  - Atmosphere: calm, relaxed.
- 1 hour for escalating conflicts, immersion and story.
  - Atmosphere: More intense and vibrant.
- ½ hour to 'fade out', and end game.
  - Atmosphere: Fade back to calm and relaxed.

It could be visualized in a model similar to the dramatic arc used in storytelling in both movies and books (Storyboard That). The dramatic curve can be adapted depending on the duration of the Larp, the genre, the setting and so on.
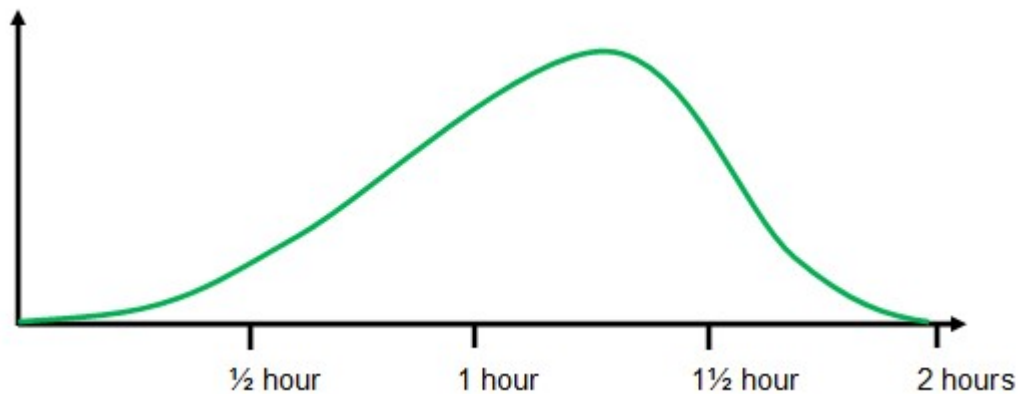
Figure 32: Dramatic arc for 'Fate Spinners'

Now that the atmosphere has been described, it is time to design the light.

Lighting design

This section will present the lighting design for 'Fate Spinners'. It will be a prepro-gramed design with the option of adding an extra layer of effects if that should be desired.

The reason for choosing a preprogramed design is that it can help guide the par-ticipants in and out of the experience and flow, by changing from a passive, non-dramatic design, and then over time become more dramatic, have a climax, and then ease back to non-dramatic at the end of the Larp. This also changes the reality from what they know to something different. It could also have been a design that were edited live by a light operator, but in the first place I wish to establish a base-line, and then the extra layer could be added later.

The dramatic arc and the keywords from the atmosphere can be combined to cre-ate the structure seen in Figure 33.
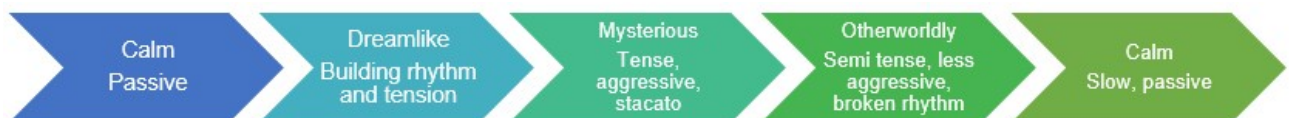
Figure 33: Keywords and dramatic tension

The calm and passive atmosphere can be created by using pale colours, soft shadows, curved shapes, no apparent rhythm, and in general, have affinity.

The mysterious, tense, aggressive and staccato atmosphere can be created us-ing uplight, stronger colours, straight lines, hard edges, fast paced rhythm, and in general, use contrast.

To keep the otherworldly and 'cloudy' atmosphere the light will stay diffuse. The primary colour will go from pale to strong pink (Figure 34) since this can create

associations to clouds (cross ref), but it is not a colour, which we naturally see light in, which underlines the mystery and difference from our own world.

Figure 34: Pink gradient

Some inspiration for the overall atmosphere can be seen in Figure 35.

Figure 35: Inspiration for atmosphere (Pinterest)

What I find inspiring in the left image is the experience of wakling between clouds, the luminous structures, and the soft shadows. The inspiration on the right image is the way she uses the fabric to create a some what transparent wall between her and the rest of the world, it envelops her in something that reminds of fog, and looks dreamy. Some inspiration for the calm atmosphere is shown in Figure 36.

Figure 36: Inspiration for calm atmosphere

The inspiration from the images is, from left: the soft diffuse light and the pale colours; the fog and the way the light is textured and scattered; the soft pale colours, the atmosphere seems dreamy and inviting, and to the right; the pale colours, and the way they blend.

For the mysterious and tense atmosphere, the inspiration can be seen in Figure 37.

Figure 37: Inspiratin for mysterious and tense atmosphere (Pinterest)

The inspiration is from left: the mysterious lines that looks like glowing fabric floating in the sky combined with the contrast between light and dark, and straight and curved lines; the two middle images are inspirational in the sensation of being surrounded by light, the contrast between light and dark, and the contrast between the sky and the water, the right-most image is inspiring by the way it has no visible shadows, but still has a contrast between the colours, and the way the sea plants creates lines.

The images in Figure 38 are inspirabons for how light and materials can be combined to create an atmosphere that is similar to that of the inspirations above. Combining tulle and light, can create a sense of fog and clouds, and by a semi-transparent, light coloured material it can scatter and diffuse the light in a walk that makes it look luminescent.

Figure 38: Material inspiration

The design involves changing the space from an edgy black box, to a soft, round space. This is done by creating a vertical cylinder of tulle, which is large enough to be 'apartment' for six people for two to three hours.

The light should start out a pale pink then change to a more intense pink, and while it gets more intense, dots and lines should start forming slowly on the tulle, in the end it should fade to where it started Figure 39.

Figure 39: Lighting concept for 'Fate Spinners'

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8. Discussion

The following three subjects will be discussed; the presented information about Larp and light, the case study and the design.

The information about Larp is primarily from sources from the Knudepunkt convention, which means they might present a narrow part of the Larpers, but since Nordic Larp has its beginning in the convention, and the project is about Nordic Larp that should not play a big role.

The information about light mainly has two sources, one for light in theatre and one for light in film production. More sources could have been used to gain a broader range of knowledge, and other areas could have been incorporated, but due to the limited time frame it was necessary to limit the fields, and theatre and movies seemed like a good place to start.

The case study gave an insight to how Larpers behave, and how it can be changed when light is applied to the setting, but it could have given even more information if it had been planned better, and there had been better possibilities for control in form of organizing the Larp, using the same location and so on. Another important part that could have been useful was a better evaluation of the experience either through semi structured interviews, questionnaires or a combination.

The design is based on the established design parameters, but it is difficult to say if, and how well, it works without testing it. Based on the conditions for flow the design should support the opportunity for flow by: avoiding disturbances that do not belong in the game world and creating an experience that is different from everyday life. Doable and clarity are difficult to do with light, but should be handled in the workshop before the Larp. The experience will also be dependent on the quality of the Larp, and without having run any tests it is impossible to predict the result.

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9. Conclusion

The goal of the project was to answer the problem statement:

How can light be used as a mean of expression to create and underline atmosphere, and how can this be implemented in Nordic style Larps to create more immersive experiences?

In order to answer it, the first part of the project defined and described Larp and immersion, the second part looked at light in other fields, since there is no information on light in Larp, and looked into how principles from theatre lighting and film production could be adjusted to be used in a Larp context.

Then there was created a set of design parameters that should be used to reach the goal, and a lighting design was created.

To conclude, it can be said that light can be used as a mean of expression by considering the angles of the light, the shape and texture, the tone and colour, the movement and the rhythm of the light, but it is only a part of a collaborative experience to be the best possible it should work together with other visuals as well as audio, and take into consideration that it is an improvised performance where the Larpers are participants as well as audience. And this can be used to support to possibility for immersion by creating a place that makes it easier to engage in the flow state.

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10. Future perspectives

Since this study, to the best of my knowledge is the first of its kind there is still a lot of work to be done.

To get a better understanding of how applicable this knowledge actually is, it should be communicated to Larp designers to get their feedback on if it is usable for them, and if they use it what effect it has. It should also be tested in 'controlled' Larps to see if it actually has an effect, and if it does, what kind of effect.

Developing a design methodology for light in Larp will be an iterative process that develops every time it is used, and as the Larps change the light might have to change as well.

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12. List of Figures

Appendix

A: Initial interview, immersion

1, female

Hvad er dit forhold til immersion i rollespil?

Ehh.. Det er der lidt forskellige definitioner af. Vil du ikke lige præcisere, hvad du forstår ved begrebet?

Når man lever sig ind i sin karakter, og 'glemmer' sig selv.. Når karakteren bliver helt naturlig for en (Giver det mening)

Yes. Jeg gør det aldrig selv. Jeg har altid noget af mig selv med i og er ofte lidt "GM" for mig selv og folk omkring mig. Jeg tænker ofte på, hvordan scenen objektivt set kan blive federe.

Jeg føler relativt tit noget af det, som karakteren føler, men jeg kan sagtens adskille det og ser lidt mig selv udefra. Derfor bleeder jeg også kun til tider på den måde, at jeg savner folk, jeg har haft gode oplevelser med.

Okay. Er det et bevidst valg du træffer?

Hmm. Njaa. Jeg tror bare, jeg er ret fastsat i mig selv. Det er sådan, jeg altid har gjort i teater, og ofte spiller jeg karakterer, der gør en masse ting, Katrine aldrig ville gøre - både for dramatisk effekt og for at prøve noget andet, end jeg selv ville gøre.

Jeg har aldrig gjort en indsats for at prøve at gøre mig ligesom karakteren. Så det falder mig bare naturligt at ikke gøre det

Okay. Tak for dine svar.

2, female

Interview conducted on the 28th of April.

Har du, til live rollespil, oplevet immersion/indlevelse i en sådan grad at du har 'glemt' dig selv og karakteren har 'flydt' uden du har skulle aktivt tænke over hvordan du ville reagere?

Ja

Skal det uddybes med eksempler, eller er et ja svar nok? smile emoticon

Jeg vil rigtig gerne have du sammenligner det med det her udsagn fra en komponist, og overvejer hvordan det er ens og/ellers forskelligt fra det:

"You are in an ecstatic state to such a point that you feel as though you don't exist. My hand seems devoid of myself, and I have nothing to do with what is happening. I just sit there watching it in a state of awe and wonderment. and the music just flows out of me"

Det er meget forskelligt fra mig. I mine ekstatiske øjeblikke er jeg fuldt til stede, fuldt bevidst. Stadiet er så meget *mig* at jeg ikke behøver tænke over, hvad jeg laver. Jeg er dykket ned i en del af mig selv til rollespil, ligesom jeg gør, når jeg skriver, og når jeg giver slip på alle de irrelevante dele, kommer stadiet, hvor jeg ikke skal tænke over mine handlinger, for de sker naturligt, for min karakter er bygget på et eller andet, jeg allerede har indeni mig - ellers ville jeg ikke være i stand til at spille den.

Men jeg ser ikke bare på, som sad jeg udefra, jeg eksistere kun i den rolle, jeg har skabt - ikke i alle mine minder, eller hvad jeg skal i morgen - og så tænker jeg ikke over mine handlinger, men lader dem ske naturligt.

Okay. Tak for dine svar.

3, female

Interview conducted on the 28th of April.

Har du oplevet immersion/indlevelse i en sådan grad at du har 'glemt' dig selv og karakteren har 'flydt' uden du har skulle aktivt tænke over hvordan du ville reagere?

Ja det har jeg faktisk gjort et par gange

Irana til Praedia og flere gange i harren mens jeg spillede Asra. Var også en af årsagerne til at jeg måtte slå Asra ihjel... hun begyndte at overtage mine egne private følelser

Okay. Tak.

Det næste er sagt af en komponist, men jeg vil gerne have du overvejer hvordan det er sammenligneligt og / eller forskelligt fra det du oplever når du er 'immersed'

"You are in an ecstatic state to such a point that you feel as though you don't exist. My hand seems devoid of myself, and I have nothing to do with what is happening. I just sit there watching it in a state of awe and wonderment. and the music just flows out of me"

Fuldstændig enig i den udtalelse... det vilde er at vågne i glimt og pludselig se hvad man har gjort eller sagt...

Okay. Tak for dine svar.

4, male

Interview conducted on the 28th of April.

Hvad mener du med immersion og hvordan føles det?

Jeg ser det som værende, når jeg begynder at være et sted med min karakter, hvor jeg begynder at tænke og gøre som min karakter, uden at tænker over det som "Simon" først. Hvor jeg mere "bliver" den rolle end jeg "tænker" over hvordan den rolle ville gøre ting.

Okay. Det næste er sagt af en komponist, men jeg vil gerne have du overvejer hvordan det er sammenligneligt og / eller forskelligt fra det du oplever når du er 'immersed'

"You are in an ecstatic state to such a point that you feel as though you don't exist. My hand seems devoid of myself, and I have nothing to do with what is happening. I just sit there watching it in a state of awe and wonderment. and the music just flows out of me"

Hmm. Den er straks sværere.

Jeg ser det som værende to forskellige instanser. Selvom Immersionen for mig på lavplan måske er ens; Jeg lever mig ind i noget, om det så er musik, en rolle eller en instans. Begge er noget jeg aktivt skal lade ske, noget jeg vælger at gøre.

Jo, mere jeg tænker over det, desto mere er selve "Immersion"-følelsen den samme for begge. Men føler stadig dem som to forskellige metoder hvorpå jeg opnår "immersion" Min hjerne tænker det som to forskellige instanser, selvom de nok egentlig er de samme, måske det er noget kognitiv dissonans el.lign.

Jeg er dog ikke helt så "immersed" som komponisten. "Simon" har stadig sidste valg i begge, og stopper når han føler for det. men det hjælper med ikke at tænke på "hverdags" ting så meget, og koncentrere sig om hvad der er foran en, i den instans du er på det givent tidspunkt.

2. paragraf er underlig... Hmm. Jeg tænkte over forskelle, men fandt at de næsten var de samme, uden min hjerne ville lade mig se dem, som værende de samme...

Det er helt okay.

Jeg tror den store forskel er nok, at musik kan jeg høre når jeg vil, uden at blive immersed (Som jeg gør ligenu.)

Mens at være immersed i en rolle

1. tager længere tid for mig at blive "Immersed" i,

2. Er noget der sker, for mig, ligegyldigt hvad, hvis jeg spiller en rolle; Måske fordi andre omkring mig også gør det. Mens at med musik kan jeg være den eneste i baren (fx. på mulligans) hvor jeg danser og er "Immersed" i musikken. Eller synger højt med på herhjemme, hvilket sker mere pludseligt.

Okay, har du nogensinde været til en koncert og haft en 'stærkere' oplevelse?

Nej xD - Så stærkt immersed bliver jeg ikke, selv når jeg er fuld. og Især til koncerter for jeg nok nærmere en fornemmelse af at skulle holde øje med folk, eller hvis jeg er i fest humør nok nærmere den omvendte "Det er fedt at være her og gå amok"

Har du oplevet det i andre situationer?

Det er nok ikke rigtigt noget jeg gør mig i, Jeg har brug for altid at kunne kontrollere mig selv, grundet visse instanser da jeg var lille, og var meget aggressiv.

Okay. Tak for dine svar.

5, female

Alle spørgsmålene er i forbindelse med live rollespil

Har du oplevet immersion/indlevelse i en sådan grad at du har 'glemt' dig selv og karakteren har 'flydt' uden du har skulle aktivt tænke over hvordan du ville reagere?

Nej

Er det et bevidst valg? Eller har du forsøgt, men ikke prøvet det (endnu)?

Ikke et bevidst valg. Jeg har prøvet, men det var ikke det rigtige scenarie til det

Okay, Hvad tror du der skulle til?

En mere erfaren gruppe, der indbyder bedre til det og bedre kan støtte det og en bedre gennemarbejdet karakter

Hvor vigtige tror du følgende elementer er for at du kan få den oplevelse:

- Fokus og koncentration
- Anderledes end dagligdag
- Klart hvad man skal og hvordan man gør (her tænker jeg på at man kender sin karakter og ved hvordan hun ville reagere i forskellige situationer)
- Tryg ved at man kan gøre det
- Man har ikke sig selv men karakteren i fokus

De virker alle vigtige.

Vigtigste to: "klart hvad man skal" "tryg ved at man kan gøre det"

B: Structured interview, immersion

Yderligere info kan findes i excel arket 'StructuredInterviewAppendix'.

Køn	Alder	A	B	C	D	E	F	G	H	I	J
Hankøn	23 Ja		11 Ja		4	3	3	5	3	5	5
Hankøn	27 Ja		13 Ja		5	3	2	5	5	3	4
Hunkøn	40 Ja		17 Ja		5	2	3	3	5	5	5
Hunkøn	20 Ja		11 Ja		5	4	5	5	5	5	5
Hunkøn	26 Ja		7 Ja		3	4	2	5	5	3	4
Hankøn	26 Ja		3 Ja		5	5	5	5	5	5	5
Hankøn	25 Ja		10 Ja		5	5	2	5	5	2	5

A	Har du nogensinde spillet live rollespil?
B	Hvor mange år har du spillet rollespil?
C	Har du oplevet immersion/indlevelse i en sådan grad at du har 'glemt' dig selv og karakteren har 'flydt' uden du har skulle aktivt tænke over hvordan du ville reagere?
D	Jeg er fokuseret på karakteren og tænker ikke på alle mulige andre ting.
E	Når jeg oplever immersion er det i situationer der er anderledes fra min normale hverdag.
F	Det er klart for mig hvordan man karakter ville reagere i situationen.
G	Jeg føler mig sikker på at jeg kan spille min karakter.
H	Mit fokus skifter fra mig selv til karakteren, og jeg påtager mig dennes perspektiv.
I	Når jeg er immersed forsvinder min tidsfornemmelse, og timer kan føles som minutter.
J	Det at være immersed er oplevelsen værd i selv uden yderligere belønning.

C: Larp organizer interviews
Signe Løndahl Hertel

27. april 2016

Fik deltagerene anden information end den der står på hjemmesiden før scenariet?

Spillerne havde ingen anden information end den der findes på hjemmesiden før de mødte op til scenariet.

Hvordan var de fire timer til scenariet brugt? Var det hele spil eller var der workshop og de-briefing?

Spillet varer ca. 3 timer fordelt på;

1,5 t workshop, 1 t spil, 0,5 t debriefing (afhængig af hvad spillerne har brug for)

Var der på nogen måde skrevet eller forberedt roller inden spillet gik i gang eller blev det hele improviseret?

Der er ingen skrevne roller i spillet. Rollerne fungere som 2 modstridende sider af den samme identitet. Spillerne spiller i par hver deres side, og de skaber de to sider sammen under workshoppen i de par de sal spille i. På den måde kan spillerne selv definere hvilke typer konflikter de gerne vil spille på, f.eks. om det skal være store poetiske dilemmaer som "hvad er meningen med livet" eller om det skal være mere konkrete dilemmaer som "er jeg karriere eller familiemenneske?".

Skabte spillerene selv alt spillet eller blev der brugt NPC'er eller lignende?

I scenariet spiller spiller kun sammen med deres partner.

Efter scenariet starter er der intet som går ind og påvirker spillet eller spillerne. Alt hvad spillerne skal have for at spille scenariet får de under workshoppen.

Blev der brugt nogle virkemidler til scenariet? (lyd, lys osv.)

I forhold til virkemidler, brugte jeg lyd og lys mest som stemningsskabende. De havde ingen direkte påvirkning på spillet.

Rummet var indrettet med en cirkulær labyrint tegnet på gulvet, som skaber det forløb spillerne bevæger sig igennem. Spillerne ved at de skal bevæge sig ind mod centeret af cirklen. På den måde bliver rumdesignet måske lidt et virkemiddel der tvinger spillerne til at bevæge sig på en bestemt måde, men ikke et virkemiddel som spillerne selv kan tage magten over.

Spillerparrene holder imellem sig et lys som de skal bære ind mod centeret af rummet. Rejsen ind mod centeret symboliserer rejsen for at finde ind til kernen af hvem man selv er, men fordi spillerne spiller modstridende sider af den samme person vil de have konflikter i hvem de mener de er. Disse konflikter spiller de ud

og forhandler imellem sig, mens de bærer lyset indad. Hvis konflikten går i hård-knude eller den ene spiller føler at den anden dominerer, kan spilleren vælge at puste lyset ud, hvorefter de sammen skal bevæge sig ud af labyrinten igen for at tænde det påny og starte forfra.

Spillet slutter efter 1 time, hvor spillerne enten vil være nået ind til midten eller af-slutte scenariet med uforløste indre konflikter.

Nina Runa Essendrop

Fik deltagerene anden information end den der står på hjemmesiden før scenariet?

Til Tabte Sjæle bliver spillerne hovedsageligt forberedt gennem en workshop som ligger lige før til selve spillet. Workshoppen er ret lang. 2,5 - 3 timer. Her læ-rer spillerne spillets univers at kende, de afprøver spillets forskellige virkemidler og de skaber roller. Den information som spillerne får er dels verbal og dels ting de lærer at forstå ved at afprøve det.

Var der preskrevne karakterer eller lavede deltagerne dem selv?

Rollerne bliver som sagt skabt gennem workshoppen, men der er en form for op-læg til dem. Hver spiller vælger under workshoppen et objekt, en sætning og en bevægelse som sammen med forskellige øvelser bliver til en rolle som så bliver videreudviklet under spillet.

Hvordan blev de 5 timer brugt? Her tænker jeg mest på om der var work-shop og debriefing.

Længden på spillet har varieret lidt, men så vidt jeg husker har den sidste version af spillet ca. 2,5 timers workshop, 2 timers spil og 0,5 timers workshop.

Var spillet skabt alene af spillerne eller blev der gjort brug af NPC'er eller lignende?

Spillet bliver i høj grad skabt af spillerne. De har forskellige redskaber til at skabe spil for dem selv og derudover bliver spillet influeret af publikum. Publikum får at vide hvordan de kan interagerer med spillerne før de bliver lukket ind i salen. Publikum er en ret ny ting i rollespil og i Tabte Sjæle fungerer de halvvejs som NPC'er.

Hvilke virkemidler blev der brugt til scenariet? (Lyd, lys osv.)

Der er en del virkemidler i scenariet ☺.

Der er to typer lyd. Musik og lyden af vand. Når musikken spiller får spillerne be-sked på, at de hver især er i deres egne indre verdener og den eneste måde de langsomt kan begynde at se eller høre hinanden er ved, at være i fysisk berøring

et stykke tid. Og så snart de slipper hinanden forsvinder de fra hinanden. Når lyden af vand kommer på lukker alle spillerne øjnene, men kan til gengæld se hinanden.

Musikken har en stor indflydelse på spillets stemning og tempo. Musikken er i sektioner som skifter hver gang lyden af vand har været på.

Lyset bliver brugt til at sætte stemning og til at lukke op for forskellige sektioner af rummet hvor spillet foregår. I starten har spillerne kun adgang til en mur med papir hvor de kan skrive deres tanker, og til to bøger med billeder som kan give inspiration til de indre verdener de skaber. Derefter dukker nogle farvede objekter op som alle rollerne kan se, så spillerne kan interagere via disse. De tre sidste sektioner der bliver åbnet er et skovlandskab, en sektion med palietter og paraplyer og en lille stue. Alle de tre steder kan spillerne integrere i de indre verdener de skaber undervejs.

D: EPOS – Initial schedule

29th to 31st of March: Observe participants in normal setup.

Interview staff at the boarding school.

- What is the idea with the boarding school?
- What are their experiences with edu-larp?
- What means of expression do they use?

Interview pupils about their experience (focus group).

- The 3 days in particular, but also in general at the school and other places.

Interview teacher about his experience.

- Did the three days go to plan?

1st of April: Organize and write up notes.

4th of April: Set up lights. Document the process.

- Text, plan drawings and images. Time lapse?

5th to 7th of April: Observe participants in setup with lights.

Interview Teacher about his experiences.

- Did it go to plan?
- What did he think of the lighting?
- Did he notice any changes?

Interview pupils about their experience (focus group).

- Comparison between this and the last time
- Questions about immersion (don't use the word)

Clean up. Save lights.

8th of April: Organize and write up notes.

9th to 13th of April: Analyze and write about results.

E: EPOS – Planned schedule

Tuesday, 29th of March:

- 9.00: Arrive at EPOS.
- Meet pupils and teachers.
- 13.00-15.00: participate in the preparations with the organizer team.

Wednesday, 30th of March:

- 13.00-15.00: Observe the pupils as Larpers.

Thursday, 31st of March:

- 13.00-16.00: Observe the pupils as Larpers.
- After dinner: Focus group interviews.

Friday, 1st of April:

- Distribute surveys.
- Interview the responsible teacher.

Monday, 4th of April:

- Are there any changes in the plan for the week?

Tuesday, 5th of April:

- 13.00-15.00 participate in the preparations with the organizer team.

Wednesday, 6th of April:

- 13.00-15.00: Observe the pupils as Larpers.

Thursday, 7th of April:

- 13.00-16.00: Observe the pupils as Larpers.
- After dinner: Focus group interviews.

Friday, 8th of April:

- Distribute surveys.
- Interview responsible teacher.

F: EPOS – Actual schedule

All days:
- 8.00-8.45: Breakfast with pupils and teachers.
- 12.00-12.30: Lunch with pupils and teachers.
- 17.30-18.30: Dinner with pupils and teachers.
- 21.00: Tea with pupils and evening teachers.

Tuesday, 29th of March:
- 9.00: Arrive at EPOS, meet the teacher, un pack.
- 10.00: Participate in English lecture, meet the students.
- 11.00: Prepare for the Larp with the responsible teacher.
- 13.00-15.00: participate in the preparations with the organizer team.

Wednesday, 30th and of March:
- 13.00-14.00: Participate and observe the organizing time getting ready.
- 14.00-15.00: Participate and observe the pupils as Larpers.

Thursday, 31st of March:
- 13.00-14.00: Participate and observe the organizing time getting ready.
- 14.00-16.00: Participate and observe the pupils as Larpers.

Friday, 1st of April:
- Participate in morning meeting.

Monday, 4th of April:
- Prepare for the week.

Tuesday, 5th of April:
- 11.00: Prepare for the Larp with the responsible teacher.
- 13.00-15.00: Participate in the preparations with the organizer team.
- Plan the lighting

Wednesday, 6th of April:
- 13.00-14.00: Set up lights in collaboration with students.
- 14.00-15.00: Participate and observe the pupils as Larpers.

Thursday, 7th of April:
- 13.00-14.00: Participate and observe the organizing time getting ready.
- 14.00-16.00: Participate and observe the pupils as Larpers.

Friday, 8th of April:
- Wrap up, depart.