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Autore	Junkelmann, Marcus
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Nota di contenuto	Keynotes -- The Authoring Challenge in Interactive Storytelling -- From a Winter's Night to a Dragon Age -- Designing Social Worlds - On Intrigue and Interaction in Live Action Role Playing Games (LARPS) -- Characters and Decision Making -- MIST: An Interactive Storytelling System with Variable Character Behavior -- Importance of Well-Motivated Characters in Interactive Narratives: An Empirical Evaluation

-- "I Want to Slay That Dragon!" - Influencing Choice in Interactive Storytelling -- Story Evaluation and Analysis -- Measuring User Responses to Interactive Stories: Towards a Standardized Assessment Tool -- One Tool-Many Paradigm: Creativity and Regularity in Youngsters' Hyperstories -- Exploring Narrative Interpretation and Adaptation for Interactive Story Creation -- Narrative Annotation and Editing of Video -- Story Generation -- A Story to Go, Please -- Threading Facts into a Collective Narrative World -- Learning Story Marketing through Practical Experience of Story Creation System -- Enhancing Real-Time Sports Commentary Generation with Dramatic Narrative Devices -- Zuzie: Collaborative Storytelling Based on Multiple Compositions -- An Interactive Documentary Manifesto -- Arts and Humanities -- Rhetorics of the Interactive 3D Installation "Virtuelle Mauer/ReConstructing the Wall" -- From Physical to Non-material Art -- Design Choices of the Digital Artist -- The iLand of Madeira Location Aware Multimedia Stories -- Narrative Theories and Modelling -- Modeling of Interactive Storytelling and Validation of Scenario by Means of Linear Logic -- An Analysis of Narrative Moves in Improvisational Theatre -- Towards a Theoretical Framework for Interactive Digital Narrative -- Systems -- A Data-Driven Case-Based Reasoning Approach to Interactive Storytelling -- Something's Gotta Give- Towards Distributed Autonomous Story Appraisal in Improv -- A Simple Intensity-Based Drama Manager -- Applications -- Player Agency and the Relevance of Decisions -- Interactive Storytelling in Academic Teaching -- Teaching English as a Second Language Utilizing Authoring Tools for Interactive Digital Storytelling -- Posters -- Textual vs. Graphical Interaction in an Interactive Fiction Game -- Motivations for Rereading in Interactive Stories: A Preliminary Investigation -- The Haiti Earthquake Experience: A Case Study -- First Person Victim: Developing a 3D Interactive Dramatic Experience -- Combining Explicit and Implicit Interaction Modes with Virtual Characters in Public Spaces -- Louis, Mr. Dog and Rabbit: Metalepsis in Interactive Narrative -- Automated Storytelling in Sports: A Rich Domain to Be Explored -- Level-of-Detail Stories as a Virtual Museum of a Movie -- Establishing Communication Channels for Digital Storytelling Applications -- Agency and the Art of Interactive Digital Storytelling -- Realism and Virtuality: Carmageddon as Contemporary Simulacrum Model -- Demonstrations -- Emohawk: Learning Virtual Characters by Doing -- Crowd-Sourced AI Authoring with ENIGMA -- Using Highly Interactive Drama to Help Young People Cope with Traumatic Situations -- Stories on a Sphere: Hyperglobes as Narrative Platforms for Global Geodata -- Workshops -- Users and Evaluation of Interactive Storytelling -- Workshop: Education in Interactive Digital Storytelling -- Interactive Stories for Health Interventions -- Towards a Shared Vocabulary for Interactive Digital Storytelling -- Storytelling within an Internet of Things -- Just Another Tool for Interactive Digital Storytelling? -- Tutorial -- Tutorial: Introduction to Interactive Story Creation.

Sommario/riassunto

Novel pervasive, mobile, and interactive graphical technologies underlie a new mode of storytelling--interactive digital storytelling (IDS)--whether in interactive entertainment, computer games, education, therapy or other interactive digital applications.

This raises the possibility of defining the experience of narrative through interactive simulations of computer-generated story worlds. The wide range of papers at ICIDS 2010, held in Edinburgh November 1-3, 2010, was testament to both the number and variety of researchers now investigating this field. Some papers addressed key theoretical problems in the field: how to reconcile interactivity and narrative structure; how to make complex digital systems accessible to the creative author;

what processes and metrics are needed to evaluate the outputs of IDS systems. Others addressed IDS in specific domains: in education; enhancement of automated sports commentary; therapeutic approaches to trauma; location-aware presentation of culture and history; computer games. IDS systems now employ not only conventional desktop systems, but also large-scale immersive display systems, and mobile devices; as well as modalities such as 3D and video, which remain important sources of knowledge and experience. In a truly interdisciplinary field, ICIDS 2010 served as a forum for the discussion of ideas, experiences and achievements of researchers with very different ideas and assumptions. The ICIDS 2010 acceptance rates were 24% for long papers and 46% for both long and short. This reflects the high standards applied by the members of the Program Committee. Posters and demos rounded out the conference to create an atmosphere of interactivity. In addition, seven pre-conference workshops and tutorials allowed more intensive discussion of specific themes. Three keynote speakers supported the interdisciplinary range of ICIDS 2010 and the field's natural ties between academic research, the arts and industry.
