# Can you describe Legends of the Lough for me?

Ethan:

So could you describe Legends of the Lough for me, please?

P1:

Uh. OK, So Legends of the Lough was uh the client was Mid Ulster District Council. Um so they had funding to do [pause] UM [pause] they did, Mid Ulster did 3 apps and then there was another app they joined with Mayo County Council, which is in the Republic. UM to do the [Slievemore] one, which is in [Achill] um uh so. But anyway, this one was uh, there's a place called Ballyronan on the shores of Lough Neagh. And. Um. They were trying to promote it as a sort of a place, you know, have a a sort of heritage trail there. And there's a lot of kind of obviously with a Big Lake like Lough Neagh, you have a lot of legends around it. Um. So um. [pause] uh Tandem where our clients in the north, they're like um interpretive designers. So we do a lot of work for them and they're like um we've done a lot of work with them over the years um so uh they were designing a trail, so they were putting in kind of signs and stuff like that. And then there was a trail going around where we used AR to kind of enliven the the sort of trail um. So [brief pause] do you want me to go through the app or?

Ethan:

Um just a quick synopsis of what the app is would be brilliant.

P1:

Yeah, so the app is is like um. Do you know what, I'm just going to bring up the app here. Um. [silence while P1 brings up the app] So. Um. So this is it. Here. OK, you can actually download this if you want and I can give you the markers if you want as well.

Ethan:

Oh, yes please.

P1:

Um so we did a sort of a 3D interface. So you kind of go under, under the water, and then you have these different uh. [pause] Sort of hotspots to do with different stories of different legends. OK, so some of them are um audio stories. Some of them are AR kind of things. And then there's two kind of big pseudo animations um. [pause]. Uh, so we did two animations. One was on uh Lí Ban, which is this mermaid that lives under the water and then the other one was on Finn Mccool. So this guy Finn Mccool is a is a big sort of historic or sorry mythological figure. Big Giant who used to fight with a giant in Scotland. And you know the um what you call it the [pause] there's a famous place in the north and I can't remember the name of it at the moment, he's involved [unsure] .So. Finn McCool we've done, we've two or three different versions of Finn Mccool in 3D [laughs], but we went with this kind of design. So the the interface was all done in in Unity, so it's like a big 3D scene that your camera just kind of moves up and down through it and then there's some, when you go into a hotspot you get um so if we go into [pause] into this uh, it has to look for that marker, OK. Um. So the markers were um. [longer pause, away from PC] [one?] second.

Ethan:

It's OK.

P1:

They have printouts of the markers and they wanted markers so that you could only really use it on site, do you know what I mean? So you can only unlock the content when you're there um. So what's it looking for? a fish? [pause] So there's the marker there, and then when the thing. I'm sorry. Yeah, so now I've unlocked it, OK. So you have. Um. An AR thing there OK um. [pause] And then you have a video, so the video is like this.

Legends of the Lough Application

I'm sure Finn can repair the damage, but maybe it's better the way it is. We don't want that Scottish giant [Benetton]. coming back again, do we? [Unsure]

P1:

Giants Causeway [thats the name of it]

Ethan:

Oh thats what it was.Yeah, I couldn't remember the name of it. I was wondering if it's that one.

P1:

So the you know, the [Johnson?], the famous 18th century writer? He said giants about Giants Causeway [pause] It's uh it's worth seeing but not worth going there [to see] So. [laughs?] I make a big deal of it, but I'm not sure if it's amazing [mumbling] So you can see that the animation is [pause] theyre sort of like still [pause] kind of really nice stills. Almost like stills. Yeah, but the animation is done through the camera. And through, you know, some ofthe water and stuff like that. [pause] So because we're working to a budget, we didn't like big budget for like a big, you know, Pixar kind of animation, we just got up some really nice kind of scenes. So it looks really nice voice over is your woman from Derry girls. [underbreath] One of the ones from Derry Girls. Um. Uh. Then the AR um it's kind of hard to show because you you're looking for this marker which is um. [pause, underbreath mumbling, fiddling with markers] So. Yeah. So he's like, it's a big giant. So it's supposed to be, but he he appears, so that appears in the UM. [pause] UM. [pause] that appears by the lake, so he's kind of standing in the lake, and the idea is that he he was having a fight with the guy in um [pause] in Scotland, the giant in Scotland and he picks up a big sod of Earth and throws at him. Uh. He misses and creates the Isle of Man, but then the big uh lump that has taken out forms the lake. Yeah, that's one of the origin stories of the lake. Um.

Ethan:

Must be pretty big to throw a lump of earth the size of an island.

P1:

Yeah. So this is some kind of cool stuff there. You see this kind of fish hook that comes down? So the idea of that is that the fish hook. [...] Um so uh. So that's kind of like you're fishing for stories, you know. So the the hook follows you down so as you go your camera goes down, it's kind of tracking the camera as it moves down and it's kind of clever that [Senior Unity Developer] put together um. So yeah, so.

Ethan:

I like that. That's really cool.

P1:

Yeah, it was. It was a unusual way of UM, doing an app which was nice. It was a nice sort of solution, kind of, for us, who are all 3D [unsure] really nice to be able to just make a sort of 3D scene that we can make as the actual interface as well, and then reuse all the assets of the 3D assets that we have and then they appear as AR and also within animation as well.

# Can you tell me more about the client for this project?

Ethan:

Can you tell me a bit more about the client for this project? You said it was Tandem and Mid Ulster District Council.

P1:

Yeah. So that's that's a kind of usual thing and that we might be working for a interpretive designer um would be our sort of client that we sort of collaborate with. But you know, they're kind of calling the shots a bit. So we'll present something like this and they go yeah that's really cool. Um we need um. [brief pause] They, they might say we want something about these stories. And then we'll do up the stories and the scripts and and how we treat it and visually how we treat it. So. So they would had input a little bit into this design, but really the kind of main concept for it came from us. So um. Uh [pause] Because they're doing designs for the signs around there as well. Um. [pause] So I think we have it on our website and you can see kind of some of the signs in that, there may be video there as well

Ethan:

yeah, no. it looks really cool.

P1:

Yeah.

Ethan:

I can get a copy of the UM cards that would great. I'd love to play with it.

P1:

Yeah. Yeah, sure, yeah. Yeah. Absolutely. yeah. So, uh, one sort of key technical thing, but maybe you've extra questions about technical stuff or?

Ethan:

Um. It might pop up when we do the Miro board, bits and pieces. [unsure]

# With regards to your client for this project, can you talk to me about who you worked with on their side and your interactions with them during the duration of this project?

Ethan:

And then with regards to the client for this project, can you tell me about who you worked with on your on their side and your interactions with them?

P1:

OK, so uh the. [pause] So there was kind of two main people within the Council that we dealt with, one of them um knew Ballyronan very well. So he was kind of our main guy. I can't remember his name [Mid Ulster Council Contact] or something. [Mid Ulster Council Contact], maybe? Um he's since left the thing, the council, but um uh then within Tandem, there was [Tandem Boss], who's the kind of boss there. Um then there's another guy called. um. Hmm. I can't remember his name right now [laughs] he's the, sort of art director. Um and uh.

Ethan:

The art director? Sorry, did you say?

P1:

Yeah. So an art director then they would have had like a a kind of a interpretive designer who's thinking of the stories that should be told and stuff like that and. [pause] So. So they're the people we're dealing with all the time and. We usually have like a big call where there's loads of people on the call and because there was 4 apps that we were doing at the same time, there was like millions of people on the call and I just go through the different apps that we were doing.

Ethan:

OK, so you had someone from Mid Ulster Council , so you cant remember the name, then you have, did you say [Tandem Boss]?

P1:

Yeah, [Tandem Boss] from Tandem. Yeah Tandem, they would generally on those that call that generally be three people from Tandem, good few people from the Council and then some from Mayo Council as well because we'd be going through the [Sleivemore] stuff as well. So.

# Using Miro board, could you sketch a flow diagram of the steps taken for this project, the way you understand it?

Ethan:

OK, so now could you using miro board could you sketch a flow diagram of all the steps taken for this project in the way that you understand it please?

P1:

Uhh yeah, so.

Ethan:

Like similar so like we done the last time just like I saw a pipeline of steps about how the project was made.

P1:

Yeah. So concepts um concept and wireframe. Um that's the first stage then. [pause while typing] Sorry, writing.[typing] So as always there's there's lots of different [pause] um So [theres] copy. [pause] copy and script writing. [typing] Then there's usually a production element, so the production would be. [pause] When I say production, I'm usually talking about, you know, um [pause] I'm hiring voiceovers and [pause] copy and script writing. [typing] Then there's usually a production element, so the production would be. [pause] When I say production, I'm usually talking about, you know, um [pause] I'm hiring voiceovers and [pause] Uh. All that kind of stuff. Um. Uh. Then there is um [pause] Character design. [pause] And and animation. [pause and typing]. Um. Then there's uh [pause] Unity [typing] Development. and. Then there's. Um. [pause]. [obviously?] testing is a big part of it. Um. [pause] And then this kind of um. [pause] Theres sort of like an App Store management side to it as well. Um. [pause] There's also somewhere in there would be maybe up here um. interface design. OK, I think that's probably covers it, OK.

Ethan:

OK, so you said that's pretty much everything in terms of pipeline, right? Just to double check?

P1:

Yeah. [unsure mumbling? let me see if I can bring up] MUDC. Uh, should I share my screen for this?

Ethan:

Uh, you can share the screen, yeah, that's fine.

P1:

Hmm. [pause] uh. [unsure mumbling]

Ethan:

I think I have to unshare mine first.

P1:

OK, you can see my screen there, yeah?

Ethan:

Yeah, I can see me, that's frightful.

P1:

So. Um. Bluergh. Ok so you can see this [pause]

P1:

Lough Neagh and Dava Planets. So there was one, you know, based on sorta planets and sort of [pause] stuff like that. But we're not talking about that. We're talking about this one here. So Lough Neagh. So this is kind of the wire frame. [pause] So. Um. I would have done up kind of dodgy looking sketches or.

Ethan:

That's still better than anything I could do.

P1:

I would have draw, you know the first thing for the concept and design. I would have been drawing in my thing so. So that was the concept that you would kind of be fishing for these things and. Um. [pause] Uh. So you had um a map area, the main sort of content area that you go through then and these are the four key things Li Ban, Fionn or Finn and the magical cow of Ardboe. Real Father Ted stuff this.And then the urinating horse. So those two. Another origin story is that a horse couldn't stop \*\*\*\*\*\*\* and created the, um, the lake. So that's quite a funny story [laughs]. So that's. So that's two kind of audio stories. And then these were two animated stories. And and then these were uh. [pause] places of interest. Oh, yeah. So so there's. Um. Uh. With all these things they want, you know. There to be dynamic content as and go and visit this restaurant and \*\*\*\* like that. So we had a we were able to get the unity to talk to a cross culture based sort of thing that was calling in an image and text for whatever they wanted. And they of course want that. But then they don't actually do anything with it. So content that we put in is still there and it's probably It's never been updated by them. um then there was the augmented reality part as well. OK, so these four key stories had four pieces of AR. So with Lí Ban the UM mermaid was jumping out of the lake. Uh Finn McCool, he was standing there throwing a big lump of Earth um the magical cow was just like a big cow, that a massive cow that appears at the lakeside and the same with the horse as well. So they're like oversized um uh 3D models, basically. We didn't have much budget, so we just used the normal cow and a normal horse. And but the other two were were sort of custom designed characters 3D characters. So the two animations for that are like we're really proud of them. They look really, really.

Ethan:

[unsure] it looks really cool.

P1:

So um that's sort of uh [pause] so what happened here? These are different versions of [pause] Yeah, they're the other ones. Slievemore is a different one and blah blah blah so. Um. If I go back up here and go to. [pause] So here's some visuals from [pause] Uh, the type of thing that we were looking at for [pause] um for the stories.

Ethan:

Yeah, I recognised the Harry Potter one immediately.

P1:

So. Um. Then uh this is for the design. [Underbreath] this is. [pause] Yeah, this is when [Digital Creative Manager] was doing kind of interface design on it, you know, so. Um it's, what all these things, you know, they want AR and, um the client wants AR but AR to them could be just an animation. Whereas, we're going No, AR is like a 3D model, that's augmented reality, blah blah blah. So when you show them that they're like, oh, wow, that's really advanced and then kind of they don't really With AR, you know, it's quite it's still quite flaky you know, so. Yeah. So that's often our problem is that we're. [pause] um. Because we're sort of techie guys, you know we, we kind of go well that's what we're going to do, and I think they would have been happy with just some audio and a few moving stills, so.

Ethan:

All that work.

P1:

[Laughs] So uh. The markers are a pain in the \*\*\* because [pause] You know, you could see me even just. Um. […] Yeah. So there you go.

# P1 Legends of the Lough Pipeline

## Stage 1 – Concept and Wireframe

### Describe the beginning of this stage?

Ethan:

So you said the concept in the wireframe at the beginning of the stage as well, just like sketches. Did you say?

P1:

Yeah, sketches. And then that wireframe that I was showing you so it would [have been presenting that to them].

### Describe what occurs during this stage?

Ethan:

And are there any other tasks that occur during the concept and wireframe stage?

P1:

No, um I will.

Ethan:

Uh, except the ones that you haven't shown basically?

P1:

Uh. No, I mean like the. Yeah, it's me sketching, talking to [Senior Unity Developer], talking to [Art Director] maybe, you know, blah, blah, blah. Then doing a wireframe, showing it to the things. You know I'm not going to present something I know isn't possible. I'm always kind of pushing it a bit. But. Um. There has to be, you know, some. [pause] Uh.reality based.

Ethan:

We can have an actual giant, that doesn't work. [laughs]

P1:

[laughs] Yeah.

### Describe what this stage ends with / how you know this stage is completed?

Ethan:

And then how do you know that this concept and wireframe stage is complete?

P1:

Because they sign off on the wireframe and we go make it.

Ethan:

They hap, so they sign off , they're happy with what you've shown. Then you just hop on to making OK.

P1:

Yeah.

Ethan:

OK.

### From Noho, who (job roles) is involved in this stage?

Ethan:

Hop on to making OK. P1: Yeah. Ethan: OK. And then from Noho, who's involved in this stage, you said you, [Senior Unity Developer], [Digital Creative Manager], and I think you said [Unity Developer]? [Art Director], sorry.

P1:

No. So the concept, concept and wireframe um would be myself mainly, uh, [Senior Unity Developer] um just to check that technically things are possible. Uh [Art Director] Um if we're talking about the concept for the actual animations and stuff and stuff like that, [Art Director] will be involved in that. But the actual app it's mainly me um.

### From the Client side, who (job roles) is involved in this stage?

Ethan:

And then from the client side, who's involved in this stage?

P1:

Tandem would be, you know, we'd be working with Tandem on this, so.

Ethan:

OK. What's tandem as a whole or you're specifically your contacts or?

P1:

Yeah, whoever in tandem needs to be brought in. So generally there's [Tandem Boss] and um. Why can't I think of his name? I work with him all the time. [pause] [Tandem Boss] and whatever. And then [Tandem Interpretive Designer 1], I think was involved in this. We know them all in there, so it kind of, different people are jumping in and out.

Ethan:

OK. So can I just ask what [Tandem Interpretive Designer 1]'s role is for my [unsure]?

P1:

She has since moved. She has since moved to two different companies um.

Ethan:

Oh ok. So what was her role during the project?

P1:

Yeah, she would have been talking about the stories and stuff.

Ethan:

Stories and stuff, OK.

P1:

Actually, no, sorry. There was a woman called [Tandem Interpretive Designer 2] who then moved back to Australia. But they're interpretive designers, so they're going the visitor really needs to know about these stories, you know.

Ethan:

Yeah. So, [Tandem Interpretive Designer 1] and [Tandem Interpretive Designer 2] are both interactive designers?

P1:

Yeah. Yeah.

### Can you describe the tools you used during this stage?

Ethan:

And then can you describe any tools you use during this stage and then what you use them for and why?

P1:

Pen and paper and Miro.

### Would you consider this stage “unique” to this project

Ethan:

Then would you consider this stage to be unique to this project?

P1:

No, no. What we did was unique, but not not the problem, OK.

Ethan:

Not this stage. ok.

### Can you describe the collaboration between yourself and the client during this stage, if there was any?

Ethan:

And can you describe any collaboration between yourself and the client during this stage if there was?

P1:

Uh. Yeah. I mean, we'd have to collaborate because we we obviously uh just [pause] on the stories, what we were doing and how would work on the ground, you know where these hotspots would be and the route and all that kind of stuff as well. So they they have to be thinking about what they're going to be putting on the signs and what way people are moving around the site. Yeah. So.

Ethan:

And how would this have been like?

P1:

Just video calls they're they're up in in Holywood County Down, you know, near Belfast so

Ethan:

Sorry, you cut out for a second could you say that again?

00:25:34 P1:

So the client Tandem who who we were collaborating with are based in Belfast or outside Belfast, place called Holywood. Holywood with 1 L. Um. Um. Uh. so it was all video calls.

Ethan:

Video calls OK. The video calls and just sharing Miro boards, but the look of it OK.

## Stage 2 – Writing - copy and scriptwriting

### Definition of Copy

Ethan:

Can you just remind me what copy means, in this context?

P1:

Um so a copy as in. Let's go story. Let's go story fishing or whatever and catch some amazing characters. You know stuff that's in the app or point your phone at this thing. OK, like just text in general, OK. All that kind of stuff as opposed to the script writing for the for the, you know, voice overs. It's all done by the same same guy. OK, just like app text and. Yeah

Ethan:

I I can't think the word I want to say, but like proper text I guess.

P1:

Yeah, so script writing the script writing is like a, you know full script um you know for something. But then copywriting is different and it's more instructional kind of.

Ethan:

OK. Sorry I've asked this question. I've asked that question before, but I kept forgetting what it means

P1:

Yeah. Yeah. It's done by the same person, but they're they're two sort of.

Ethan:

It's technically two different tasks I guess.

P3: Yeah, yeah.

Ethan: yeah. OK.

### Describe the beginning of this stage?

Ethan:

So could you describe what happens at the beginning of this stage for me?

P1:

Uh, that's just [Writer] and myself talking, and also UM, the client in Tandem. Um. And also the client in the Council as well, so they'll go [brief pause] you know, well, there's that story about the magical cow of Ardboe. And we're like, what are they on about? And and you know, uh so the magical cow of Ardboe kept producing milk and made everyone really strong to build the monastery or something. I can't. I can't remember the story. So like the the the script writing is obviously very [pause], you know, you can tell a mythological tale in a million different ways, you know? So it's quite um [pause] but to tell it in a succinct way, you know it's it's it it's a lot harder than it [laughs] than it looks. You know, there's a lot more goes into it than you think, yeah.

Ethan:

Yeah. So just prepping for the story writing I guess is what you said?

P1:

Yeah. So like, there's about a million different stories about the urinating horse, and also even dealing with the thing called the urinating horse. Is like, you know, how are we gonna pitch this, you know, so.Um. So thankfully we didn't have to visualise it, so. It was audio stories.

Ethan:

OK, that's good. That makes it a bit easier. Ohh, just funny just thinking about I can't imagine keeping a straight face trying to pitch that one. Yeah. No, there was a lot of a lot of fun with that. Um.

### Describe what occurs during this stage?

Ethan:

Can you describe any tasks that occurred during this writing - copy and script writing stage?

P1:

No, it's all you know, pen and well, not pen and paper. word. You know, like there's no, it's you know sketching out, you know, drafts, drafts of scripts and stuff like that, so.

Ethan:

Drafts of scripts.

### Describe what this stage ends with / how you know this stage is completed?

Ethan:

And then how do you know that this stage is complete?

P1:

They sign off on the scripts.

So they're happy with the scripts and the copy. OK.

P1:

Yeah. So uh storyboarding would be in there as well, you know, because at the same time we're showing storyboards, which should be part of the concept thing concept and.

Ethan:

OK.

P1:

So all of a.

Ethan:

So storyboards are happening in concept and the writing.

P1:

Yeah, probably, yeah.

Ethan:

That's extra tasks, OK.

P1:

Yeah. So, like they're all. Things are happening at at different times or sorry, they're all [unsure] It's not a linear thing.

Ethan:

Yeah, it's not a linear process.

Ethan:

Yeah. OK, makes sense.

### From Noho, who (job roles) is involved in this stage?

Ethan:

And then from Noho, who's involved in the writing stage, she said yourself, [Writer].

P1:

[Writer] is the writer so, but he would be talking to me a bit, you know, because there's there's no point him writing stuff that we can't visualise for the animation. Um. And then, you know, kind of going to urinating horse is going to be a audio story because I don't want to be visualising the horse. who can't stop pissing. [laughs]

Ethan:

[Laughing] So it's just you and [Writer] hashing out stories basically.

P1:

Yeah, well, yeah. Now in fair, like [Writer]'s writing this stuff and and, but there, there's also stuff from from the guys in Tandem as well. You know that the we're all very much involved in the whole process. Everybody's involved in the process and the and you know the guys in the Council even are going, oh, we found this great story of whatever and, you know, so there's I think there was a book produced just before the year before we started this project. So we were kind of looking at that as well. And, you know, there's lots of, it's very collaborative, you know.

### From the Client side, who (job roles) is involved in this stage?

Ethan:

And then from the client side, who's involved in the writing stage? you mentioned like Tandem and Mid Ulster Council but do you know who specifically?

P1:

Not really. Um [Mid Ulster Council Contact] would be the guy on the ground in, in, in, um [pause] in the Council, but then there was another one called [Mid Ulster Council Contributor] who's who she was on about the Magical Cow of Ardboe. Some people were just contributing stories. Yeah. Yeah. So like everyone has an opinion on different things and uh.

### Can you describe the tools you used during this stage?

Ethan:

Then can you describe the tools you used during this stage and then what you use them for and why?

P1:

Uh, word

Ethan: Word Because word [laughs]

P1:

uh. And then we would have just having video calls with them and and sending drafts, we use base camp, which is like a project management thing. So we're just dropping up [stuff] on base camp [unsure]

### UnqiueStage

Ethan:

Would you consider this stage to be unique to this project?

P1:

No.

Ethan:

You've done writing for projects before?

P1:

Yeah, yeah, all the time. Yeah.

Ethan:

All the time. [laughs]

### Can you describe the collaboration between yourself and the client during this stage, if there was any?

Ethan:

Then can you describe any more collaboration between yourself [audio cuts out] in the stage, if there was any more?

P1:

Uh collaboration was just, you know, picking out the stories and and you know the the tone of the stories and and all that stuff, yeah.

Ethan:

Yeah, just just again guess through. like you say just back and forth picking the stories and.

P1:

Yeah, just a lot of back and forth and you know, we were having meeting every, every few weeks. We have a meeting every few weeks and I'd do presentations of different things and different stages of the apps would be in different, you know, we'd be discussing them all as we go along um.

## Stage 3 - Production – voiceovers

### Describe the beginning of this stage?

Ethan:

So if we hop on to the production and voiceovers, one, could you tell me what happens at the beginning of this stage?

P1:

So in all our projects, you know we'll have a project manager or a producer um so umthey are looking at you know uh they're getting in voiceovers and stuff like that, or or we might have have to get access to a site or or a shoot or something like that. They're always there doing that kind of stuff. So yeah.

Ethan:

Yeah. So it's producers doing their thing I, guess.

P1:

Yeah, exactly. Yeah.

### Describe what occurs during this stage?

Ethan:

And can you describe any of the tasks that occurred during the production stage?

P1:

And the key for for this one uh the key thing was getting some really good voiceover artists. Um. So the two videos are done your one from Derry Girls, um because she's [brief pause] she was from, I'm not sure which one on Derry Girls and but it was one of them and UM. It hadn't gone completely um mad at that stage, well, it had the best, but she did it, you know, for, you know, pretty cheap. And then we needed local kind of, the accent had to be right. You know, as you know, with uh [pause] you know, it that can't just be a northern accent. It has to be a northern accent from someone from around the lake.

Ethan:

Yeah, authenticity.

P1:

Below. yeah. So there's all these minor kind of things that I wouldn't even pick up. Um so.

Ethan:

But someone there would.

P1:

like it's Derry, it's still Derry around there, but like.

Ethan:

It's slightly different.

P1:

It's nearer to Belfast than it is to Derry City, so it's kind of. Weird um. So finding actors around that kind of site and then finding actors who are good, who can tell a story. Um so the guy who tells the story about the horse is brilliant. He's got a great voice. So. And then the magical cow, I can't remember who did the voice of that.

### Describe what this stage ends with / how you know this stage is completed?

Ethan:

Then how would you know that the production voice over stage is complete?

P1:

So, like everything we we we get a few different voices and and then they're kind of signed off by the client.

Ethan:

So the you got the voices and the clients happy and is that happy once the voice over has been done or the happy the uh [pause] the choice of people? Or is it just the whole?

P1:

Uh, well, first you pick them and then and then you do a demo record and then, uh, then the or. Then the final thing. So they might do a demo record on on the the script mightn't be signed off, but they'll just be a bit of of the script or something. And then you go. Yeah, that's the that's the guy to use. Yeah.

Ethan:

OK. And then then that's where the client, that's when it's that stage is done the clients happy with who's been chosen?

P1:

Yeah.

Ethan:

OK.

### From Noho, who (job roles) is involved in this stage?

Ethan:

OK, cool. And then from Noho, who's usually involved in this stage?

P1:

It was [Producer], whose our producer, so.

Ethan:

[Producer], producer. OK. Was it just [Producer] or?

P1:

Uh. Yeah. So [Producer] would talk with [Writer] and myself on whether this person or that person is is good or not good or whatever.

### From the Client side, who (job roles) is involved in this stage?

Ethan:

And then from the client who's involved in this stage.

P1:

Um. Tandem would have an opinion on voices as well, because they're actually from the north and then the Council as well.

Ethan:

Yeah. Is that the your contacts with Tandem again or just Tandem in general?

P1:

Yeah, very whoever is in there. Yeah, generally [Tandem Boss] and. Ohh Jesus God i forget his name. [pause]

Ethan:

OK, I can put in as long as they're mentioned in some capacity, it's fine. I know. Hopefully you know what I've got got with that one.

P1:

And actually the guy whose name I can't remember is actually English, so he wouldn't have noticed the difference. Um. Uh. [undebreath] What his name? [pause] Anyway, it doesn't matter. [long pause]

### Can you describe the tools you used during this stage?

Ethan:

And can you describe any tools used during the production voiceover stage and then what you used them for and why?

P1:

No, we just [took?]. [pause] Phone calls [laughs]

Ethan:

Phone calls [laughs]. OK, just to get in touch with people, i guess?

P1:

Yeah. Uh Base camp is our sort of uh project management sort of tool, so.

### Would you consider this stage “unique” to this project

Ethan:

And would you consider this stage to be unique to this project?

P1:

No.

Ethan:

Cool.

### Can you describe the collaboration between yourself and the client during this stage, if there was any?

Ethan:

And can you describe any collaboration between yourself and the client during this stage?

P1:

No, not really. There's no. like just getting stuff signed off. There's no major.

Ethan:

Yeah. So stuff through base camp. P1: Yeah, I guess what you say cause you use basecamp and just get done through that, OK

## Stage 4 – Character Design and Animation

### Describe the beginning of this stage?

Ethan:

What's next? OK, character design and animation. Could you describe what happens at the beginning of this stage, please?

P1:

UM, so we have to go for a look for, so we have to build a um. [pause] Uh, we have to build a character for Finn McCool and uh. And one for Lí Ban, who is the mermaid. Um so there's a lot of Um. [pause] That has to be pitched right, you know? because it has to be 3D for us. Um. Uh. [pause] We have to go with styles and stuff like that, so it's it's all. It's all quite. Um. Uh. So [Art Director] came up with a style for the characters and and that's what we went with. Um. The so like the mermaid, is it obviously a difficult thing to go for. So we didn't want like a, [pause] you know, Um. Uh. Like my Little Mermaid is a Disney kind of thing. And and that's kind of 2D. So we're doing a 3D mermaid. We can't make her look too kind of, you know. [pause] ,you know, like, too busty or anything like that or that kind of stuff. Then the clothes we we made the clothes on our out of, uh, kind of seaweed. So we were calling it [pause] kelp couture [laughs] um. And then how she's rigged then cause she's, you know, she's a mermaid, she doesn't have feet. So um. Uh how it's rigged, how the face looks. All that kind of stuff. So it's an Irish mermaid. It has to look kind of, you know, [pause] look like she's a local mermaid [laughs].

Ethan:

Yeah. [laughs] I imagine that was difficult.

P1:

[...] And then Finn Mccool has to. Um. has to look cool you know. Modern, you know, because. Um. You know there's loads of representations of them in kind of drawings and stuff like that. There's not too many kind of 3D versions of them. Um. Yeah. Think at the same time we were doing the Finn Mccool for Slieve Gullion, which is another place in the north. Um. But UM, so Finn McCool would have been like, you know our [pause] the big character that any Irish person grow growing up would would know, you know, mythological character that everyone would know um so. So it it needs to be right, but it also needs to look cool and and and attractive to people. So. And then the animation so the animation was on that side uh I was telling you there before about that we were just sort of posing it as sort of, like, almost like a picture book and that they would be posed in different positions. And then our camera is moving around or the water is moving or something like that. So. So we're not doing full animation on them, but um it feels like a an animation or some sort of.

Ethan:

Yeah, I know, it looks I'm not sure what that style of animation is called, but it still looks cool.

P1:

Yeah, yeah, yeah. And also it had to be. Um. [pause] Uh portrait as well. So we, that was a big it's a big decision to go we're going portrait on this so. Um. You know, you're used to everything being when you're doing animation to doing kind of landscape uh from the start of it.

### Describe what occurs during this stage?

Ethan:

Were there any other tasks that occurred during this stage?

P1:

[sigh uh] No, I mean like 3D. So design and build. Rig. Then the animation you know, setting up the scenes and, you know, there's there's loads of different kind of normal animation, computer animation stuff like water and lighting and uh texturing and all that kind of stuff that needs to be figured out so.

### Describe what this stage ends with / how you know this stage is completed?

Ethan:

Yeah. And then how do you know that this stage is complete?

P1:

Uh, so you know, we're sending through pictures of the, you know, different drafts of the animation and the designs and all that kind of stuff. So. So all the way up until it's finally, there you go. And so once they sign off on the final animation, that's it.

Ethan:

Once the clients happy with the animation and its done

P1:

Yeah.

### From Noho, who (job roles) is involved in this stage?

Ethan:

And then from Noho who is usually involved in this stage?

P1:

[Art Director]'s our art director and he's like a 3D guy, so he's [brief pause] that's really his area. Um I'll have input into his stuff, but he's the guy making the stuff and um. He did all the animation as well, so there wasn't much, there wasn't any character animation. So it was really if there, so it was really just [Art Director]'s working on it.

### From the Client side, who (job roles) is involved in this stage?

Ethan:

And then from the client side, who was involved in this stage?

P1:

Uh, everybody would have been inputting into so like with the character designs, they go, [oh?] lips are too red and blah blah blah blah blah so.

Ethan:

OK. Just everyone basically [all your] contacts, Tandem?

P1:

Yeah, yeah, now the the Council guys wouldn't have really had much input.

Ethan:

OK, so it's mainly your guys from tandem, who'll be jumping in on this stage. OK.

P1:

Yeah.

### Can you describe the tools you used during this stage?

Ethan:

And then can you describe the tools you used during this stage and what you used them for and why?

P1:

Um. [pause] So what's the um [brief pause] sculpting 3D thing called again?

Ethan:

Z brush?

P1:

Z [brush] so the Zbrush, there was character creator possibly. I'm not sure if we had it at that stage. Um. 3D Max. Um.

P1:

Uh. That's about it.

Ethan:

ZBrush, 3D Max and maybe a Character Creator.

P1:

Yeah, there's this Iclone, Iclone software [unsure] loads of different bits of that. And like [Art Director] has millions of different plugins and stuff like that going on.

Ethan:

OK, cool so its mainly probably just Z brush and 3DS max.

P1:

Yeah. And obviously all the Adobe stuff, you know, uh, premier and stuff and after effects and all that kind of stuff.

### Would you consider this stage “unique” to this project

Ethan:

And then would you consider this stage to be unique to this project?

P1:

The the the difference[?], the stage no. No. What we were doing was kind of unique, but.

Ethan:

Individual stage isn't?

P1:

Yeah. Not, really.

Ethan:

OK.

### Can you describe the collaboration between yourself and the client during this stage, if there was any?

Ethan:

And then can you describe any collaboration between yourself and the client during this stage that haven't yet been mentioned that you can remember?

P1:

No, not really, no.

Ethan:

Just the iterative feedback you mentioned earlier?

P1:

Yeah. Yeah. Like we're just showing them every stage, you know? So. So having like you know on on a big long project like this, you know, with the ideas that you you present every two weeks or every three weeks or something, it means that you have a little mini target to go for um that everyone is kind of…

Ethan:

aiming for?

P1:

They're just little milestones to have as you go along. Otherwise you'll be fiddling around with the fins of the

P1:

, you know, mermaid for for like months and ,you know, so.

## Stage 6 – Interface Design

### Describe the beginning of this stage?

Ethan:

So let's hop onto the interface design one next. So can you describe what happens at the meaning of this stage for me, please?

P1:

So that's [pause]. hmm. It's probably should be after the Unity development.

Ethan:

OK.

P1:

Generally we have an idea what, what, what it. Where. You know. what's going on. And like it's more like we just need to make nice looking buttons and stuff like that and you know.

Ethan:

Yeah. So it's actually, it's actually making the interface icons OK.

P1:

Yeah. Yeah. So just, you know, in Miro or uh Adobe XD, which is now whatever Figma or whatever Um so. Uh.

### Describe what occurs during this stage?

Ethan:

So can you describe what are there any other tasks that occur during the interface design stage?

P1:

Not really. It's it's, you know, it's a design job, so um. There might be a bit of collaboration with [Writer] and what what actual text should you know, how do you explain to someone to look at uh [brief] look for this marker and place it you know blah blah blah so.

### Describe what this stage ends with / how you know this stage is completed?

Ethan:

And and can you describe how you know that this stage is complete?

P1:

Um it's signed off by by Tandem um.

Ethan:

Tandem give it the thumbs up, OK?

P1:

Yeah. Now we would have collaborated with their designs for the um [pause] for the signage and stuff like that, they would have, you know, very clear idea. Their their background is kind of print graphics so so they're really, you know anal about fonts and colours and all that kind of stuff. So.

Ethan:

Yeah. So you said you would collaborate on that side, I guess to, [match/marriage]

P1:

Yeah. To marry, to marry, the printed stuff with the with the digital so.

### From Noho, who (job roles) is involved in this stage?

Ethan:

Then from Noho, who's involved in the interface design stage? you said [Writer] was.

P1:

[Digital Creative Manager], myself and [Senior Unity Developer], probably.

Ethan:

Yourself, [Digital Creative Manager], [Senior Unity Developer] and [Writer].

P1:

Yeah, [Digital Creative Manager] mainly.

Ethan:

OK, mainly [Digital Creative Manager]. Ok.

### From the Client side, who (job roles) is involved in this stage?

Ethan:

And then from the client side, who is involved in this stage?

P1:

[Tandem Boss] and the guy whose name I can't remember.

Ethan:

[Tandem Boss] and the mystery person. P1: Yeah, the art director.

P1:

[...] [Tandem Art Director].

Ethan:

[Tandem Art Director], OK. And he's an art he's the art director, you said?

P1:

Yeah.

Ethan:

OK. And sorry, can you remind me what [Tandem Boss]? It's gone out out of my head.

P1:

Boss in in Tandem

Ethan:

The boss. OK, so Tandem, your equivalent in Tandem, basically?

P1:

Yeah. So he's. Yeah. So and we'd be similar enough in that we'd, we'd both be creatives, but um.

Ethan:

OK. OK. That makes sense. So. [Tandem Boss]'s the boss and then [Tandem Art Director] is an art director, OK.

### Can you describe the tools you used during this stage?

Ethan:

And then can you describe any tools you used during this stage and then what you used them for and why? You said um Adobe XD. I think you said Miro.

P1:

Adobe XD and Miro and then you know that any Adobe type stuff as well. And then it's just brought into Unity so.

Ethan:

OK, so Adobe XD, Miro, Adobe in general and then Unity OK.

### Would you consider this stage “unique” to this project

Ethan:

Would you consider this stage to be unique to this project?

P1:

Uh No.

Ethan:

No. OK.

### Can you describe the collaboration between yourself and the client during this stage, if there was any?

Ethan:

So you said in terms of collaboration there was this sort of back and forth of marrying the two [pause] apps in terms of I should get the I don't know the word like branding I guess, to make sure that make sure the two the styles of the print and the app mix. Was there any other collaboration between yourself and the client during this stage?

P1:

No, not really. No, no.

Ethan:

Just the. I keep. I keep changing how I'm saying it like, just make sure that both the app

Ethan:

and the print look the same?

P1:

Yeah, just make making sure they they look like they've come from the same factory.

## Stage 5 – Unity Development

### Describe what occurs during this stage?

P1:

So unity development? Umm. So [Senior Unity Developer] obviously is our main guy there um so uh, there's a few key areas. Uh. [pause] Creating that sort of interface. [pause] Um where we go under the water and stuff like that. Um so the good thing was um it was like a 3D scene, that interface. So I was able to [brief pause] play around with it myself and kind of go Oh, yeah, cool we can. So we brought in the characters from 3D and we were able to kind of I was able to do up some texture and kind of play around with it a bit. Um my knowledge of unity isn't great, but I kind of. I'm a 3D guy so I just found oh cool this is like [brief] just a scene that I'm I'm playing around with. So. Um then so there was that side then there was the AR side. So the AR side is obviously tricky because we have to figure out the unlocking and camera tracking to for the AR. So first you have to unlock the content via a [pause] an image and then you have to, if you're using AR you have to position that character. So from a post. So the post had the the image on it and then the thing would spawn. You know two metres back and you know, whatever. It would depended on the the the place. Then remember, it's a lake so, um. [pause] the camera goes bananas because you're looking out onto the water and there's nothing static, so the tracking goes [arseways] so. Um. Uh this is what we found. We knew we knew it would be difficult but we didn't realise how [pause] It it just, it doesn't quite work. But what actually happened was that the mermaid would just jump in and out of the water in different places, so it actually worked out really.

Ethan:

got very lucky.

P1:

So you would be jumping in and out, so you're kind of looking around for her waiting for it to come out. So it's kind of cool. It actually worked quite well that way. And then what we did was we positioned Finn McCool near the, so he's kind of on the shore, [brief pause] but one of his legs is in the water um come maybe both are in the water, in the water, but that there's you're kind of looking more with some solid shore beside it. And then obviously because he's massive, he has to appear a good bit back and stuff like that. So yeah. Um the horse and the cow were fine Um. So so they're the tricky bits. Um. Then he also had to make. a a status thing. So you're collecting badges as you go along, so when you unlock something, you get a badge. Um then also we had the GPS um to figure out. At one stage they wanted GPS [pause] they wanted it offline. So. The map had to We did a whole load of exploration into that and then we found out that actually the, the the coverage there was fine. So we were able to just use, uh, normal ,um,mapping stuff. Um so we used Mapbox within Unity which is tricky enough because of different versions and stuff like that.

Ethan:

OK, I think I got my some Internet had a moment, but I think I caught what you were talking about. Just like map, they said map box and. Making sure it works in the [area] in the the destination, I guess right? Just to make sure. P1: Yeah. Yeah.

P1:

Um so there's a good bit of going on site and testing it as well. So I was driving up to test a few things. I live near the sea as well. So I was able to go down to um my local harbour and and test the, look like a weirdo and testing giants and mermaids.

Ethan:

Making sure the giant works.

### Describe the beginning of this stage?

Ethan:

So I think you've covered everything, or at least everything that occurs during this stage. But what happens at the beginning of the state, I'm not quite sure if you said.

P1:

The beginning is is just setting up that scene um [pause]. Sorry. There was a lot of testing to do and mapping was a big issue initially and then it kind of didn't wasn't a big issue in the end. Um. There was a few kind of things to solve, um the badges as well. Um the unlocking of content and and then the the big No no [pause] was trying to track onto water. [pause] I would rather these things didn't have to use um markers. I think they're a pain in the ass. Its just it complicates everything um but. That's what we were [brief pause] had to use.

### Describe what this stage ends with / how you know this stage is completed?

Ethan:

So that was the beginning, talked about what happens during the stage and how do you know that this stage is complete?

P1:

Well, at the end you have a you have a working demo, you know.

Ethan:

Yeah, just a working demo.

### From Noho, who (job roles) is involved in this stage?

Ethan:

And then from Noho, who's involved in this stage? You said [Senior Unity Developer] was, you did some testing as well. Uh texturing.

P1:

[Senior Unity Developer] and myself.

Ethan:

P1:

I I was actually getting involved in moving stuff around within the unity and stuff for that so.

Ethan:

So just [Senior Unity Developer] and you, OK?

### From the Client side, who (job roles) is involved in this stage?

Ethan:

And then from the client side, who was involved in this stage?

P1:

Uh. Everybody. Yeah. So just presenting these. So we were presenting sort of video, videos of it working so I would make little videos of of the demos and voice them so. Um. Uh. That's it, really. UH. We we couldn't really be giving them to them. Maybe at the very late stage we were giving them Android versions and stuff like that, but

Ethan:

Yeah. So just everyone was involved from the client pretty much, you said?

P1:

Yeah, I mean there would, there wouldn't be to be more [brief pause] us telling them, this is the way it is because we were already pushing the boundaries so they they didn't, you know. We'd have to tell them no, you can't do that or. So now you know the um. [pause] You know, they were they were really impressed with what we were doing. So it wasn't. [brief pause] It wasn't a hard sell, you know, they were going that's amazing every time we presented stuff so […] Yeah. So, well, it wasn't difficult in that. So it was [pause] we had kind of set our ourselves the challenges rather than anyone telling us. So.

### Can you describe the tools you used during this stage?

Ethan:

Can you describe the tools you use during this stage and then what you use them for and why? Obviously unity? Is there anything else or?

P1:

Unity and Unity really. I mean that's.

Ethan:

Unity OK.

### Would you consider this stage “unique” to this project

Ethan:

Would you consider this stage to be unique to this project?

P1:

Um. No, I mean like we make stuff in Unity all the time, but Um. No, no, not really. No, I don't. I don't think so.

Ethan:

You don't think so. OK.

P1:

I think the interface was was totally unique um but.

P1 (Ethan talking overly slightly but I think this is the jist of what P1 said):

And and yeah, sorry, there was loads of unique things in it, but it's just it's just Unity uh development, so no, OK.

### Can you describe the collaboration between yourself and the client during this stage, if there was any?

Ethan:

And then is there anymore collaboration between yourself and the client during this stage that you haven't mentioned?

P1:

No, not really. No. No, because we're we're just presenting stuff to them and they're saying [unsure].

Ethan:

Just presenting. OK. And is that how would you be presenting? as you said online earlier? Is it still online?

P1:

I'd make videos. I'd make videos of of the of the demos.

Ethan:

OK, so video demos. It's OK cool.

## Stage 7 – Testing

### Describe the beginning of this stage?

Ethan:

So could you describe to me what happens at the beginning of this testing stage please?

P1:

So um you know, as I'm sure you know we we [brief pause] we're constantly making little apps all the time just to test them, so we're testing as we go, and it's all iterative. So. Um. [pause] I think I said to you before there were there was some, there was a requirement in the tender that that it had to work offline. So there was a lot of messing around with maps, which was kind of [brief] stupid work because maps that would work offline, you know, because the uh map box, um Open Street Maps [brief pause] stuff, you know, has to work online. [Senior Unity Developer] figured out a way of [brief pause] making it offline, but anyway we didn't need it in the end, so that was the first thing that we were testing. Um obviously the um [brief pause] the AR stuff was um was a big testing thing. So um so me going down [pause] Or usually I just go out in the garden and and test the AR there. With this we have to to [pause] the mermaid and the giant had to appear in the water, so I was going down to my local little harbour and kind of making little videos of it working down there and trying to stop the um my uh tracking markers blowing away in the wind, hoping that nobody I knew came along. Um so yeah, there was a lot of that kind of testing uh, going on and what what I what is good is if you mix, mix a screen for AR. If you mix the screen record on the app on the phone itself with a your other phone, you know, holding the thing. So you're seeing it from both both sides in in app and also what what, because it's key for um [pause] uh ,you know, the clients in this don't have a clue what they're looking at. You know, some of them have never seen AR so they don't really understand. So seeing that the giant isn't actually there in real life but is there on the phone is is a key thing so you have to be able to show it. so, um uh so making little videos of those tests to show to the client. Then the second part of the testing was going on site um so driving up to Lough Neagh, and battling with the elements up there on the side of the lake um and going around the the different routes and stuff like that and and, you know, just seeing what it's like on site. Um testing the markers. Then when they put the markers in, you have to go up and test them to make sure that [brief pause] still working, stuff like that. Um. Uh. So yeah, just a lot of that kind of testing um. [pause] We don't like go through a big test phase or anything like that. It's it's more. We're just testing it as we go.

Ethan:

Testing as you go, OK. So when whenever something needs. To be tested, it's tested and then.

P1:

Yeah, yeah. Um. Then when you get, you know when other people start working with it, you can go ohh God, I didn't think of that, you know, um so. All that kind of stuff. So it's not like we build it and then we have a testing period. We're just testing it constantly all the time, so. I'm not sure whether

Ethan:

It works.

P1:

It works and it's part of, just the way we do it.

### Describe what occurs during this stage?

Ethan:

Were there any other tasks that occurred during this stage?

P1:

No, just making those videos you know so that they can see so. Really my job is to.

Ethan:

Basically everything you just mentioned?

P1:

Yeah. Really my job is to bring the the client on the journey, you know, so make sure that they're happy. It's not just that the thing is cool. It's that the client is happy with what's happening. So.

### Describe what this stage ends with / how you know this stage is completed?

Ethan:

And then how do you know that this stage is complete?

P1:

Uh you have a working app or working demo, you know, at the end.

Ethan:

It's just working, basically?

P1:

Yeah.

Ethan:

Yeah.

P1:

Um then. [pause] And and it kind of leads into the App Store management then as well. That God knows what the app stores are going to say about [pause] ,you know, these things. And the only way of doing it is to submit it into the App Store and then then them tell you, No, we don't like it or [brief pause] it's good, you know you need to change the the AR functionality or something like that or whatever, but um thankfully we were OK with this one, I think. We were worried because it was calling [pause] it's good, you know you need to change the the AR functionality or something like that or whatever, but um thankfully we were OK with this one, I think. We were worried because it was calling [pause] it was calling in at the at the bottom of the app, you know, as I was saying that it calls in, you know, go to this restaurant or whatever and that's calling it in live from the web. So we thought that might be a problem but it wasn't. Um. You then have to give the app people the markers and stuff for them to test it and see that it's working. I don't know how, [brief pause] what they do, but they they do actually test for it and stuff like that, so. Um.

### From Noho, who (job roles) is involved in this stage?

Ethan:

And that was the complete. So that's from Noho, who's involved in this stage? You said you're involved. [unsure]

P1:

Myself, [Senior Unity Developer], and then and then if if we want, you know, we're very near to it. So we ask other people and then in the very final stages, the guys in Tandem are trying it on Android phones and stuff like that and. Um.

Ethan:

So you, [Senior Unity Developer] and [unsure] anyone to test, bascically?

P1:

Anyone. Yeah. Yeah, So.

### From the Client side, who (job roles) is involved in this stage?

Ethan:

So is anyone, who from the client side is involved and said you said like tandem as a group, but is there any one specifically that was involved in this testing stage?

P1:

No, it's whoever in the office has an Android phone. Ethan: So whoever whoever tandem has a phone to test it?

P1:

Yeah

### Can you describe the tools you used during this stage?

Ethan:

And can you describe any tools you use during this stage and why and what you use them for?

P1:

Uh, just some presenting the testing, uh, we're just using video, you know, but there's no

P1:

you're just using your phone to test it, really.

Ethan:

Yeah, just just phones, OK?

### Would you consider this stage “unique” to this project

Ethan:

And would you consider this stage to be

Ethan:

unique to this project?

P1:

No, no.

### Can you describe the collaboration between yourself and the client during this stage, if there was any?

Ethan:

And can you further describe any collaboration between yourself and the client during this age?

P1:

Just taking feedback from them. The the generally when they're getting the app there's no surprises, but it's generally it's not going to work on that phone, that's too cheap or it doesn't work in an iOS yet. Uh, all that kind of stuff so.

Ethan:

OK. So just like you said, feedback and

P1:

Yeah.

Ethan: yeah, OK. [So just like] Some feedback and stuff like that, OK.

## Stage 8 – App Store Management

### Describe the beginning of this stage?

Ethan:

Can you tell me what happens at the beginning of this stage, please?

P1:

So um we have everything in unity right and then um then we have to sort of submit it to the Android store app [brief pause while correcting] Or App Store and the uh iOS App Store and so there's two different things that need to be made. Um. [pause] And the I'm not quite sure what happens with the Android one, but there's a whole load of heap of crap that has to be done for the iOS um and I presume it's the same in Android, but it's it's not as [pause] doesn't seem to be as cumbersome, and there's lots of signatures and all sorts of stuff. I don't know if you've ever tried putting stuff into the App Store, have you?

Ethan:

Thankfully, no. I've heard it's a pain.

P1:

Yeah, no, it's a real [pause]. It's like [sigh] there's just a lot of form filling and weird stuff that you, I don't really understand um. so, but uh, once it does get in there, it's it's a um [pause] Uh. Once it gets accepted, it's it's great, you know, but it does it it's quite a stressful period because you don't know whether what they're going to say, they might just say we don't like it. And and then there's nothing you can do [laughs].

Ethan:

back to the drawing board, by the sound of it.

P1:

So um there's also a lot of a bit of writing to be done for that as well, stuff like that, you know, descriptions of it and all that kind of stuff so. It's not [pause] it always surprises me how long that that process takes and we [brief pause] we always under quote it. So um you're ever doing this, give yourself a bit of time for that and also it didn't happen with this one, but often the client goes Oh yeah, we're going to have the launch and the minister is going to come along and you're kind of going well, it's not in the App Store yet so um [laughs]. So there's lots of uh [pause] Lots of [...] Uh so yeah, so that's the App Store management management. It's it only happened like it's it's just an internal thing between us and the App Store people. Um. But it's it's uh. It's one of those things that I now know that I need to allow a good bit of time for that.

Ethan:

Yeah, processing time and then no, I have to upload. I did stuff for that's upload stuff for UM, Meta before and that took a bit of time.

P1:

Sorry, you had to upload for what?

Ethan:

For Meta UM, so for my last job, I was doing that was took a bit of time and that was only like a a test test flight one, not a full release. [unsure] that was a pain.

P1:

Yeah. Yeah, sorry. Test. Test flight. Sorry. With with iOS you did you put into test flight first? And then, yeah. Yeah, but it's it's yeah, it can be. It can be painful.

Ethan: Yeah, very. It's like I don't have all the forms I need. I don't know what to put on these forms.

P1:

Yeah, yeah. Yeah. Um. Yeah, there's a lot of legal gobbledygook and and then um you you have to set up so. [pause] This sort of [brief pause] Best best way of doing it is that the client's own, is the publisher. So then you have to deal with the IT department of a um County Council, [which is like] [pause] bit of a nightmare as well.

Ethan:

Yeah, there's no easy way by the sound of it [laughs]

P1:

Yeah. So, but then you become a developer on their account and then you have to do it that way. So there's a, it's a real tricky, horrible little business. There's no um there's no way around it, really.

Ethan:

It's gotta be done

P1:

Yeah

### Describe what occurs during this stage?

Ethan:

Were there any other tasks that occurred during these days that you haven't mentioned yet, that you can remember?

P1:

Not really. Just lots of form filling and that kind of stuff.

Ethan:

Lots of form filling.

### Describe what this stage ends with / how you know this stage is completed?

Ethan:

And how do you know that this stage is complete?

P1:

It appears magically in the App Store.

Ethan:

The Google Pixies had done their job.

P1:

Yeah, yeah.

### From Noho, who (job roles) is involved in this stage?

Ethan:

And then from Noho, who's usually involved in this stage?

P1:

And myself and [Senior Unity Developer] and a guy called [Unity Developer 2]. Um [Unity Developer 2] is leaving at the moment, so um from now on it'll just be myself and [Senior Unity Developer] so.

### From the Client side, who (job roles) is involved in this stage?

Ethan:

And from the client who is usually involved in this stage?

P1:

And we usually have to get on to their sort of IT guys or whoever, you know.

Ethan:

Yeah. So like you said for the developer account. So yeah, like you said, you they set up right then you?

P1:

Yeah, you you become a developer on their account, so you have their login and stuff and.

### Can you describe the tools you used during this stage?

Ethan:

Can you describe any tools you use during this stage? And then what? You use them for and why?

P1:

You have to download Xcode which is like [pause] 4-5 gig gigabits of crap. Um.

Ethan: For XCode?

P1:

Yeah, it's like, why are you so big? But anyway? Um there's X code for the iOS and I don't really know what happens with the Android to be honest.

P1:

But you have unity open, you have everything you know. There's just a lot of [pause] stuff that I I certainly don't understand um I'm not sure the guys understand it either [laughs] they know more than I do. Yeah, it's just, you know, a lot of press this button. Why didn't that work? And and then there's some weird thing in the signatures or something like that. This, it's all a lot of mumbo jumbo that I don't understand.

Ethan:

Yeah. So Xcode, whatever the Android version of Xcode is and Unity. I've got no idea what XCode is, it's probably a compiler or something. I've heard of it but. I don't have, I haven't been on Apple for ages, so I don't worry about it.

P1:

Yeah, well, you're lucky.

### Would you consider this stage “unique” to this project

Ethan:

Uh, would you consider this stage to be unique to this project?

P1:

No, no. Any app has to go through that phase.

### Can you describe the collaboration between yourself and the client during this stage, if there was any?

Ethan:

And is there, can you describe any collaboration between yourself and the client during this stage that you haven't yet...?

P1:

No, it's just um the collaboration would be just getting them to set up the um [pause] their account.

# Would you describe any of these stages as a bottleneck?

Ethan:

Would you describe any of these states as a bottleneck? And if you do, why would you consider it a bottleneck?

P1:

Bottleneck um. [long pause] No, I don't. I don't see any bottleneck. Um. Bottlenecks occur when. [pause] Uh. You might have a bottleneck neck at the very end with the um App Store, because that's an unknown as to how long they're going to take to do it. And what their what their feedback is going to be. Um. There's no other bottlenecks. Sometimes you might be waiting for the client to sign off on one part while you're continuing on another part, but there's no, there's no UM. [pause] There's no major bottleneck there, really.

# Do you think any of these stages could be modified with the addition of a different tool or piece of technology?

Ethan:

And do you think any of these things could be modified with addition of a different tool or piece of technology?

P1:

Um. [pause] So if like if we had a piece of technology that made it easier?

Ethan:

Can any of these stages be made easier, with a new tool or piece of technology?

P1:

Yeah, I suppose if I was doing it again. [pause] UM. [pause] We definitely wouldn't use those markers to unlock content. Um. [pause] Uh. No, I mean I suppose you could visualise [pause] the stuff with the wireframe phase maybe, but like, you know, [brief pause] you'd be quicker doing that in Unity so um. Uh. For us, I don't think so. I think, you know, we have but some other company might, would rather, you know, some other stuff. [pause] I don't, I don't think so. Really. Umm.

Ethan:

You dont think, so you think the pipeline is, was fine as it is, basically?

P1:

Yeah.

Ethan:

No areas are really [unsure] So if you. Like what you're saying, it's. Like nothing really needed to be improved upon I guess? it was just [pause] each step was [pause] well fine, I guess, right?

P1:

Yeah, I think so. Um. So for example, the third app that we were doing for that Mid Ulster didn't happen. So we built it maybe 80% done. The whole design, it was supposed to be an archaeological trail through a forest. So I had like as you scroll down, you're going down through different branches and trees and stuff. It was quite pretty, you know. [laughs] Then they cut the forest down. But it was like...

Ethan:

Ohh great.

P1:

So like this? You know, it's like a state forest type thing. That was all cut down and then the archaeology in it was a bit sketchy anyway. Nobody really knew what it was, what you know, just old rocks that nobody really knew. But what we wanted to do was sort of introduce classic sort of megalithic tombs. You know, to talk about that area had megalithic. So as you walk around this, you kind of made your own megalithic tombs and the different type, the core tomb and the [home?] stone and the different types of things. But um because they kind of cut it down, we're like well, there goes the whole design of that app um and then they didn't really push it and and they still have asked so the job is finished and and they don't have that thing. So I I don't know. I'm afraid to ask them about.

Ethan:

OK, so that was my last question. Unless there's anything further you want to add about this modifying question?

P1:

Uh. No, I I I can't think of of something that would make it easier um.

Ethan:

Well, that's something that doesn't exist at the minute. If you had any tool with any features, what would you want to like? I guess modify this stage if it doesn't like, pretend it doesn't exist, what would your ideal feature set be? That doesn't make any sense [laughs] I realise im just sort of saying random words [laughs].

P1:

[Laughs] Well. Well No, I I know. I know what you're asking and I can't think of anything,

Ethan:

Yeah, no, that's okay.

P1:

anything that I would have thought of we we kind of.

Ethan:

You had it.

P1:

Sort of had a solution. So [Web Developer]'s solution of getting live content into it was using the cross culture setup. Um. [Senior Unity Developer] had figured out the map box thing that was a bit of a pain, so a mapping getting mapping into Unity from Open Street maps. Or so Mapbox Mapbox basically is like a designer for Open Street Maps that makes you can design the maps within it and then getting that working in Unity was a bit of a pain in the \*\*\* and also the because um say for example, we were using. What's it called? Vuforia for the tracking. So that would have a version that would work with a version of unity, but then that version of Unity wouldn't work with that version of Map box, so there was just a whole other version version problems um so. Versioning was a problem and a probably a bottleneck um as well. That versioning stuff just drives me mental.