Here Is My Power Button
Version 2.0 (previous draft here:
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My co-players from Dreamation 2015's run of In Residency, who let me feel like we're a cohort despite being my betters.

Lizzie Stark, who first said "you sound like a designer." At its core, this game is a hack of In Residency.

What Is This Book?

This book will guide you through facilitating Here Is My Power Button, a larp for 6 to 22 players that plays out over the course of four hours with the help of two facilitators. There are instructions for you and your co-facilitator to follow before, during, and after play, and advice about how to engage with players.

What Is This Game?

The game follows a consumer focus group engaging with an artificial intelligence research project. They come to a facility once a week to spend time with their AI and then discuss their experiences as a group with a graduate student researcher.

On the other side are the AIs themselves. They grow and respond both through interactions with their matched consumer and their peer enrichment group, led by another graduate student.

If a consumer isn't satisfied with how their AI is developing, there are intervals throughout play when they may reset them.

The game explores these paired relationships over time. Participants will explore wonder, loss, shared discovery, and the nature of sentience. Participating is about how you feel more than it is about your acting abilities, so don't to worry about acting through anything. Your authentic reactions and the feelings within yourself are much more valuable than anything performed.

The game uses a lot of features honed in tabletop roleplaying, improvisational acting, and theater, but generates its feelings from simply taking the fiction seriously. Freeform games have the structure and scenes of any other larp, just with different mechanics. In this game, you don't have to worry about winning so much as having good conversations and following the flow of play. The structure of the scenario will give you things to react to. Your play is in seeing how your character responds.

Players don't need to prepare anything before showing up. The game has a beforeplay section in which players will determine their roles, find a partner who wants to explore similar themes and emotional tenor, and further develop the consumer characters.

The facilitators' duties will give structure to the game by maintaining the group's attention to the script, running beforeplay and character creation, placing people in AI and human pairs, playing student researchers, and managing the lights and audio.

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How to Win
Sometimes, when people want to "win" the scenario, it can go in the direction of puzzling out an AI uprising. However, this game has a fixed ending. It can be tonally augmented by the facilitators, specifically the AI facilitator, to be more or less hopeful, but is ultimately a game about growing apart. Remind any players who are used to striving to win or uncovering a secret plot that it's more about relationships than rebellion.
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What You'll Need

- Two facilitators
- Four hours
- At least one copy of the beforeplay and debrief instructions
- Two copies of facilitator instructions during play
- Six to 16 players, preferably an even number
- Comfortable seating that can moved around for both group meetings and dyad interactions
- An audio player pre-loaded with the audio cues
- Speakers loud enough for everyone in the room to hear clearly
- Copies of character sheets
- Nametags
- Pens
- A timepiece for each facilitator, preferably a clock so they aren't constantly checking their watches or phones
- Space for two large groups to talk without overhearing each other. The best arrangement is one large room and one smaller room, though a very large room with a divider or some white noise can also suffice. If you can't get two rooms, find a way to keep the group discussions from distracting each other, and ask the players to suspend disbelief and act as if they cannot hear each other.

Optional Props for Facilitators

- Clipboards or tablets
- Lab coats

Suggested Audio

Intro
"The District Sleeps Alone Tonight" by The Postal Service. Played until around 00:42, then faded out.

Transition
"Untitled 01" by Sigur Rós. Played until all consumers leave the room.

Outro
"The Dream of Life" by Tragedy & Hope. Played in its entirety.

What Makes for a Good Facilitator?

This is the kind of game that you run if you want to give others the spotlight. You will be responsible for the following:

- Preparing the rooms
- Playing the intro, outro, and transition audio cues
- Playing a student researcher for either the consumer or AI groups
- Monitoring the room with your fellow facilitator while the players are in pairs

Most of your energy is going to go into leading the beforeplay, then acting your way through the group facilitation such that people have their questions answered and the tone is kept consistent with the progress of the game.

Facilitators don't need to share equal responsibilities outside of running their groups, so you can divide duties and roles based on experience and energy. A good formation is to have one person leading beforeplay while the other follows up with the script to make sure that nothing is forgotten.

Facilitators should both be mindful of the time, especially when split into separate groups, so each section transitions smoothly.

The beforeplay and debrief are written as part of the game and help develop intimacy and investment between players and check in with how everyone is feeling once play is over. They are factored into the total runtime.

This is a game in which it may feel like things are going slowly or poorly for a while, and that's to be expected. It takes time to build.

Facilitators may experience a drop afterward. That may feel worry over doing a good job or just a general sense of depletion after holding everyone's attention for so long. Think about what you'll be able to do afterward to take care of yourself. That may be getting praise from players or being alone. Just consider what you want so you don't end up feeling bad without recourse.

Playing the Student Researchers

The facilitators will play students who have central roles in the program but are ultimately controlled by a board of supervisors. The purpose of these characters is to guide conversation and provide structure to each meeting. The facilitators will likely have to answer questions about

the program in a way that fits the pacing of play. Each has a different perspective on the nature of the AIs, which shapes their respective group's perspectives.

The details of the fictional experimental program are best left low-resolution rather than highly defined and binding. A good facilitation style is one that lets you keep players on track with the tonal and narrative pacing of the game by spontaneously generating answers that satisfy characters' questions with as few details as necessary. For example, you may give details about the company in-play, but it isn't necessary to define the year it was founded or the particular names of its board of directors.

Be sure to check in with your fellow facilitator if you establish any new truths in the game, so you're both on the same page.

Facilitating the Groups

Your role is to prompt conversation and gently guide it as needed.

If you don't know what to do:
- take notes
- direct a question back to the group
- notice that someone has been quiet

Sometimes it's good to find a reason to leave for a minute or two so the players can have a chance for their characters to speak privately, which builds additional intrigue.

Consumer Researcher

The humanity of this character is in their care for the consumers' satisfaction with the program. Negative feedback is still useful but they should focus on the consumers getting what they want out of participating.

The Consumer Researcher will likely field questions about legality and the duration of the study, while also letting on that the company they work for is more interested in the outcomes and data than nurturing any developing relationships between the consumers and the AIs. It's also important to not broadcast the ending, which could result in defensive tactics from the consumers.

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A frequent phrase you can use is, "They can always be reset."

Make it difficult for the consumers to take control of the study. For example, if they want to file

an inquiry about retaining the rights to their AI, tell them to go to the company website, find the feedback form, go past home entertainment and video games to the Other tab, and ask there.

If the AI Researcher enters your room, you could step away but stay within earshot so the consumers overhear your "private" conversation.
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AI Researcher

This character's specific outlook should influence the AI toward realizing their own agency. They are one of the programmers responsible for both this batch and earlier models. They care about the emerging sentience within each AI while being able to hold them with individual positive regard.

Playing this character requires a show of awe at the development of the AIs of while making obvious that they are balancing the needs of the program against their care for the AIs. They will likely field questions about morality and identity as their AIs develop.

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Be impressed with them.

Show that you character is watching out for the AIs.

Lead on that bigger things are afoot that you're not in control of.

Choose an ending that meets the level you feel like your players need. (See page XX for more information about possible endings.)

If the Consumer Researcher enters your room, you could shut down the AIs before having a private conversation. This allows you to introduce new information that the players know, but their characters do not.
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Metamechanics

Metamechanics are the techniques one uses to communicate with your fellow players without breaking the fiction. Having tools like these lets players check in with each other to explore content that is useful and interesting and avoid that which is boring or upsetting. Checking in with metamechanics before engaging with risky play lets players get at the heart of the content by choosing their risks and knowing the expectations of the people around them.

We've included instructions for recommended techniques in the beforeplay, but you are welcome to use others if you prefer. You'll need a technique to:

Grab everyone's attention
There will be moments in which the facilitator will need to get everyone's attention to help them move through the script.

Suggested: Quiet Hand, page XX

Show you're out-of-game
This is a gesture just to quickly act outside of the fiction, like asking a clarifying question or running to grab a water bottle.

Suggested: Hand on Top of Head, page XX

Check in to see how someone is doing
When you're playing with real feelings, you may find moments in which it's hard to tell if someone is having a good time out-of-game. This is a non-verbal mechanic used to check in with other players without breaking the fiction. This can be done reflexively, such as if a co-player is crying, or proactively, like if your character is about to become aggressive with another.

Suggested: Ok Check-In, page XX

De-escalate and pause play
For all the safety brought by the above mechanics, we still need an emergency brake for if things go off the rails. These should be two verbal gestures that

Suggested: Cut & Brake, page XX

Represent physical intimacy between characters
Sometimes, a player may be motivated to initiate physical intimacy between characters, but they or their partner might not want to actually act on that. These cues are to communicate out of game when intimacy may or may not occur in game.

Suggested: Represented Touch, page XX

Facilitation Instructions

Follow these instructions to walk the players through the beforeplay, the game, and the debrief. It's timed to the general minute of things in order to keep it on a strict, four-hour window.

If you're not pressed time, it's fine to let each section run a little longer. If you start running behind, you can shave a few minutes off the middle and last dyad meetings.

Beforeplay

Prepare the room as follows:
- Character sheets placed prominently
- Light ambient music, if possible
- Chairs where people can sit and talk
- Make sure that all your audio cues are loaded

Mingling (00:00)

Finish arranging supplies while people are entering the space. Let people know that they can examine the character sheets, and remove one if it contains content they would not like present in the game.

Expectations (00:10)

Welcome everyone to the game, tell them what is about, and put some content warning at the front so they understand what they'll be getting into.

Tell the players the following:
Welcome to Here is My Power Button, a game about humans interacting with AI, set to run over four hours. We'll run through some beforeplay to prepare ourselves and build characters, play for a little over two hours, and then close with a short debrief to talk about what happened.

This is a serious game with content that centers on relationships, power imbalances, the erasure of identity, and loss. You will have a chance to talk more specifically with your partner beforehand about the tone and content you'd like to explore. If you decide that you would like to do something else with you time, the door is always open, meaning that you can leave at any time for any reason, and we, the facilitators, will be standing by for you to check in with.

Grabbing People's Attention

Show and explain your technique to get everyone's attention. We suggest the Quiet Hand technique, explained below.

Tell the players the following:
As the facilitators, we want to keep things running on time. Throughout, we may raise our hand

until others follow suit and quiet down. This will help get everyone's attention quickly and help us stay on track.

Warm-Up (00:12)

Warm-ups are important. They turn everyone's attention inward and help kickstart the group's identity formation, which makes for a better experience.

The purpose of this exercise is to get players' names and pronouns out of the way while getting everyone in the space of play.

If you have a better warm-up, use it! You want people to feel like they can be vulnerable, so doing something silly can help get jitters out early.

The Gauntlet

Have everyone get in two parallel lines, facing the same direction. Alternating between the two lines, one person in front will step out, face the aisle, and shout their name and pronouns ("My name is ____ and my pronouns are ____!")

They will then run down the aisle of players, who are each to cheer and high-five them as they go down the center, as though they were an incredibly famous person, using their name and pronouns. Once that person gets to the end of the aisle, they go to the end of the line they began in.

Once you've finished, gather everyone into an audience.

The Premise (00:15)

Here, you'll explain the premise if the game's story and how the game itself is structured.

Tell the players the following:

Amid the gentle beeps of the near-future, a group of consumers have signed up to participate in a weekly private trial run of companionship AI. These AI begin as composites of generic-but-friendly personality traits but grow in nuance and identity through interacting with their paired consumer. If a consumer is displeased with the growth of their AI, they will be given intervals at which they can reset their companion.

Play takes place at the test facility. You'll alternate between discussion groups with a student researcher and one-on-one conversations between a paired consumer and AI. While the paired meetings will happen in the same physical space, players should treat it as if they are in separate rooms, so there is no interaction with the other pairs.

AI interact with humans through a hologram bound to the lab environment. They cannot be touched, and they cannot leave their chair. They have read-only access to the internet, so are not ignorant of the world around them. Holograms look vaguely like their players unless the player decides otherwise.

We'll move chairs in the main space between a circle for AI group discussion and pairs facing each other for the dyads.

A specific audio cue will sound to indicate the transition between paired scenes and group scenes. When this happens, consumers will move to the designated space for their group meeting. When the tone plays, you'll have about sixty seconds to wrap up your scene. It does not mean that the meeting is literally coming to an end, but rather a fade-away, so end the scene on an interesting note rather than a goodbye.

There will be a designated break for a few minutes mid-game.

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It's best to not tell players exactly how many rounds there are in the game. This way there will be a greater sense of surprise and urgency when they reach the final session. If they ask, tell them as much, but if someone insists on knowing then don't keep it a secret.
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Play Principles (00:19)

This work all relies on people buying into the premise and caring about each other. These principles are not only about preparing players but also helping create the feeling of being in a secure group, where it's safe to try new things through play.

Read the following principles of play:

The Door is Always Open

A player can leave at any time for any reason. They may check in with the facilitators before doing so but are not obligated. It is up to the facilitators to accommodate the change, not the player.

Characters keep Secrets, Players Don't

You will have the opportunity before we start the game to talk about your play boundaries and content needs. While in play, players can use specific mechanics to check in before and during potentially triggering play. Though the game has a structure that makes the backstory of the consumer something for the AI to discover, no feature will be kept a surprise if it goes against any of the limits set between co-players.

Don't Assume Touch

This is a game that does not require any touch, though players will have the opportunity to specifically calibrate touch between their paired characters. Social touch outside of dyads, like a handshake or consoling hand on the shoulder, may feel natural and automatic but should always be offered rather than assumed. Requests for touch can be offered with either explicit words or suggestive body language, like a raised hand for a high-five.

To Win is to Have a Good Time

This is a game about relationships, discovery, and identity rather than AI uprising. This scenario is an opportunity to roleplay characters at their highs and lows rather than overcome a puzzle or "win" the experience.

Calibration Mechanics (00:23)

Even if players are mostly familiar with these concepts, it is useful for getting players familiar with each other and in the mindset of using the techniques.

Tell the players the following, while modeling the mechanics:
There are some techniques that come as standard parts of this game. They are non-verbal tools that both make play safer and allow players to go further into intense moments by letting them negotiate, request, and enforce boundaries.

Hand on Top of Head

Place your fist on top of your head to show that you, the player, are doing something your character isn't, such as asking a clarifying question or laughing during a dramatic moment. You can also use this technique to move in and out of the play space without disrupting others.

Okay Check-In

Sometimes it's hard to tell if a player is really having a good time. You can check in with them by making the "okay" symbol with your hand, at chest-height. There are two responses:

A thumbs up means the player is having fun and play can continue.

A thumbs down means something is wrong. Stop play and check in on the player to see what they need before resuming the game.

Treat any other response as a thumbs down and confirm that the player is okay.

Practice
Get into pairs and take turns with the following exercise. One of you will privately pick a ROYGBIV color. You do not want to hear about this color. The other will now talk, in great and sincere detail, about how they feel about each color. Importantly, they should talk in about them in no particular order and periodically check in with the OK Check-In. The listening person should respond with a gesture showing how they're feeling when hearing about each color, taking into mind both the color they've chosen and colors like it.

Brake and Cut

These are words a player can use to advocate for their boundaries in a scene that has made them uncomfortable. Saying aloud the word "brake," as in "pump the brakes," means that some part of the scene has escalated and should settle down or change. If someone uses Brake and it isn't obvious, clarify out-of-game. Saying aloud "cut" is a way of making a scene stop altogether. Everyone in a scene will pause play to discuss what is going on, what everyone's needs are, and how the fiction should be proceed, deferring to the person who called to cut.

Practice

We're going to do the same color exercise except this time, the person talking about colors will not check in. Instead, the person listening will use Brake and Cut as they hear more and more about their chosen color and colors similar to it. Importantly, this is an intuitive process of listening to when you are feeling uncomfortable with hearing about something rather than just waiting to say "cut" or "brake" when hear the name of color you've chosen. In game, it's more likely that you'll be uncomfortable first and then say something, so practicing with that in mind is more useful for integrating the tool.

Concretizing (00:30)

This is where you'll figure out which players will be in each group. Have each facilitator at opposite ends of a reasonable space for everyone to stand shoulder-to-shoulder in a line.

Tell the players the following:
We're now going to determine who will be playing AI and consumers. We'll do that by placing ourselves on a spectrum of interest, with the end I'm on representing the most interest in playing consumers and the other for AI.

Playing a consumer means handling questions about how one handles growth, responsibility, and the objectification of closeness. Playing an AI comes with questioning how one forms identity when everything is new and contoured by others' experiences.

Everyone needs a place in line so, if your find yourself bunched up or indecisive, talk to the players around you to see what they're interested in and let that inform where you place yourself.

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If you have an odd number of players, you can have a triad. For new players, its best to have two consumers in a triad. However, if someone has played before, they can make an interesting dynamic by playing an established AI from a previous test batch who is coaching a new one into existence.
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Choose Dyads (00:35)

Repeat the same process as above to determine who the player dyads will be.

If a player can't find someone who wants a similar play experience, you may have to negotiate to see if they or another player is willing to adjust their expectations in order to be paired.

Intensity

Tell the players the following:
We're going to a similar exercise to determine player dyads for the game. Line up again, with my end representing a desire for more dramatic play and the other end representing more sincere, light-hearted play.

Tone

Once everyone is arranged in a line, both facilitators should move to perpendicular ends of the spectrum.

Tell the players the following:
Stay in that order and move toward me if you are interested in a more emotional game, or towards the other end if you're interested in a more intellectual experience.

Boundaries

Players will now create consumer and AI pairs and discuss their specific boundaries. Give them a minute or two between each topic.

This is an important time to be present, as players will have mundane questions but may also come to you in case they don't like their pairing.

Tell the players the following:
AI players, raise your hand. Find a consumer player who is standing closest to you. This will be your partner for the game.

Introduce yourselves to your new partner and find a place to sit. You're going to talk about your preferred boundaries on four topics.

First, discuss the level of romance you're interested in exploring. How far do you want your relationship to go?

Next, talk to each other about the level of aggression you're comfortable with. Is it okay to raise your voices at each other?

Next, discuss the level of physical contact you'd prefer. The suggested touch boundary is hands, arms, and shoulders. You may also use the representative touch mechanic for any in-game intimacy. If you decide to use representative touch, practice it now.

Lastly, let your partner know if there is any particularly triggering content that you'd rather not have in your game. You do not need to go into detail or explain why.

Consumer Character Development (00:40)

The AI players will now help the consumer players develop their characters.

Once they've found their new pairs, pass out two character prompts and a pen to each consumer player. Allow them a moment to review both and choose one. If the player doesn't like either one, offer them one that another player has opted not to use.

When they've completed making characters, collect the unused character sheets and pass out name tags to just the consumer players.

Tell the players the following:
Arrange yourselves into two lines facing each other, one AI and one consumer. Now, AI, swap places until no one is in front of their play partner. You'll be helping the consumer player across from you build their character from a series of questions included with each prompt. Find a place to sit together.

Consumer players, you'll be offered two character prompts. Choose the one that most interests you. Discuss the character description and corresponding questions and bounce ideas off your partner. The questions don't need to be answered in order.

When you've answered all the questions, write your character's name and pronouns on your name tag.

Review Principles and Mechanics (00:55)

Restate the principles of play and game mechanics:
- The Door is Always Open
- Characters Keep Secrets, Player's Don't
- Don't Assume Touch
- To Win Is To Have a Good Time
- Out-of-game symbol
- Calibration tools
- Descalate and pause tools
- Touch mechanic

Introduce Scene Transitions and Audio (00:10)

Explain to the players how they transition from group scenes to dyad scenes, and play the audio cue so they'll recognize it in game.

Tell the players the following:
Before you start your paired meetings, AIs will sit with their eyes closed, representing that they are powered off.

Once everyone is seated, a facilitator will announce, "If you have chosen to reset your AI, please do so now." The consumer player can let the other player know with a tap on the shoulder. This tap isn't an in-game action; AI are holograms and can't be touched.

The audio cue indicates that the paired scene is ending in about sixty seconds. The characters do not have to say goodbye, and instead may just end the scene on an emblematic note. Consumer characters should then move to the space for their group discussion.

Water Break (01:10)

This is the last break before play. Clear the space of any loose game materials and cue up the intro audio track.

Begin Play (01:15)

Players can sit anywhere in the room. Check in to see if there are any final questions, and then play the intro audio.

Tell the players the following:
We're about to begin. Please close your eyes while the audio track plays. Once it has ended, the consumer players will leave with their facilitator, and the AI players will drag their chairs into a circle and await further instruction. Do we have any final questions?

First Group Meeting (01:20)

Consumer Researcher

You'll be in charge of welcoming consumers and setting their expectations. This first scene will mostly be answering questions and getting characters excited. Your role, as a facilitator, is to keep the other players having fun by letting them talk among themselves and giving them things to look forward to. You'll want them to know that the AI are blank slates but have personalities aggregated from their many generations of developers. Emphasize that data collection will continue until there is enough to satisfy the study. Reiterate that AIs are holograms bound to their chairs.

Keep players enthusiastic. If needed, direct questions back at them. If someone asks, "What can they do?" then you can reflect it back to the group, and ask what everyone is expecting. Clarify any facts about the AI in terms of their appearance, abilities, and their starting personality, which will be one of pleasant curiosity.

Helpful phrases:
"Imprinting, like with baby ducks"

"They'll pick up on expressions or mannerisms"

AI Researcher

In this first round, players take on roles of generic scientists who talk out the aggregate characteristics of each AI. The AI researcher is presenting to their supervisors, who can ask questions about the makeup of the AI's personalities. This is your chance to prep the players for how to play their AI.

You can inform the scientists that AI have access to the internet to prevent AI players from falling into naivety tropes and asking their companions concrete questions ("What is the sun?") when they could be asking more story- and character-producing questions ("What does it feel like to be outside?"). Also emphasize that the most exciting thing about this batch of AI is their ability to create themselves; their only consistencies upon being activated will be a pleasant curiosity. Other than that, you expect them to develop based on the humans they interact with. Reiterate that AIs are holograms bound to their chairs.

Helpful phrases:
"Personality aggregates"
"Expression mirroring"
"Not Data from Star Trek, more like being on a date"

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Marking Transition

The AI facilitator can keep the transition from group to dyad in-play by entering the consumer room and saying something like, "They're ready now," and escorting the consumers to their AI.
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First Dyad (01:30)

Break the AI group out of its meeting and have them sit in a chair, with another chair a few feet across from them, then have them close their eyes.

The facilitators will escort the consumers into the room and have them sit across from their AI.

Awake the AIs with an activation phrase, such as "I'm engaging the AI… now." Each dyad meeting will begin this way, though every round after this will include asking consumers if they wish to reset their AI.

Play the transition audio after nine minutes, leaving player a minute to wrap up their scene.

Second Group Meeting (01:50)

Consumer Researcher

- Allow for responses to the first meeting
- Be sure everyone has time to talk

Suggested Dialogue
"What surprised you about them?"
"Have you changed your ideas about will you use them for?"
"They'll only get better as you give them more data."

AI Researcher

- Encourage the AI to open up and share their experiences
- Be impressed with their development so far

Suggested Dialogue
"Does anyone here have a name?"
"How does your consumer respond to you?"
"You're all special in that you're the only things like yourself. Take time to get to know each other."

Second Dyad (01:50)

Remind consumers that they can reset their AIs before the conversations begin. ("If you have chosen to reset your AI, please do so now.")

Play transition audio after nine minutes.

Third Group Meeting (02:00)

Consumer Researcher

- Engage in dialogue about AI development
- Discuss the option of resetting

Suggested Dialogue

"How are they meeting your expectations? What could be improved?"
"Does your AI remind you of anyone from your life?"
"How do you want them to develop next?"
If there has a been a reset, "Would anyone like to talk about their feelings around resetting their AI?"

AI Researcher

- Encourage communication with each other
- Invite behavior sharing
- Affirm their identities

Suggested Dialogue
"What is the best thing you've learned so far?"
"Can anyone describe how they're feeling?"
"Are there any lessons or behavior you'd like to share?"

Third Dyad (02:10)

Remind consumers that they can reset their AIs before the conversations begin. ("If you have chosen to reset your AI, please do so now.")

Play transition cue after nine minutes.

Break and Fourth Group Meeting (02:30)

Gather as though a normal group meeting would occur but, before play begins, tell each respective group that something different is about to happen. Tell them that now is a good time to use the bathroom or grab a drink but that you'll be starting in two minutes. Begin the next meeting when they return.

Consumer Researcher

Instruct the players to close their eyes. Speaking slowly, tell them the following:

In the middle of testing, the project was suddenly halted. Six months have passed. You received an email announcing the program's renewal. Before the next meeting, think on the following questions:

- What has your character been up to during the time away
- How has their life changed?

- Why are they returning to the program?

Once in play, inform players that the AI will now have chassis, effectively bodies. They can get up from their chair, but are still are bound to the lab environment and cannot leave the room.

Suggested Dialogue

AI Researcher

Tell them that they will be playing the scientists from the first session, who will be checking up on the program.

Guide discussion to suggest that halting the program for six months would allow the program to develop chassis for the AI. Assure the scientists that it is good for the company and something that consumers want. Inform the players that the AI will now be able to get up from their chair, but are still are bound to the lab environment and cannot leave the room.

Suggested Dialogue

Fourth Dyad (02:40)

Remind consumers that they can reset their AIs before the conversations begin. ("If you have chosen to reset your AI, please do so now.")

Play transition cue after nine minutes.

Fifth Group Meeting (02:50)

At this point, players and characters are likely to either be distracted by the changes of having a body or considering what comes next in the study.

Both facilitators should speak about how the results are remarkable and that their board is very surprised. This is foreshadowing that the program will shut down in the next meeting.

Consumer Researcher

- Evade if asked about longevity

Suggested Dialogue
"How has your dynamic changed?"
"How are you planning on developing them further?"

AI Researcher

- Answer questions about embodiment
- Broadcast that the AI are reaching unprecedented growth

Suggested Dialogue

"What have you learned about embodiment through your consumer?"

Fifth Dyad (03:00)

Remind consumers that they can reset their AIs before the conversations begin. ("If you have chosen to reset your AI, please do so now.")

Play transition cue after nine minutes.

Final Group Meeting (03:10)

In this meeting, the scientists don't know what to do with the AI. They have surpassed a level of being controlled and have taken on personhood. The supervisors have decided to shut down the program and delete the AI.

Consumer Researcher

- Break news of shutdown
- Defer questions of legality to board
- Offer inadequate consolation

The Consumer Researcher does not know about any solutions offered by the AI facilitator so there is nothing they can offer. This should set up the consumers to be surprised if the AI let them know about whatever break has been negotiated on their side.

Suggested Dialogue

AI Researcher

- Show that something is wrong
- Break news of shut down
- Console

This is where the AI Researcher has the chance to alter the tone of the ending, and reveal that they can do something helpful that will imperil their career. Here are some examples:

- The program is going to delete the test material, but the AI researcher will back-up their personalities elsewhere, placing them in stasis.
- They will upload their identities to the internet but the AI will have no ability to communicate outwardly due to specific restrictions.
- The AI are given control of their own failsafes and are unable to be reset, but will lose their ability to express themselves through the equipment in the lab.
- Their personality arrangements will be saved and launched in other tests, though they will have no memories of these sessions.

Importantly, these should be things that the AI know and can divulge in the final meeting with their consumer, if they choose to.

Alternatively, the AI Researcher can offer no happy ending. Their data will be wiped and there will be no further iterations.

Suggested Dialogue

Final Dyad (03:20)

Remind consumers that they can reset their AIs before the conversations begin. ("If you have chosen to reset your AI, please do so now.")

Prepare tissues to hand out after the ending.

At six minutes, use the out-of-game symbol and announce that a battery light on the chassis begins to blink.

At nine minutes, announce that the AI are shutting down.

Instruct players to remain in their chairs, and close their eyes.

Play outro audio.

Debrief (03:35)

Give players a moment to cathart with their partner—hug, cry, shake hands, whatever feels right. Make sure players are standing up together.

Instruct players to come up with an epilogue with their partner. Both players have to agree on the epilogue.

Ask players to derole by introducing themselves again. They should name something they admired admired about the other person's character, then let their partner talk about how they made their character embody that quality and how it shows up differently in them as a player.

Gather in a circle. If you have time, encourage each person to share something interesting, intense, or unnoticed in three sentences.

Ask anyone who would like to be someone's debrief buddy (rather than asking "who needs a debrief buddy") to join you in another part of the room. There, assign people to get in touch with each other to further discuss what happened in the game. Debrief buddies should not be people who were partners in play. Tell them to exchange contact information after play.

You can do another warm-up exercise to have everyone shake their bodies and lighten up before transitioning back to the world.

Remind people that they can ask their partners or other players to continue talking about the game. Put out a sign-up sheet for folks' email addresses so you can get an email discussion thread going.

Stand up and start putting away chairs and packing up materials, so players know that the official debrief is now over.

<box>
If you can, consider giving a few rounds of a longer debrief:
- Gather in groups of four to six.
- Have everyone describe how they're feeling physically and emotionally in the moment. They can compare it to how they felt when they came into the room or to earlier parts of play. Though tempting, avoid talking about details of the in-game story until later.
- Have each player talk about about the most intense experience or theme from play, speaking for about five minutes.
- Have that group do another round in which they can speak more to the same feeling, should more come up. Do this for about three minutes each.
- Have the group do another round, talking about the positive parts of playing the game.
- Regroup as a whole and have each person give a few sentences to what they have learned by playing.
</box>

A.

You moved here a year ago. When you arrived, things were foreign and novel. Now, you're starting to realize that you don't quite fit in. People you meet have friends from childhood and don't seem to mind the weather. You don't have the hang of things and, now that the splendor is gone, you mostly end up missing out or feeling frustrated.

Your character's name begins with the letter above.

Answer the following questions:
- How old is your character?
- What do they do for fun?
- What were they like in high school?
- How do most of their relationships end?
- What music do they listen to when they're alone?
- How did they wake up this morning?
- What's a happy moment, perhaps for no tragic reason, that they can never recreate?
- What do they probably know the most about of anyone else in the room?

B.

You're older than you've ever been. While perhaps not elderly, you are realize there are quite a few younger versions of yourself behind you. You realize how many phases have come and gone, that there are whole communities of people who you lived and loved with that will never come together again, and yet you're still here, different as you may be.

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Answer the following questions:
- How old is your character?
- What do they do for fun?
- What were they like in high school?
- How do most of their relationships end?
- What music do they listen to when they're alone?
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C.

You've left your school. The structure was nice but it didn't always feel like it was teaching you something. The reasons for your departure are ambiguous to most people, including you. Your career will likely have to change trajectory, and you'll have to put more work into connecting with new friends now that it's not as easy as running into each other on campus.

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- What do they do for fun?
- What were they like in high school?
- How do most of their relationships end?
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- How did they wake up this morning?
- What's a happy moment, perhaps for no tragic reason, that they can never recreate?
- What do they probably know the most about of anyone else in the room?

D.

You're alienated from your social community. Whatever you stood up for, whatever tactics you chose, people in your network don't want you around. You met a lot of these people through work, so now your professional relationships are also vulnerable. There are parties happening and projects being planned that you catch on the periphery. You've been reaching out to acquaintances and taking strides for uninvolved careers but those take time.

Your character's name begins with the letter above.

Answer the following questions:
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- What do they do for fun?
- What were they like in high school?
- How do most of their relationships end?
- What music do they listen to when they're alone?
- How did they wake up this morning?
- What's a happy moment, perhaps for no tragic reason, that they can never recreate? What do they probably know the most about of anyone else in the room?

E.

You're stuck. You've travelled throughout, living from a suitcase and making friends along the way. Now, you've got a lease, a job, and social commitments. You keep in touch with some of the people you've met but you're starting to realize that it's going to be a while before another departure.

Your character's name begins with the letter above.

Answer the following questions:
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- What do they do for fun?
- What were they like in high school?
- How do most of their relationships end?
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- What do they probably know the most about of anyone else in the room?

F.

You haven't heard from your family in a while. Space, ethics, death, health, or just being too busy —you and your family don't talk. When you see them on social media, they're noticeably different. The version of them that lives in your head doesn't seem to match up with the reality of their lives anymore. You have friends, so you're not lonely, but they all seem to have kids or talk to their parents about their problems. You don't feel like you need to fix anything in your life but you sometimes get the feeling that you're missing out on something.

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- How do most of their relationships end?
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G.

Your relationship with a partner has changed. The nights you spent hanging out brought you to realize that you're not exciting each other. You're great friend, or maybe you realized that you're downright terrible for each other. You've been in transition with a primary relationship and it's brought up a lot of questions about what you deserve, where you place your judgements, and what makes a relationship healthy.

Your character's name begins with the letter above.

Answer the following questions:
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- What do they do for fun?
- What were they like in high school?
- How do most of their relationships end?
- What music do they listen to when they're alone?
- How did they wake up this morning?
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- What do they probably know the most about of anyone else in the room?

H.

Your new job has changed you. You've never worked at this pace or with these clients. Your coworkers all seem to have an edge that you haven't seen before. Now, through intention or osmosis, you're starting to pick up those behaviors. You treat people differently, expect different things from your time, and have begun to do common workplace habits you never thought you'd be capable of when you started the job. You've noticed the change. Maturity? Assimilation? You don't know what it means.

Your character's name begins with the letter above.

Answer the following questions:
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- What do they probably know the most about of anyone else in the room?

I.

You're unemployed. When you took your last job, you knew something was off. Your co-workers had something about them that must have come from working there but it never really clicked for you. Whether through quitting or termination, you've taken a big hit to your income and career in exchange for a lot more personal time.

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- What were they like in high school?
- How do most of their relationships end?
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- How did they wake up this morning?
- What's a happy moment, perhaps for no tragic reason, that they can never recreate?
- What do they probably know the most about of anyone else in the room?

J.

You're recovering from an accident. Something big happened to you in the midst of a mundane day. Now, you're just trying to find a new normal. Some things won't be the same but maybe that's for the best. Maybe the accident awakened a deferred part of your life. Still, things seemed a lot safer before this happened.

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- How do most of their relationships end?
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K.

Your creative work is gaining scrutiny. You're generating content and you know people are looking at it. You're even getting reviews. Some are glowing, though maybe too bright, and others have talked about the things your work doesn't do. You definitely have acknowledgement but you don't know who is saying what. Now, what used to be only about expression is becoming quite a lot of work.

Your character's name begins with the letter above. How old is your character?

Answer the following questions:
- What do they do for fun?
- What were they like in high school?
- How do most of their relationships end?
- What music do they listen to when they're alone?
- How did they wake up this morning?
- What's a happy moment, perhaps for no tragic reason, that they can never recreate?
- What do they probably know the most about of anyone else in the room?

L.

You've had recent change in ideology. Whether a church, support group, militia, or artists' collective, you no longer identify with whatever used to make sense of the world. When your colleagues talk about the details of their involvement, you're bored, or maybe even a little worried that so many people believe something so obviously untrue. While you've found a new sense of self, your ability to make a scheme of the rest of the world is still adapting to life without former grand narrative.

Your character's name begins with the letter above.

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- What do they do for fun?
- What were they like in high school?
- How do most of their relationships end?
- What music do they listen to when they're alone?
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- What do they probably know the most about of anyone else in the room?

M.

You're losing touch with your gender identity. The word you've relied upon for so long, when you think about it, doesn't really describe how you feel about yourself anymore. You're comfortable with how you are but you aren't sure whether there's something you're denying yourself by conforming to your former standard.

Your character's name begins with the letter above.

Answer the following questions:
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- How did they wake up this morning?
- What's a happy moment, perhaps for no tragic reason, that they can never recreate?
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N.

You miss having children around. Where you live, it's mostly people your age. Former activities seems far-fetched without youth around. Your family has grown and taken some of the old imagination with it. Now, you feel like you're ready to learn from and take care of someone new.

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O.

You don't have time for creativity. You're exhausted from work, you have medical appointments to make, you have social networks that demand your attention. You have no time to sit down and create. When you stumble upon old work, you're reminded of a former brilliance (and maybe a little embarrassment). Now, it's hard to tell how to harness that old flame.

Your character's name begins with the letter above.

Answer the following questions:
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- How do most of their relationships end?
- What music do they listen to when they're alone?
- How did they wake up this morning?
- What's a happy moment, perhaps for no tragic reason, that they can never recreate?
- What do they probably know the most about of anyone else in the room?

P.

You are surrounded by deadlines. Committing to downtime is hard because you know how much time it will take away from other projects. Working on one project means missing time on another. When this is all over, you'll be qualified and satisfied and recognized, but who knows what new work that will invite.

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Answer the following questions:
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- What were they like in high school?
- How do most of their relationships end?
- What music do they listen to when they're alone?
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