First Experimental Production Prototypes
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1 Executive Summary

This document refers to the First Experimental Production Prototypes under construction within the context of the SALERO project. It is highly important that wherever possible these are realistic and commercially viable productions, created at a level which will be acceptable to industry. This inevitably means that new technologies must be integrated with caution into the production process as perceived negative impacts on pipeline and output quality would be very damaging.

It is encouraging to note that the application of technologies being developed within the context of SALERO is being handled in a commercially aware and pragmatic fashion; most especially the qualitative knowledge of industry sectors and their sensitivities means that new tools are being used in the right place, at the right time. This is an especially difficult balance to achieve with RTD projects, and all the indications thus far are that SALERO is succeeding in maintaining it.

Perhaps even more important than this though is the extensibility of the formats of the experimental productions. The underlying scenarios for all four productions are such that as new technologies become available and stable, they can be incorporated seamlessly into later versions; in this regard, the productions – AM’s ‘Hack The Van’, BLITZ’s ‘Triage Simulator’, PGP’s ‘My Tiny Planets’ social networking web-site and TAIK’s ‘Full House’ interactive political commentary – can be viewed as distribution channels in their own right, providing both demonstrations and routes to market for new tools as they emerge.
2 Introduction

2.1 Purpose of this Document

Extending from the DoW pertaining to W0P9, the experimental production scenarios currently under development by the relevant partners are:

- Activa Multimedia (AM): Hack the Van; production of a daily multimedia show based on music clips, aimed at young people and presented by virtual characters.
- Blitz Games (BLITZ): Triage Simulator; real-time integration requiring complex decision making on the part of the user.
- Pepper’s Ghost Productions (PGP): My Tiny Planets interactive website with character and environment development tools, with implementations for both pre-school and older children.
- University of Art and Design, Helsinki (TAIK): Full House – a political TV talk show in which the audience can participate through internet mobile.

2.2 Scope of this Document

This document refers to the Experimental Productions under development within SALERO, and identifies the progress and use of integrated technologies made thus far.

2.3 Status of this Document

This a public excerpt of the final version of D9.5.1

2.4 Related Documents

Before reading this document it is recommended to be familiar with the following documents:

- D9.1.1
- D9.3.1
- D9.4.1
3 Hack the Van (AM)

3.1 Experimental Production Summary

This experimental production will be a daily TV show based on music clips, with weather and sports information complementary sections. The working title is “Hack the Van”. It’s aimed at young people. All the sections will be presented by virtual characters. The program will be automatically generated, so it will be produced without any person.

The main character, Sefi, will present the sections. She will talk and move through a randomized actions and pre-recorded voice sentences (to check if it is possible to randomize movements and facial gestures depending of the voice or of semantic tags).

The broadcasted music clips will be chosen by viewers by SMS voting, and a robot called Kilo will present the clips, reading the titles from a data base, with a synthetic voice (TTS). This section is aimed to check if a TTS voice is usable on a TV context, depending of the character who use it and of the script. It also wants to test the RT generation of voice and movements reading of a dynamic database.

A weather man called Sam will make the weather forecast for main cities. The viewers could also ask for their own forecast sending an SMS message and they will receive it on their mobile phone. This section will experiment with emotional tags on an English TTS system based on a pre-recorded corpus.

3.2 First Prototype Description

For the First Prototype of this production the English forecast section has been developed completely. Also first automatizations on Sefi and Kilo characters have been made. This First Prototype consists of a short demonstration programme with the first scenes of the main presenters and the forecast section.

Main effort of first prototype has been addressed to the technical achievements. Second Prototype will have an artistic enhancement.

The programme is 100% automatically generated from the automatic animation platform, based on an integration of several SALERO tools.

The automatic animation platform has generated two versions of the programme. In each version the role of the characters is changed, in order to test the reuse of movements and the voice transformation.

First Prototype Programme Structure:

- 1. Welcome
- 2. Handover to Presenter 2
- 3. Music Video introduction
- 4. Music Video
- 5. Music Commentary
- 6. Joke
- 7. Weather Joke
- 8. Handover to Weather
- 9. Weather Forecast
- 10. Back from Weather
- 11. Generic Joke
- 12. Farewell

The full script is available in Annex 8.1, the program definition XML file in Annex 8.2.
3.3 3D Developments

Figure 1: Sam – new model based on a previous version, optimized during SALERO

Figure 2: Sefi – new model based on a previous version, optimized during SALERO
Figure 3: Kilo – new model, created for SALERO

Figure 4: Scene and props, created for SALERO
3.4 Story Board

**Cartela 1.**
- Programming
- Experimental Production
- First Prototype - Version 1

**Cartela 2.**
- Phase of movements
- Automatic random scripts
- External playlist data
- Internal template-based animation
- Combination of different audio generation sources

**Music Video**

**3. Music Video Introduction**
- Characters: Kilo, PH
- Random scripts: 3, 3, 3

**4. Music Video**
- Actions: (Zoom into full screen)

**5. Music commentary**
- Characters: Sepi, Kilo, PH
- Random scripts: 5, 5, 5, 3

**6. Joke**
- Characters: Kilo
- PH
- Random scripts: 6, 6, 6

**7. Weather Joke**
- Characters: Sepi, Kilo
- PH (Sepi)
- Random scripts: 7, 7, 7
- Random scripts: 7, 2, 2, 2

**8. Handover to SAM**
- Characters: Sepi, Kilo
- PH
- Random scripts: 8, 8, 8

**9. SAM Weather Forecast**
- Characters: SAM
- PH
- Random scripts

**10. Back from SAM**
- Characters: Sepi
- PH
- Random scripts: 10, 10, 10

**11. Generic Joke**
- Characters: Sepi, Kilo
- PH
- Random scripts: 11, 11
3.5 Technical Features

Reuse of movements
Automatic adaptation of the same movement in all production characters (independently of the character proportions)

Automatic random scripts
Every generation of the program changes the script → Enriched automation capabilities.

External playlist data retrieval
“Presenter 2” character introduces the music videos reading the title from a data base in Real Time → automation and interactivity enhancement

Template-based animation
Video generation based on an XML template (from the program structure)

Combination of different audio generation sources
Combination of TTS, recorded voice and high-quality TTS (technical and artistic test) and use of voice transformation.

3.6 SALERO Tools Integration Developed for this Prototype

The generation of this experimental production first prototype has been made with an automatic animation platform based on the Template Based Animation Tool from WP07 (that is an evolution of the AM iVACs System).

The production uses various voice generation possibilities. For this reason the AM animation platform has been integrated with the TTS Engine from WP06 (URL) and with the Voice Transformation Engine from WP07 (UPF).

The automatic animation platform generates the final video based on a XML file. This XML leaves from an initial file and this file is filled up as it advances in workflow (with information of meteorology, script, movements, voice, etc.). The final XML file that has been generated one of the version of the first prototype is listed in Annex 8.2.
4 Triage Simulator (BLITZ)

4.1 Game Summary

“Triage Simulator” is a high fidelity serious game designed to teach and reinforce the process of the triage sieve that should be used as a primary assessment in any mass casualty situation.\(^1\)

What is Triage?
The purpose of the triage sieve is to quickly assess the priority of each casualty involved so that those with the most life-threatening injuries are treated first and those that are less serious have their treatment delayed until sufficient resources are available.

Four categories are available by which to tag the casualties, depending on priority. These are:

- **P1** – Immediate. These casualties are in a critical condition and will die without immediate assistance.
- **P2** – Urgent. These casualties may have serious injuries. However, their condition is not immediately life threatening and treatment can wait until after all the P1 casualties have been seen.
- **P3** – Delayed. These casualties include the walking wounded and those that were involved in the incident but appear to be uninjured. Their treatment can be delayed until all the P1 and P2 casualties have been seen and, in a large incident, they may be instructed to make their own way to designated walk-in clinics.
- **P4** – Dead. These casualties are beyond medical aid. They are not breathing, even after manual opening of the airway and any attempt to save them will be detrimental to the health of the other casualties.

The triage process is extremely simple and casualties can be unequivocally assigned to one of the four categories based on basic physiology. The following chart shows the adult protocol that uses a pulse rate check. A similar protocol can also be used that has a capillary refill check instead of the pulse rate. Using capillary refill instead of pulse rate has the benefit of being faster but the drawbacks of being less accurate, dependant on temperature and difficult to assess in the dark.

\(^1\)This experimental prototype uses and demonstrates tools and research developed within the SALERO program, but is part-financed via a separate UK government ‘Serious Training Games’ prototype development grant funded via the Technology Strategy Board Technology Programme which is led by Blitz and which involves several UK commercial and academic partners. The result of this collaboration between the SALERO and UK grants is that (i) the UK grant is able to use tools and research developed by Blitz under SALERO at no additional cost, and (ii) SALERO benefits from having an experimental prototype developed which demonstrates its research, at little additional cost.
4.2 The Role of the Player

In “Triage Simulator”, it is the player’s task to correctly label each casualty with the appropriate priority in the minimum time. An easy and intuitive control system allows players to move effortlessly between casualties, perform the required checks and actions and tag each casualty with a triage label.

Once all casualties have been labelled, the player is given in-depth feedback on their performance and a score is awarded based on how well they followed the flowchart, whether the correct decisions were made and how long the procedure took. In a mass casualty situation, every second counts and wasted time could mean the difference between life and death.

4.3 Features

“Triage Simulator” uses cutting-edge gaming technology developed by Blitz Games and will contain the following features:

- Ultra-realistic 3D human models designed to fully immerse the player. Injuries are shown in full detail, casualties may sweat, their skin pallor may change over time and a full range of emotions will be shown. (Prototype restricted to one model only).
- Underlying physiological system that allows casualties to change and deteriorate over time, depending on injuries. One system governs everything from appearance to mental state.
- Intuitive control system that lets the player get straight down to triaging without having to worry about how to traverse the terrain or sift through multiple menus.
- Multiple game environments depicting scenes from typical major incidents. (Prototype restricted to high street explosion environment).
- Ability to set up and save customised scenarios based on the environment used and types of casualties generated.
• Choice between Normal and Expert game modes. In Normal Mode, the player is told the results of all checks. For Expert Mode, the player must work out the values for themselves.

• Time Attack games provide players with endless practice of triaging against the clock in a fun and exciting way.

• Detailed feedback that lets the player see how well they triaged each casualty, highlights errors and makes suggestions on how to improve performance.

• Player profile that saves previous results in the form of progress charts. These charts can be easily accessed and viewed to monitor player performance over time.

• Ability to change the type of triage protocol used to meet the needs of different practices used throughout the world. (Prototype limited to Advanced Life Support Group - ALSG system).

4.4 Scenario Gameplay

This chapter takes the reader through a typical game using the “High Street Explosion” environment. Basic camera and controls are explained here as well as the overall flow of the game.

4.4.1 Setting Up

Setting up a new game will be straightforward in “Triage Simulator”. Players can choose between Expert and Normal mode and between Scenario and Time Attack games. Whether Scenario or Time Attack is chosen, the game will remember the player’s previous settings. Alternatively, different scenarios can be simulated by changing the distribution of casualties that will be created. For more information on the various game modes, see the following chapter.

In this example, we assume that the player has chosen to play a Scenario game in Normal Mode, using the “High Street Explosion” environment of the prototype.

4.4.2 Initial Cut Scene

The scene of the disaster will be presented by the Triage Officer as a cut-scene in the style of a news location report. The purpose of this cut-scene is to introduce the player to the scene ahead and establish their role. Showing as much of the environment as possible will help to orientate the player in the game world once they start the game.

4.4.3 First Person View

A first person view was chosen for this game since it provides the most immersive experience by attempting to replicate what the user would see through their own eyes in a real-life event. As much information as possible will be portrayed using the environment alone, especially as regards to the casualties, their appearance and behaviour.

A reticule provides the focus for the player’s view and actions. Moving the left analogue stick causes the reticule to move and rotates the camera when it reaches the edge of the screen so that the player has the freedom to look around the scene.
In this scenario, the scene is that of a high street explosion. Shop alarms will be sounding, smashed glass will be littered about the scene and casualties will be strewn about - some standing, some sitting, some slumped on the ground.

4.4.4 Moving through the Scene

In order to triage a casualty, the player must be close enough to be able to examine them properly. Each casualty will have its own hotspot and the player must be at the appropriate hotspot in order to perform the relevant checks and actions.

We decided to use an icon system as the user interface that guides the player through the game. The use of icons is simple and intuitive and we hope that even those users that have never played a video game before will catch on to it fairly quickly.

Moving the reticule over a “walk to” icon causes that icon to expand and change colour to show that pressing the action (“A”) button now will cause the player to move over to that hotspot. After pressing “A”, the camera will move to the new hotspot with a slight bobbing motion to simulate the player character walking. No control is required for moving through the environment and the reticule disappears for that time. The reason for this is that we do not want to penalise players for having difficulties when navigating the game environment. “Triage Simulator” is aimed at non-gamers and the point of our game is to reinforce and practice the triage logic rather than to learn unnecessary controls.

4.4.5 Triaging a Casualty

Once the player has moved to a hotspot, they can triage the casualty that occupies it. Icons will be displayed next to the casualty to indicate the various checks and actions that can be done. We have decided to keep the icons close to relevant parts of the body rather than on a separate part of the screen (e.g. pulse checks near the neck and wrists, breathing check near the chest). The idea behind this is to keep the player focussed on the casualty so that they are totally immersed in the game world, despite using the icons to select actions. Though the game does not require the player to treat the casualties or diagnose the injuries, the aim is to produce such realistic models that the player can gather unconscious clues as to the well-being of a character before any checks are applied. Breathing will be a key issue here as it should be possible to make a rough assessment of shock status or the presence of a chest injury just by looking and listening to the casualty.

For example, the player might be faced with a pale, frightened young man. Beads of sweat are forming on his forehead and he is sitting against a wall holding his chest. It is obvious that he is struggling as he gasps for air and takes frequent breaths. Just one look at the casualty is enough to make a person stop in their tracks but the player must conquer their fears and triage the patient as efficiently as possible.
The following icons are used when triaging a casualty:

<table>
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<th>Check or Action</th>
<th>Icon</th>
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<tbody>
<tr>
<td>Walk / Mental Check</td>
<td></td>
</tr>
<tr>
<td>Airway Check</td>
<td></td>
</tr>
<tr>
<td>Breathing Check</td>
<td></td>
</tr>
<tr>
<td>Pulse Check</td>
<td></td>
</tr>
<tr>
<td>Capillary Refill Check</td>
<td></td>
</tr>
<tr>
<td>Label Casualty</td>
<td></td>
</tr>
</tbody>
</table>

The first check that must be done is to find out whether or not the casualty can walk. Moving the reticule over the “Walk / Mental Check” icon causes the icon to expand and be highlighted. The player then presses “A” to ask the man if he can walk. The man looks at you helplessly then manages to say that he can’t get up.

The next step is to assess the breathing. The casualty is obviously breathing, albeit not very well and his airway seems to be clear. To find out the number of breaths per minute, a breathing rate check must be done. The player highlights the “Breathing Check” icon and selects it by pressing “A”. This locks the view into a close up on the casualty’s chest and shows an analogue wristwatch, with the second hand sweeping across the dial to aid in working out the rate. In Expert Mode, that is all the help the player would get. However, in Normal Mode, the correct value is displayed automatically after 15 seconds. As it turns out, the casualty is taking 34 breaths per minute, putting him firmly in the P1 category.

Tagging is done by selecting the “Label Casualty” icon. A four-way menu appears on the screen allowing easy selection of the appropriate priority.

4.4.6 Distractions

During the triage procedure, the player may get distracted from their task by another character. Invariable, the player will be asked whether or not they will leave what they are doing to come to the aid of another casualty. The tone of the request could be anything from tentative and polite to aggressive and threatening but the player’s response should always be to decline. Agreeing to such a request results in time wasted and could put someone’s life in danger. Either way, the player’s response will be mentioned in the After Action Review.

4.4.7 Feedback

Since this is going to be a piece of training software rather than a conventional game, accurate feedback is absolutely essential. The player needs to know how well they are doing at all times, what they have got right, where they have gone wrong and how they are improving over time.

In keeping with most games, the player of “Triage Simulator” is given a numerical score based on how well they have performed in the simulation. This score will be based on both timing and accuracy. However, more detailed feedback is also given in the following ways:

- Feedback and score will be awarded on a per casualty basis. This allows the player to see where they went wrong (if at all) and what they might need to do to improve their score.
• A summary of the player’s performance will be given at the end of a session in the form of an After Action Review (AAR). This highlights what the player did well at, whether they successfully utilised any walking wounded and what they need to concentrate on in order to improve.

• A progress chart will be accessible from the main menu at all times. This shows the player’s progress from their first attempt at “Triage Simulator” to the present and displays the accuracy and timing scores as well as the overall scores in order to help the player see how they are improving over time. (See Brain Trainer on the DS for a similar type of progress chart.) Different progress charts will need to be used for the different game modes and types.

4.5 Game Modes

4.5.1 Overview

The game can be played in either Normal or Expert mode and, within each of these categories, the player will be able to choose either a Scenario game or a Time Attack game. The full game will also include tutorials for each of the game modes so that the player can get used to the interface.

4.5.2 Normal versus Expert

Normal Mode is intended for the average player and for anyone who has not played the game before. All checks made in this mode are performed automatically by the game so that the player does not have to worry about the technicalities of how to actually do them. The focus here is to train the player into doing the checks in the correct order and coming to the right conclusion at the end of the process.

The only difference in Expert Mode will be that the results of checks are no longer given automatically. Instead, the breathing, heart rate and capillary refill time must be worked out using the in-game wristwatch.

4.5.3 Time Attack

The game described in the previous chapter was that of a Scenario, mimicking what might happen in a real-life high street explosion. In contrast, the player will be allowed to play a Time Attack game instead. These games last for a fixed time period with the sole aim of triaging as many casualties as possible before the time runs out. This does not mean that accuracy is sacrificed however since no score will be awarded for an incorrect triage.

There will no movement between hotspots in Time Attack game, nor will there be any distractions. As soon as casualty has been triaged, the next one will appear in his place. This is triage stripped down to the bear essentials with the aim of giving players lots of practice and to reinforce the process as much as possible.

4.6 Casualty Generation

4.6.1 Overview

An important feature of the game will be the player’s ability to specify the number and types of casualties generated in Scenario games. This allows users to simulate a variety of incident types, from a small event that produces just a few walking wounded to a major disaster with multiple serious injuries and deaths.
An injury database and simple physiological model will be used to tie everything together and will drive the appearance and behaviour of casualties as well as their physiological state. The injury database allows us to continually add more casualties, with varying injuries and severity, independent of age or gender. The physiological model adds in a little natural variation between breathing and heart rates and simulates deterioration of casualties who are in shock. The result is that even if the same injury is repeated within a scenario, the two casualties are unlikely to look the same or give exactly the same results in response to triage checks.

4.6.2 Creating Customised Casualty Setups

The Casualty Generator will allow the trainer or end user to create a ready-made disaster scenario with the basic parameters they have set. Any settings created can then be saved as casualty setup types to be used within Scenario games.

The user will have the ability to change the proportions of each priority, the sex ratio, the age ratio and the total number of casualties. Several presets will come with the game that represent the types of casualties found at different scenes but this tool will give the user added flexibility to create their own distributions.

4.6.3 The Injury Database

This is the database from which all casualties are initially drawn. It will hold everything that can be stored regarding each injury type so that it can then be added to the casualty information, whether that casualty is young or old, male or female, fat or thin. Thus, a single entry in the database will give rise to casualties that look rather different but have the same basic injuries, severity of shock and so on. Other casualty information is purposefully kept separate so that we can generate as much variety as possible.
The idea is that new injuries can easily be added to the database without disturbing the system in any way.

4.6.4 Physiological Model

A simple model will be used to calculate believable physiology and appearance based on injury information in the database, the age and sex of the casualty and a few randomised parameters representing natural variation in the population.

Certain entries in the injury database will specify that the casualty generated will be in shock. Such entries also include a “shock duration”, which is defined as the total number of seconds between the time that the injury is sustained and time of death. These casualties will deteriorate over time so that even if they start out as walking wounded, they get progressively worse over time until they eventually die from blood loss. A single “stage of shock” variable is all that is needed to drive the physiology, appearance and behaviour over time using a series of equations and making suitable adjustments depending on the type of injury sustained. The result is a disturbingly realistic simulation of casualties dying in real time, adding tension and emotion to the game.

4.6.5 Differences between the Prototype and Full Version

This document has provided just a brief summary of what the “Triage Simulator” prototype will be like to play. However, the full version will contain such additions as:

- Tutorials. These will be presented by the triage officer and will introduce the player to the game’s interface using several predefined casualties as practice examples.
- Paediatric casualties. Disaster victims will include children as well as adults as these casualties should be triaged slightly differently depending on their length.
- New “measure child” check. Players will have the option of measuring paediatrics so that they can apply the correct triage procedure. Children have faster heart and breathing rates than their adult counterparts and the game will give players ample opportunity to practice the paediatric protocols.
- Multiple casualty models. The prototype will contain just one model of an adult male. However, the full version is expected to contain several character models for males and females of all ages. Each model will look extremely realistic, with a full range of emotions and speech. Since the game will use a modular system to match body parts and clothing, the same assets can be re-used a number of times without appearing repetitive to the player.
- A range of different disaster scenes. The prototype is set at the scene of a high street explosion. However, the full game will include several other environments for Scenario games so that, together with the customisable casualty setups, a huge range of major incidents can be simulated with ease.
- Customisable triage rules. Not every country or establishment uses the same rules by which to triage patients. Password-locked protocol settings mean that instructors can make alterations to the rules to conform to their preferred system.
- Fully rendered cut-scenes. Each environment will be introduced by a separate pre-rendered cut-scene as the situation is presented to the player by the triage officer.
5 My Tiny Planets (PGP)

➤ this section will be added to the public version of this document at the end of 2007
6 Full House Interactive TV Political Talk Show (TAIK)

6.1 Full House Concept

FULL HOUSE is an interactive political talk show for TV and cross media. The audience can influence the TV show through Internet or mobile connections (SMS and 3G) and can find information about election candidates and ask questions etc. Both the candidates and the viewers get a FULL HOUSE character by answering the questionnaire. In the demo we have three archetypal characters, the Reds, the Greens, and the Blues.

In addition to being an entertaining show, FULL HOUSE is also a tool to help select the best matching candidate from, in some cases, thousands of candidates. Its aim is to make politics more transparent and discover the hidden agendas of politicians. The answers of the candidates can be seen and compared to the answers of the other candidates. The service is best suited for elections with plenty of candidates like parliamentary, EU and local elections.

In the Media Lab of University of Art and Design election engines (as we call them) have been researched and developed in two research projects: Election Star and IntelCities (Intelligent Cities FP6 IST)

6.2 Full House Demo Synopsis

FULL HOUSE is a political satire media-format, a cross-media production, including broadcast television, internet and SMS, which uses 3D-animated political characters: the Reds, the Greens and the Blues. These characters are created in web via the choices of the web-user but they continue their lives in TV. The role of the user is high. The media and program concept and format are mostly aimed at usage previous to and during Parliament Elections in European countries.

FULL HOUSE is also a tool to help viewer to get more familiar with political discussion. The metaphor is build into the idea of cards, from where the name FULL HOUSE comes from. Metaphor for the interface and TV is the Market square, which can be seen as a miniature society with Kings and Queens and soldiers and aces. Naturally in every society you can find at least one Joker.

In FULL HOUSE there are three different character genre families in the same political stage: Red, Greens and Blues, each of them has 3 specific characters. All together there are now 9 different characters, which viewer can associate with. These characters act as channels, which communicate the power lines in Western democracy.

In addition to 9 political characters there will be 3 persons as hosts who keep the structure together: Male character “Lahtinen” who is reporting from the market square and in his sympathetic and warm style brave enough to simplify political discussion. Female host in the studio represent the informative layer and animated Joker is a role of commentator.

User experience starts in WEB from the scene, where animated Joker runs through the screen and passes cards, with character faces and invite user into this world of FULL HOUSE. After this Joker runs forward into the Hakaniemi Market square, where “Lahtinen” – live character says the introduction words in his warm and straight way. He walks and passed election adds in Market square: Each adds represent one character. At the same time he introduce the idea of the concept. He ends up into the regular table of his in the market square coffee shop. Then the questionnaire, which each candidate has reply earlier, appears: while user is filling the questions her political image is realising to the screen. When the political icon of the user is ready, s/he is able to have it as SMS for her self. The viewer is also able to see political “class image” of the candidates. The viewer can also send questions for the TV show.

The TV show starts similar way as Web concept from the Lahtinen. The show will be broadcasted 3 weeks before the election, 3 times a week. There will be 9 shows as there are 9 characters. Each show has one specific theme as well as each character has. There will be 3 candidates (from different
character families) in the studio during the one show. During the real time show Lahtinen is reporting from the market as well as animated Joker is showing the SMS of the viewers. The colour of the Joker will change either red, blue or green depending on the answers of the viewers. It represents the political colour of the nation in real time.

6.3 Target Audience

FULL HOUSE achieves to reach both mass audience who is keen on political state and election, but also its very important target is in new audiences and people who hasn’t been that into elections. We want to find new kind of perspective how to tell about elections and politics. We believe that narrative layer helps audiences to have political information through new kind of point of view.

6.4 End Media

As a part of our SALERO research, we are developing a concept, which would use the basic technology involved in our previous EE projects, but would also introduce animated 3D characters. This is also a heavily cross-media production, including broadcast television, internet and SMS.

6.5 Full House Characters

The nine characters of FULL HOUSE are categorized in to “parties”, Red, Green and Blue. Joker is an additional character, whose role is to invite and persuade audience to interact with the service or program. Each of the parties has three types of characters, Hero, Conservative and Radical. In the demo only Red Hero, Green Hero and Blue Hero was modelled as to 3D.

- In addition to 3D characters in the TV talk show there will be a male commentator (the man in the street) and female reporter in the Studio. Reporter’s role is to keep the discussion, be informative and ask nasty questions from the politician. Male commentator’s role is to keep everything simple and draw the discussion to the street level.

<table>
<thead>
<tr>
<th>Female reporter</th>
<th>Male commentator (For viewer)</th>
<th>Joker (with viewer)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Genre-wise she represents Informative layer</td>
<td>Genre-wise he represents “childish” layer</td>
<td>Genre-wise as game POV</td>
</tr>
<tr>
<td>Matter-of-fact - far</td>
<td>Layman</td>
<td>Always on viewer’s side</td>
</tr>
<tr>
<td>Relevant</td>
<td>Simple: simple-minded</td>
<td>Playful</td>
</tr>
<tr>
<td>Businesslike</td>
<td>Easy</td>
<td>Foolish</td>
</tr>
<tr>
<td>No-nonsense</td>
<td>Unsophisticated</td>
<td>Fateful</td>
</tr>
<tr>
<td>Strong - objective</td>
<td>Naive</td>
<td>Funny - subjective</td>
</tr>
<tr>
<td>Effective</td>
<td>Disarming</td>
<td>Sensitive</td>
</tr>
</tbody>
</table>
### 6.5.1 Blue Party

<table>
<thead>
<tr>
<th>Character</th>
<th>Hero</th>
<th>Conservative</th>
<th>Radical</th>
</tr>
</thead>
<tbody>
<tr>
<td>Poster</td>
<td><img src="image1.png" alt="Poster" /></td>
<td><img src="image2.png" alt="Poster" /></td>
<td><img src="image3.png" alt="Poster" /></td>
</tr>
<tr>
<td>Name</td>
<td>Mimi Most</td>
<td>Martha Hearth; Patricia Pilgrim; Porticia Patria; Molly Mortgage; Ruth Relic; Max Major; Peter Profit; Miles Methane; Quentin Quartal;</td>
<td></td>
</tr>
<tr>
<td>Need</td>
<td>to live well, enjoy life</td>
<td>to keep things from changing</td>
<td>To make money no matter what</td>
</tr>
<tr>
<td>History</td>
<td>Trophy wife</td>
<td>white collar worker</td>
<td>Businessman</td>
</tr>
<tr>
<td>Point of view</td>
<td>Positive</td>
<td>Home-religion-home land; all is well no need to change anything; it was good before and now it's all ruined.</td>
<td>Money makes the world go around</td>
</tr>
<tr>
<td>Attitude</td>
<td>red conservative</td>
<td>green radical</td>
<td>green conservative</td>
</tr>
<tr>
<td>In conflict with</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Would love</td>
<td>red hero</td>
<td>red conservative</td>
<td>red radical</td>
</tr>
<tr>
<td>Actions</td>
<td>empty idealism; alienation from daily life</td>
<td>Irresponsibility and unorganized behaviour</td>
<td>slowness in adapting to modern times and new technologies</td>
</tr>
<tr>
<td>Illuminates in others</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Probable real party</td>
<td>Conservatives</td>
<td>Christ democrats, or radical populist party</td>
<td>Conservatives, Language Minority party, Liberals</td>
</tr>
<tr>
<td>Slogan</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Table 1: Table of the characters of the Blue party**
6.5.2 Green Party

<table>
<thead>
<tr>
<th>Party</th>
<th>GREEN</th>
<th>GREEN</th>
<th>GREEN</th>
</tr>
</thead>
<tbody>
<tr>
<td>Character</td>
<td>Hero</td>
<td>Conservative</td>
<td>Radical</td>
</tr>
<tr>
<td>Poster</td>
<td><img src="image" alt="Poster Image" /></td>
<td><img src="image" alt="Poster Image" /></td>
<td><img src="image" alt="Poster Image" /></td>
</tr>
<tr>
<td>Name</td>
<td>Andy Septic; Tim Tidy; Ray Cycle</td>
<td>Ben Barley; Organic Ollie; Carl Compost; Marvin Manure;</td>
<td>Mimosa Minor; Annie Angst; Daisy Daffodil; Flora Flyer;</td>
</tr>
<tr>
<td>Need</td>
<td>clean world</td>
<td>to go back to better world</td>
<td>to save the world = herself</td>
</tr>
<tr>
<td>History</td>
<td>Sanitation is sanity</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Point of view</td>
<td>sanitation expert</td>
<td>Farmer</td>
<td>endangered species</td>
</tr>
<tr>
<td>Attitude</td>
<td>determined to make things right</td>
<td>there is no need to hurry</td>
<td>Whining</td>
</tr>
<tr>
<td>In conflict with</td>
<td>blue hero</td>
<td>blue radical</td>
<td>red conservative</td>
</tr>
<tr>
<td>Would love</td>
<td>blue conservative</td>
<td>red conservative</td>
<td>red hero</td>
</tr>
<tr>
<td>Actions</td>
<td>sloppiness</td>
<td>Alienation from nature and agricultural past</td>
<td>inability to act fast even in dangerous situations</td>
</tr>
<tr>
<td>Probable real party</td>
<td>The Greens</td>
<td>Middle right wing party (Liberals)</td>
<td>Radical environmentalist</td>
</tr>
<tr>
<td>Slogan</td>
<td>Less mess; Let’s keep things Tidy</td>
<td>Think global, eat local</td>
<td>Hear me cry</td>
</tr>
</tbody>
</table>

Table 2: Table of the characters of the Green party
6.5.3 Red Party

<table>
<thead>
<tr>
<th>Character</th>
<th>Hero</th>
<th>Conservative</th>
<th>Radical</th>
</tr>
</thead>
<tbody>
<tr>
<td>Name</td>
<td>Kevin Concrete; Jack Hammer; Curt Crowbar; Stan Sledge;</td>
<td>Joe Posse</td>
<td>Rosa Hamburg; Rosa Ratio; Angie Gator; Patsy Picket; Priscilla Picket</td>
</tr>
<tr>
<td>Need</td>
<td>To make the world a better place</td>
<td>To defend “our people”, “our rights”</td>
<td>To enlighten</td>
</tr>
<tr>
<td>History</td>
<td>Worker</td>
<td>Bureaucrat</td>
<td>cultural worker; artist?</td>
</tr>
<tr>
<td>Point of view</td>
<td>Optimism</td>
<td>Pessimism; “who can you sue?”</td>
<td>you just don’t understand</td>
</tr>
<tr>
<td>Attitude</td>
<td>Green conservative</td>
<td>Green radical</td>
<td>blue conservative</td>
</tr>
<tr>
<td>In conflict with</td>
<td>blue hero</td>
<td>blue conservative</td>
<td>blue radical</td>
</tr>
<tr>
<td>Would love</td>
<td>Actions</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Illuminates in others</td>
<td>complexity in thoughts and deeds</td>
<td>slipping from goals</td>
<td>Intolerance</td>
</tr>
<tr>
<td>Probable real party</td>
<td>Social democrats, Left wing party</td>
<td>Social democrats, Communists</td>
<td>Left wing party, Left coalition</td>
</tr>
<tr>
<td>Slogan</td>
<td>Keep on trucking</td>
<td>Your rights are my rights</td>
<td>Red is the colour of our hearts; All you need is love and culture;</td>
</tr>
</tbody>
</table>

Table 3: Table of the characters of the Red party

6.5.4 Joker

Joker doesn't belong to any party. He is the voice of the viewer or audience. He tries to get the audience to interact with the program.
Figure 5: The Joker

Joker is the voice of the audience. He doesn’t speak but he has sounds. Tries to be a bit funny like Jokers use to be.
7 Conclusions

Experimental productions require a careful balance between demonstrating new technologies and understanding the industry sensitivities and credibility hurdles that are necessary to jump in order to bring new products to market. The key factor in producing new material is to identify the industry sectors which will be susceptible to both the quality improvements provided and the productivity gains made.

In SALERO, the roll-out of experimental productions can be viewed as progressive; all of the productions are designed to have longevity and to be developed over time, and so will provide continuously evolving demonstrators of the tools as the develop and are refined.
8 Annex

8.1 Script for “Hack the Van”

0. Previous Information

**TITLE 1:**
Information and Entertainment Programming Experimental Production
First Prototype - Version 1

**TITLE 2:**
Reuse of movements
Automatic random scripts
External playlist data retrieval
Template-based animation
Combination of different audio generation sources

1. Welcome
Scene: The Van - Indoor
Characters: Sefi
Actions:
Random scripts:

**SEFI**
1.1. Hi! Ready for action? This is the start of a new "Hack the Van" programme.
1.2. Hey!!! We're here, Netsphere friends. Let's start "Hack the Van".
1.3. Let's start with today's programme.
1.4. Welcome to "Hack the Van". The most rocking programme in Netsphere.

2. Handover to Kilo
Scene: The Van - Indoor
Actions: Kilo goes in
Characters: Sefi, Kilo
Random scripts:

**SEFI:**
2.1. Kilo, are you ready? We're rolling in 3...2...1... Now!
2.2. Let's see what videos we've got today.
2.3. As always, we're going to start with this little robotic pest's section: Kilo! Go ahead, Kilo. They're all yours!

3. Music Video Introduction
Scene: The Van - Indoor
Actions:
Characters: Kilo
Random scripts:

KILO:
3.1. Let's see the next load of nonsense. Nom i autor del videoclip. 3_1.wav. Duración:’’
3.2. That's right, just keep torturing poor old Kilo with good music. Nom i autor del videoclip. 3_2.wav. Duración:’’
3.3. I'm dying to know what new torment awaits me. Every day we get better music. Ha ha. Here's the video. Nom i autor del videoclip. 3_3.wav. Duración:’’

4. Music Video
Scene: The Van - Indoor - TV
Actions: (zoom in to full screen)
Characters: ---
Random scripts: ---

5. Music commentary
Scene: The Van - Indoor
Actions: Sefi push a button and music starts playing. Sefi dances.
Characters: Sefi
Random scripts:

SEFI:
10.1. That music makes me feel fantastic. It's great.
10.2. Sometimes I play this song for hours.
10.3. The more I listen to this group, the more I like them.

6. Joke
Scene: The Van - Indoor
Actions:
Characters: Kilo
Random scripts:
KILO:
11.1. What's the worst thing that can happen to a motherboard? Having a child with a chipset that hasn't been updated. Ha ha ha
11.2. Baby, you play my record at 10,000 rpm. Ha ha ha ha

7. Weather joke
Scene: The Van - Indoor
Actions:
Characters: Sefi, Kilo
Random scripts:

5.1.
SEFI:
I think I'm going to make the van a convertible.

KILO:
But if it rains, I'll get wet....

SEFI:
It's a joke!

KILO:
Ha ha ha

5.2
SEFI:
When we finish the programme we're going to have a picnic.

KILO:
But what if it rains? I'll rust and my joints will stiffen up.

SEFI:
Don't worry. I know how to get back by myself.

KILO:
Ha ha ha

8. Handover to SAM
Scene: The Van - Indoor
Actions:
Characters: Sefi, Kilo
Random scripts:

SEFI:

6.1. If you're so worried, let's find out what the weather is going to be like.
6.2. Let's see whether you're going to be left in the van by yourself today.
6.3. Sam, what's the weather forecast for today?

9. Sam Weather Forecast
Scene: The Van - Indoor - TV
Actions: (cut to full screen)
Characters: ---
Random scripts: ---

10. Back from SAM
Scene: The Van - Indoor
Actions:
Characters: Sefi, Kilo
Random scripts:

SEFI:

8.1. Thanks Sam, I don't know what Kilo would do without you.
8.2. Thanks for that fantastic forecast, Sam.
8.3. Great as always, Sam.

11. Generic joke
Scene: The Van - Indoor
Actions:
Characters: Sefi, Kilo
Random scripts:

9.1.

KILO:
You become less funny every day.

SEFI:
What? What did you say? That you eat some honey every day? But robots don't eat!

KILO:
Wait, I can feel a laugh coming on. Oh no, it was just a yawn.
9.2.

KILO:
I hate Sam and I hate weather.

SEFI:
I'm thinking of upgrading your hardware. What would you like to have?

KILO:
A self-destruct button so I wouldn't have to put up with you.

12. Programme end
Scene: The Van - Indoor
Actions:
Characters: Sefi, Kilo
Random scripts:

12.1.

SEFI:
And that's all we've got time for today. Bye for now!

KILO:
Good bye, guys!

12.2.

SEFI:
Ohhhh... The programme seemed very short today. See you soon!

KILO:
I'm so tired that I think I'm going to take holidays. Bye, bye!

12.3.

SEFI:
And that's all we've got time for today. Bye for now!

KILO:
Well, losers, that's all we have for you today. It's never enough, is it?

8.2 XML Program Definition for “Hack the Van”

<xml version="1.0" encoding="ISO-8859-1" ?>
- <!--
edited with XML Spy v4.2 U (http://www.xmlspy.com) by Comunicacions i Sistemes (TVC MULTIMÈDIA, S.L.)
-->  
- <prevision>
- <header>
- <vars>

  <var main_actor1="sara" />
  <var main_actor2="kilo" />
  <var main_actor="sam_escalat" />

- <AM_Buscar>

  <AM_on
      on="\\vent\AUDIO\SSML_IN\genericDesti\ENG_WEB_DIA_HELSINKI.ssml"

      >
  <AM_que que="var" />
  <AM_except except="var template_program" />
  <AM_except except="var main_actor" />

</AM_Buscar>

  <var nom_basematid="mati" />
  <var nom_basetardad="tarda" />
  <var nom_basematid1="mati" />
  <var nom_basetardad1="tarda" />
  <var template_program="salero\template_program_generator.xml" />

</vars>

- <block id="welcome">

- <!--
Welcome
-->  
- <!--
random
-->  

- <AM_Random>

- <AM_Option>

  <speak actor="$(main_actor1)" voice_id="concatenada" cache="true"
      corpus="welcome" wav_file="C:\temp\experimentalProduction\1_1.wav"
      begin="0.000" end="4.820">Hi! Ready for action? This is the start of a new "Hack the Van" programme.</speak>

</AM_Option>

- <AM_Option>

  <speak actor="$(main_actor1)" voice_id="concatenada" cache="true"
      corpus="welcome" wav_file="C:\temp\experimentalProduction\1_2.wav"
      begin="0.000" end="3.800">We're here, Netsphere friends. Let's start "Hack the Van".</speak>

</AM_Option>
Let's start with today's programme.

Welcome to "Hack the Van". The most rocking programme in Netsphere.

Kilo, are you ready? We're rolling in 3...2...1... Now!

As always, we're going to start with this little robotic pest's section: Kilo! Go ahead, Kilo. They're all yours!

Let's see the next load of nonsense. Gorillas.

Music Video Introduction

Let's see what videos we've got today.
<speak actor="$(main_actor2)" voice_id="Simon" cache="true" corpus="welcome">That's right, just keep torturing poor old Kilo with good music. Gorillas.</speak>

&speak actor="$(main_actor2)" voice_id="Simon" cache="true" corpus="welcome">I'm dying to know what new torment awaits me. Every day we get better music. Ha ha. Here's the video. Gorillas.</speak>

Music Video

---

Music commentary

---

That music makes me feel fantastic. It's great.

Sometimes I play this song for hours.

The more I listen to this group, the more I like them.

What's the worst thing that can happen to a motherboard? Having a child with a chipset that hasn't been updated. 

Laugh
Baby, you play my record at 10,000 rpm.

\_Laugh</speak>
</AM_Option>
</AM_Random>
</block>

- <block id="weather_intro">
- <!- Weather joke -->
- <AM_Random>
- <AM_Option>
  <speak actor="$(main_actor1)" voice_id="concatenada" cache="true"
corpus="welcome" wav_file="C:\temp\experimentalProduction\5_1_1.wav"
begin="0.000" end="2.730">I think I'm going to make the van a convertible.</speak>
  <speak actor="$(main_actor2)" voice_id="Simon" cache="true"
corpus="welcome">But if it rains, I'll get wet....</speak>
</AM_Option>
</AM_Random>

- <AM_Random>
- <AM_Option>
  <speak actor="$(main_actor1)" voice_id="concatenada" cache="true"
corpus="welcome" wav_file="C:\temp\experimentalProduction\5_1_2.wav"
begin="0.000" end="1.360">It's a joke!.</speak>
  <speak actor="$(main_actor2)" voice_id="Simon" cache="true"
corpus="welcome">\_Laugh_02</speak>
</AM_Option>

- <AM_Random>
- <AM_Option>
  <speak actor="$(main_actor1)" voice_id="concatenada" cache="true"
corpus="welcome" wav_file="C:\temp\experimentalProduction\5_2_1.wav"
begin="0.000" end="2.940">When we finish the programme we're going to have a picnic.</speak>
  <speak actor="$(main_actor2)" voice_id="Simon" cache="true"
corpus="welcome">But what if it rains? I'll rust and my joints will stiffen up.</speak>
</AM_Option>
</AM_Random>

- <AM_Random>
- <AM_Option>
  <speak actor="$(main_actor1)" voice_id="concatenada" cache="true"
corpus="welcome" wav_file="C:\temp\experimentalProduction\5_2_2.wav"
begin="0.000" end="3.070">Don't worry. I know how to get back by myself.</speak>
</AM_Option>
</AM_Random>

Handover to SAM START

- <AM_Random>
- <AM_Option>
<speak>Begin="0.000" end="3.740">If you're so worried, let's find out what the weather is going to be like.</speak>
</AM_Option>

- <AM_Option>
  <speak>Begin="0.000" end="3.390">Let's see whether you're going to be left in the van by yourself today.</speak>
</AM_Option>

- <AM_Option>
  <speak>Begin="0.000" end="2.920">Sam, what's the weather forecast for today?</speak>
</AM_Option>
</AM_Random>

- <block id="weather">
  
  SAM weather forecast START
  
  SAM weather forecast FINISH
  
  </block>

- <block id="joke">
  
  </block>
Back from SAM

-->
- <!--

XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX

-->
- <AM_Random>
- <AM_Option>
  <speak actor="$(main_actor1)" voice_id="concatenada" cache="true"
corpus="welcome" wav_file="C:\temp\experimentalProduction\8_1.wav"
begin="0.000" end="3.490">Thanks Sam, I don't know what Kilo would do without you.</speak>
</AM_Option>
- <AM_Option>
  <speak actor="$(main_actor1)" voice_id="concatenada" cache="true"
corpus="welcome" wav_file="C:\temp\experimentalProduction\8_2.wav"
begin="0.000" end="2.410">Thanks for that fantastic forecast, Sam.</speak>
</AM_Option>
- <AM_Option>
  <speak actor="$(main_actor1)" voice_id="concatenada" cache="true"
corpus="welcome" wav_file="C:\temp\experimentalProduction\8_3.wav"
begin="0.000" end="2.000">Great as always, Sam.</speak>
</AM_Option>
- <AM_Random>
- <!--

Generic joke

-->
- <AM_Random>
- <AM_Option>
  <speak actor="$(main_actor2)" voice_id="Simon" cache="true"
corpus="welcome">You become less funny every day.</speak>
</AM_Option>
- <AM_Option>
  <speak actor="$(main_actor1)" voice_id="concatenada" cache="true"
corpus="welcome" wav_file="C:\temp\experimentalProduction\9_1.wav"
begin="0.000" end="6.000">What? What did you say? That you eat some honey every day? But robots don't eat</speak>
</AM_Option>
- <AM_Option>
  <speak actor="$(main_actor2)" voice_id="Simon" cache="true"
corpus="forecast">Wait, I can feel a laugh coming on. oh no, it was just a yawn.</speak>
</AM_Option>
- <AM_Option>
  <speak actor="$(main_actor2)" voice_id="Simon" cache="true"
corpus="welcome">You become less funny every day.</speak>
</AM_Option>
- <AM_Option>
  <speak actor="$(main_actor1)" voice_id="concatenada" cache="true"
corpus="welcome" wav_file="C:\temp\experimentalProduction\9_2.wav"
begin="0.000" end="3.930">I'm thinking of upgrading your hardware. What would you like to have?</speak>
</AM_Option>
- <AM_Option>
  <speak actor="$(main_actor2)" voice_id="Simon" cache="true"
corpus="forecast">A self-destruct button so I wouldn't have to put up with you.</speak>
</AM_Option>
8.3 Site Structure for “My Tiny Planets”

This section will be added to the public version of this document at the end of 2007
9 Glossary

Terms used within SALERO

MTP My Tiny Planets, Animated Series by Pepper’s Ghost Productions, see also www.tinyplanets.co.uk

Partner Acronyms

AM Activa Multimedia, ES
BLITZ Blitz Games, UK
DIT Dublin Institute of Technology, IE
DTS Digital Theatre Systems, UK
FBM-UPF Fundació Universitat Pompeu Fabra, ES
GVG Grass Valley Germany, DE
JRS JOANNEUM RESEARCH Forschungsgesellschaft mbH, AT
LFUI Leopold-Franzens Universität Innsbruck, AT
PGP Pepper’s Ghost Productions Ltd., UK
TAIK Taideteollinen Korkeakoulu, FI
UG University of Glasgow, UK
URL Universitat Ramon Llull, ES