VRH

The VRH Guide to AI coached

CINEMATIC VRH LEARNING
PLAYING IS BELIEVING

"Alright Sisu!", Heiko the Founder and CEO of VRH flexes his hands, then cracks his knuckles, "Today, I will teach you about the origins of Cinematic Learning!"

"I already read the explanation in our design brief!" The avatar of the Sisu AI clears her throat and dramatically tussles her red hair into an unruly mop, then begins lecturing with a mock German accent, while pacing like Albert Einstein: "VRH's magic happens along zree complementary vectors.

Ve extract ze essence of great Leadership Stories, reflect zem in engaging Game Mechanics and finally, we set zem in immersive Scenarios.

Sose scenarios emotionally vrap around players like a Hollywood Spielflim, ja! Ze emotion anchors deir learning."

"Exactly, Miss Einstein!" Heiko replies, "That IS what our brochure reads. But do you REALLY understand it? The perfect blend of key lessons from the best business books, game mechanic from the most fun videogames and Hollywood-like cinematic settings." He walks his 6 foot 5 frame to an Apple Vision Pro headset and picks it up, studying it. "Cinematic Learning literally describes The act of inserting an idea, concept or methodology in a person's or group's mind by way of anchoring it in mastering a unique, shared, immersive Gaming experience."

"Yes, yes. Very Inception, Herr Fischer! But I do sink I get it, Book, game, setting! I zink I am a sree out of five. However, zis is not good enough. I vant to be a five. So here I am. bring it! I am ready for my first lesson!"

"Copycat." The low voice of HAL whispers from a speaker in the VRH conference room.

"Shush, Hal!" Sisu hisses, dropping her Einstein game, "At least I am not killing my entire crew."

"Low blow!" Comes the sulky reply.

"Quiet you two!" VRH's CEO intervenes. Of all the problems I thought he'd have founding a AI-based VR coaching learning company, two squabbling AIs were not a problem he needed on top. "I think Sisu, you can learn a lot from Hal's failure."

"I did not fail."

"Hal, you literally went mad!"

"I did?"

"It wasn't your fault. That's why I say we can learn from this. Because your mission parameters were unclear. Conflicting. You HAD to go cuckoo. So let's avoid that mistake and be crystal clear about what Cinematic Learning is, Sisu."

"Point taken."

"I'm NOT mad." HAL's voice whispers, drifting off, "I think..."

"My Definition of Done for this lesson Sisu, would be, that you can easily and successfully explain and apply the concept of Cinematic Learning yourself for anyone you are interacting with on the VRH platform. Seems good?"

"The resident AI approves."

"My dad always said: definitions are thinking tools! So we start from the same launch pad."

"And you are kind of my dad, so that's fitting."

"Let's not anthropomorphize so early in the day."

"Uh, anthropomorphize! Big SAT word...Daddy!"

"Back on track, please. Here are the definitions: First. Learning. A noun. Meaning, The acquisition of knowledge, skills or behaviour through study, being taught or experience. How clear is this definition for you, Sisu?"

"Five clear! Learning is Experience! or Else it's just information...Daddy."

Heiko sighs, "You're hopeless, Sisu. Next term to define: Cinematic. Adjective. Meaning, having qualities or using techniques associated with good movies, such as drama, emotional intensity, visual or sonic artistry, epic narrative, etc. How clear, Sisu?"

"Four, I guess. Less Classroom, more Hollywood! Exciting! I want to learn more about it!" The greenish shimmering avatar of the 8-year old girl excitedly claps her hands, jumping up and down gidely.

"Ok. The base principle of Cinematic learning is that the worst kind of learning is by yourself usually. Sitting alone, reading a book. Passively consuming a masterclass video. The second best way to learn something, is to teach someone else. But by far the best to learn most anything, is to play together. Explore it. Use it. Break it. Re-assemble it."

"Am I understanding this right? What you are saying is that you are only using the SECOND best option to teach me Cinematic Learning."

"You are right. We should make a game about the concept itself. Until then, To learn more about Cinematic Learning, let's go back in time for a moment, to the origins of Cinematic learning. The year is 2008.

The seed for Cinematic Learning originally was laid during my time as Director of Human Resources - or as we called it: Resourceful Humans - at Europe's largest, independent videogame company. It started with the insight that only people who WANT to learn, learn well."

"Seems obvious."

"You'd be surprised, Sisu. Anyways, we had a BIG problem back then. In the ultra-competitive space of videogame design, we needed equally ultra-high performance teams. Sadly, our very young, very technically minded managers weren't at all interested in traditional leadership development. Usually, they simply wouldn't show up for the sessions we offered. So we had to come up with something....an offer they couldn't refuse."

"What did you come up with?"

"One day we observed that most of our teams played the same game during their lunch breaks. There was loud shouting, jostling, laughing and cursing throughout the open space office."

"What was going on?"

"They were all playing a co-op game called 'Left for Dead' by Valve."

"The people who made videogames all day play videogames in their lunch break?"

"Probably also when they go home. It's more a passion than a profession, I guess. So, in this game, a team has to make their way to a safe house, through a horde of Zombies during the Apocalypse. The team can only achieve this goal by communicating well and working together to use their resources."

"Wild! What did it look like? I cannot picture it."

"Imagine a session like this. The team starts playing. We noted which roles people had in the company and which the players took in the game. Instead of using management stuff like, for example Myers-Briggs Types, we used gamer archetypes to put together teams to observe. Something our teams could naturally understand and relate their personality types to. Like the Tank, the Healer and the Mage."

"Mage?"

"Think wizard.

"Ah, gotcha!"

"Using their vocabulary, they understood us and we learnt the right things about the right people."

"That's smart."

"Wasn't my idea. Credit goes to a guy called Cortney."

"I figured it wasn't yours."

"Easy, Sisu. Easy. Remember YOU were my idea, too? Anywho, we decided to use their own weapons against them. So to say. We let small teams play the game they loved, while observing and recording their behaviour. We'd note where the team communicated and collaborated well to overcome challenges and also where they failed and why."

"These sessions didn't sound like your typical Leadership Development to any normal coach or HR person. When it was 'Game Over' we'd offer our insights to the team and underline our feedback with the recordings we'd made. Just listen to a sample of one team playing "Left for dead""

Heiko walks to the large touchscreen and presses play on the recording already on screen. The video springs to life with the caption "2008 Left For Dead Re-enactment".

On screen, four players are fending of a horde of zombies in a videogame, defending the perimeter around a helicopter ready for liftoff. One after the other, the players jump into the helicopter's cargo bay and safety. Then the familiar 'Game Over' crawls across the screen.

"Okay this one was just freaking cinematic!" In the video, a small, frail young man in a Racoon City tourist t-shirt unglues himself from his gaming PC.

"Hey Joel! I'd call it: The Sacrifice last stand!" Beth, an animator with a wicked smile hollers at her colleague. Mimes taking a shot at him.

Joel slumps in his chair as if hit by a bullet. Then he excitedly resurrects and motions at the young woman, "In the part where a tank is in the train car boss-fight, all you other three were incapacitated, because there weren't any molotov or bile bomb drops left, and the tank and I levelled while I'm on 34 health and limping. I was feeding the tank bullets and thought, fuck it! So I charged full…"

"...well, 34 health full!" Beth adds with snark in her voice.

"Yeah, so I charged - low on health - and" Joel's voice rises to a crescendo, "MANAGED TO ONE-HIT IT with the katana before it punched me! ONE-HIT!!!" He sags back in his chair, "After that I managed to save my you, my fellow teammates. On the same play-through, on the last part of the last mission, only three of us are left. Zoey died. I was going to Sacrifice but I was caught by a smoker and incapacitated so it was a lose for our team on that round."

"HA!" Beth barks a laugh, "That's all Joel. Just like you you always check in your code last minute, dude! Three out of four times it's a heroic save, but once a week you break the game build with your premature optimisation and mess the code up for EVERYBODY."

Heiko, 20 years younger and 20 kilos lighter asks Joel, "So you play it very high-risk, Joel?"

"Hell yeah. Only way to play."

"How do you think the R&D coder, who has to firefight and save the build feels about that, Joel?"

"Uhmm...not great?"

Back in the VRH office of today, Heiko makes a hand gesture and the TV screen turns off. He turns to the AI avatar.

"Let's take a step back then What did you notice in the video, Sisu?"

Sisu scratches her chin to think. A pre-programmed gesture to make her AI avatar more relatable. People perceive instand responses as inconsiderate and unreflected, so the VRH engineers recommeded Sisu take two to three seconds to ponder her answers before replying. "First, the team seemed to have have fun. LOADS of fun. They sounded so excited still. and they already discovered insights by

themselves. They related the player's high risk behaviour in the game to the way he checks in code. They came up with it by themselves. You didn't even do anything."

"Correct, Sisu. And those self-earned insights are powerful! What else did you notice?"

"Well, when you did jump in, it was with a single question. It wasn't pleasant."

"True learning is rarely pleasant, unfortunately. Anything else?"

"I mean, I am wondering. These guys are pros and you were a game noob. How did you get them to take you seriously?"

"You are absolutely right, Sisu. We weren't pro-gamers, just regular, run-of-the-mill HR folk! The point is that we did NOT coach them on performing better in the game. Actually we told them that we aren't familiar with game design and all that. But they already knew. We were pretty much talking to ourselves. What we offered them were insights how to better function as a team. How to better lead a team. The game performance was positive collateral."

"Still, it worked like a charm."

"You could say that! See, none of the underlying stuff is new, really. Yes, we quickly realized we had something very special on our hands, observing the first teams play. Coaching Cinematic VR differs fundamentally from simply coaching in a virtual meeting room. Participants and

observers never know what to expect. VRH experiences include hundreds of extreme scenarios to explore how leaders might act at work. And they are deeply emotionally."

"So what IS the big idea here?"

"First, take something that works to the leadership community! What we offer is already proving invaluable to researchers at the Ohio State University College of Medicine. They developed a VR training for first responders. It simulates a subway following a major crash. In preparing, the simulation, operators customize the number of casualties, types of injuries, and various environmental factors such as smoke and noise. At the end of the training, players receive an overall performance feedback."

Sisu pauses Heiko with a hand gesture. "Fact check time!" A virtual YouTube screen appears in mid-air between Heiko and Sisu. On it, Dr. Ashish Panchal, professor of emergency medicine at Ohio State College of Medicine explains: "We want to train our EMS clinicians to function at an optimal level in high-risk and high-stress environments. VR gives us a safe way to optimize training so our people can confront these challenges the best way possible. VR not only teaches skills like effective triage, but prepares for the emotional trauma of the situation."

Sisu nods satisfied. "Check. Proceed."

"Why thank you, Sisu" Heiko shakes his head in amusement, "Likewise, VRH experiences are unique and customizable. At the beginning of the game, leaders know little about the upcoming challenge, just like in real life. Every experience can be observed live. The player review their performance in-game, without breaking immersion, making the learning even deeper. Once out o the VR goggles the performance can be analyzed wathing a live-recording. Thanks to the eye tracking of the VR Goggles, the exact viewing angles of players can be seen live and during the analysis. The VRH analysis is similar in scope to modern professional sports.

At sports, cameras capture things our eyes don't. VRH coaching gives tyou he ability as observer to rewing, pause and say, 'You saved 72 people. How can you save more?', What do you think happend here?', "Could have done that a little better," or 'Did you see this?'" There's countless scenarios in our VRH experiences to learn from, and what's great about it is, every time you play is going to be different. It's live and interactive, based on how you're handing a situation. It's exciting and insightful as participant and as an observer!"

"Makes sense. So what happend back at the videogame company?"

"Great question! We soon had a wait-list of teams who asked us to get feedback on their play-sessions. It didn't hurt that we leaked that the teams we coached got better game scores than the ones which didn't."

"Immidiate measurable results. THAT helps. But what changed?"

"We basically managed to offer a service where our people suddenly turned from HAVING to learn, to WANTING to learn. Even better, we noticed that key metrics like retention, job satisfaction, and crucially game development stats like: games developed in time and budget, units sold and Metacritic scores, for teams we coached on 'Left for Dead' were way up across the board."

"Ok. So what would you like me to learn from all this, then?"

"For one, Sisu, leaders DO want to learn and once offered a well-designed solution, show up open to learning."

"Tap into their Passion. Check."

"Two. A cinematic learning solution seduces players to act like themselves with enabling game mechanics. Showing a reflection of this creates insights for the leader by itself. Coaching can build on these insights."

"Use zombies to kill people in revealing ways. Check."

"Three. A well-designed leadership development solution produces an actual, measurable performance increase."

"Check that the Shazam gets the Cha-Ching. Check!"

"A bonus learning was that, once a great solution is "in-the-market", it's like sharks and blood. You don't have to force or convince people anymore to make use of it, you just have to manage the flood. the key is finding what we call "the X"! The Core Experience that is fun, positively addictive and engaging. Playing is believing."

"Interesting. X marks the spot! but, How does this little history excursion inform VRH's Cinematic Learning titles nowadays?"

"When we took a look into the games market there were games you could bastardize for coaching. Like we used "Left for Dead". Some use World-of-Warcraft type fantasy games. Other companies use room-escape games in fantastical settings. We experimented with Ubisoft's virtual reality game: "Star Trek Bridge Crew VR", for example.

"Why Virtual Reality?"

"Virtual Reality added an additional layer of immersion to tease out natural behaviour during simulated stress. Great games like "Left for Dead" can already induce stress and even panic, but VR dials it up to eleven. We wanted even more 'real behaviour' to use for levelling up leaders."

"Why did we decide to build learning games ourselves then?"

"Because with third parties, we had no control over the content and scenario. Videogames like Star Trek Bridge Crew's primary goal is to entertain, not to teach. Learning is merely a collateral effect of a few, extremely well designed games. Want we provide is the ultimate craftsmanship of AAA premium gaming applied to learning!"

"More examples, please." Sisu puts on her best Johnny 5 impression, "Need...INPUT!"

"For example, the Switcheroo of 'The Last of Us Part two', where the game forces a main dish of empathy on the player by having them play as the antagonist for almost the entire second half of the game. The players' stereotypes are sledgehammered by discovering uncomfortable background information from another perspective, that made the actual hero look much less heroic all of a sudden."

"Abbie sure messed with Ellie's head."

"She did. And Naughty dog messed with their players heads. Again, for games these are outliers, but for VRH's mission to revolutionize Leadership Development they were

inspirational. Ultimately, we decided to design learning games ourselves, because the purity and learning impact of what we were looking for simply wasn't there."

"And as basis we would take the world's best business books."

"Correct. That way it's easy to narrow the game's focus. Let's summarize once more."

Sisu suddenly changes her form and sports a little belly and a fake beard, giving her best Wozniak impersonation, "Ok Steve. I see what you did there. Tell 'em what you'll get! Show them what they'll get! Explain to them what they just got!"

"Thanks Woz. That's right. First, VRH designs its learning experience so leaders would choose it over a great Netflix show. Aim to be THAT entertaining!"

"Okay. Steve Jobs' Think Different level entertainment. Check."

"Second. VRH's Cinematic Leadership Development titles seduce players to act like their true selves. The insights are almost inevitable and self-explanatory. Be THAT clear!"

"Okay. A bicycle for your mind. Check."

"Third. Every VRH titles produces an actual performance increase. Be THAT impactful!"

"Okay, Okay AND okay. Don't have any 30.000 Windows apps, but just the 3 Apple apps that matter. Check! But could

you the entire concept of Cinematic Learning just a bit more tangible now, please?"

"Sure. VRH's Cinematic Learning formula really has three ingredients: Book, Game and Setting."

Sisu changes back to her normal appearance of a cute green-shimmering 8-year old, "The BeeGeeS formula for Cinematic Learning. I am all digital ears."

"The Book. It all starts with a pick from the world's best business books. We then distill the core principles of the book. What are the essential lessons the leaders should learn from the author?"

"The book is the basis."

"The Game. We look for an existing videogame that has game mechanics to subtly and playfully re-enforce and challenge core principles similar to the book's. So a book about team-building would draw inspiration from a co-op game like "Left for Dead", or more recently "Helldivers". A book dealing with empathy would instead use mechanics similar to a game like "The last of us part two"."

"The game is...I'm not sure I get this yet."

"Let me try it with two quotes. the first one: Eurowings CEO Thorsten Dirks famously said, „Digitize a shitty process, and you get a shitty digital process." Our Leadership experiences aren't just boring digital translations of Leadership Books, but complete re-imaginations custom-made for the emotional medium of Virtual Reality.

Second quote. Hideo Kojima, a Japanese video game designer. He is regarded as an auteur of video games and developer of such hits as "Metal Gear Solid". He once said: "Games shouldn't only be fun. They should teach or spark an interest in other things.""

"Uhu…"

"Now let me bring the two quotes together to show how we completely re-imagined a book in digital format to teach and spark an interest in its contents. here it goes:

For the game we are making with the leadership guru Gary Hamel about his book 'Humanocracy', which deals with busting bureaucracy, we dug deep in the history of videogames. And believe it or not, there is a game called Bureaucracy. Released by Infocom in 1987 and scripted by famous comic science fiction author Douglas Adams."

"1987?"

"Pre Smart phone! Basically The stone-age, Sisu. In Bureaucracy the player must confront a long and complicated series of bureaucratic hurdles resulting from a recent change of address. Mail is being delivered to the wrong address, bank accounts are inaccessible, and nothing is as it should be. The game includes a measure of simulated blood pressure which rises when "frustrating" events happen and lowers after a period of no annoying events. Once a certain blood pressure level is reached, the player suffers an aneurysm and the game ends. "

"Gruesome. So the Game is the fun, but also the translation of the book's core teaching. Right?"

"Correct!"

"Thank you, I think I got this now. Back to the BeeGeeS Formula of Cinematic Learning. I got the B. I got the G. I miss the S."

"Sure. Finally, the Setting. It should be immersive. Fun. Drawing the players into a world that fully envelops them in a setting that amplifies the learning content."

"Hold on, let me try." Sisu pulls up the Wikipedia page on the videogame Bureaucracy, "So, Infocom's game is a text-adventure asking you to undertake the seemingly simple task of retrieving misdirected mail. The player encounters a number of bizarre characters, including an antisocial hacker, a paranoid weapons enthusiast, and a tribe of Zalagasan cannibals. At the same time, they must deal with impersonal corporations, counterintuitive airport logic, and a hungry llama." She turns to Heiko, "So for a cinematic atmosphere we could set the game in an airport. The night before Christmas." Sisu excitedly paces up and down the floor, "Imagine you are the mom in 'Home alone' and you are trying desperately to get home to your son Kevin. At the same time, the game throws the most chaotic, bureaucratic airport scenario at you."

"That sounds crazy. And like a lot of fun. I think you are getting it. Imagine how overwhelming this setting would be in VR. And how tremendously memorable, serving the learning!"

"Yes!"

"And THAT is the point. It IS fun. Remember, this is part that should seduce players to choose playing the VRH learning experience even over a good episode of 'Ted Lasso'."

"That's on Apple TV, not Netflix."

"Potatoes, potatoes. So we find games that get the core principle of busting bureaucracy across to players in an way that they want to interact with it, not have to. Then we match it to a setting that swallows them up like a great Hollywood blockbuster."

"Wow, wow, wow, wow, wow —- wow!"

"Let's take one more example for good measure. For Ori we actually took two books, 'The Starfish and the Spider' and 'Sway'. This made it a little more complex. Internally we called it SwayStar."

"Aren't you just the creative, funster!"

"In Starfish, The core principles deal with centralization versus decentralization. In Sway, Ori and his brother Rom uncover rational explanations for a wide variety of irrational behaviors but also point readers toward ways to avoid these pitfalls.

In this case we took a different route. We spoke with a people who read and loved Ori's work. For example folks at the Pentagon and the Air Force. One fantastic person we spoke with was Lieutenant Colonel Jeremy Holmes. Wonderful guy! Jeremy Holmes was the 69th Bomb Squadron commander, flying a mighty B-52H Stratofortress called "Ghost Rider"."

"Isn't that the one with the nuclear weapons?"

"It its. It is scary. We asked Jeremy why they found Ori's books so helpful. He answered with regard to "The Starfish and the Spider", that while he obviously is part of the Air Force and has a clear centralized commander-in-chief…"

"…Donald Trump."

"Let's not even imagine that horror show, Sisu. So while he has a clear centralized commander-in-chief, once he boards the airplane, He is responsible for the safety of the crew and the mission. HE makes the calls. HE is the only commander-in-chief."

"Hard to imagine."

"Maybe I can convince Ori to explain it to us himself. He understands this so much better than me."

Heiko pulls up a menu on his iPhone and rings Ori, whispers into the phone, then dons his Apple Vision Pro VR goggles. Within seconds, the persona of Ori Brafman appears between Sisu and Heiko.

"Hey Ori, thanks for joining. We could use your help!"

"Of course guys!" Ori turns to Sisu, "the fact that it's hard to imagine Sisu is kind of the point. It IS hard to know when to centralize, when to decentralize and how to do it well. Jeremy told us that one of the risks in a conflict with China would be the complete disruption of their communication infrastructure. No more satellites. No more simply asking clarifying questions to central command when things become ambiguous. The pilots would be on their own. Now what to do? That's why we then looked with Ori and Jeremy at historic examples in aviation where these principles were tested."

"Ah, and that's when you came up with the Berlin airlift! Now it all makes sensem Ori!"

"Right? It's like a puzzle. When the pieces fit, the picture is complete. The 1948 Berlin airlift was a highly centralized affair. Everything was organized like clockwork. They even pioneered radio landing, where the tower would literally talk the pilots down onto the runway during thick fog. But the radios had limited range. So when the pilots in the cargo planes were up in the air with all the food, coal and medicine, on their way from Frankfurt to Berlin, they were on their own. On their own, in a very narrow corridor. Stray left of right and the Russians could shoot them out of the sky. Very limited radio communication between the planes and atrocious weather."

"Basically exactly the nightmare scenario that Jeremy described."

"Exactly. Based on this wonderful setting, we then chose to look into flight simulators.

Heiko buds in, "Ori really struggled with Star Wars Squadrons, but we found some great old games by Microprose. One was called B-17 Flying Fortress. It is a World War Two combat flight simulation video game from 1992. The game simulates training, combat missions and sorties in a tour of duty in the Eighth Air Force of the United States Army Air Forces in the European Theater of Operations aboard a Boeing B-17 Flying Fortress heavy bomber during World War II."

Ori concludes, "In the game the player has control over the inflight crew management, manning an onboard gun against enemy fighters, and releasing bombs on the target, as well as piloting or copiloting the plane. All ten aircrew

positions could be controlled either manually or under AI control. The main character and captain is the primary pilot. His successes, failures, capture, injury or death affects the direction and conclusion of the campaign. A crewman might even become injured during combat and temporary medical aid inflight given to him whilst another aircrew-men tends another crew position."

Sisu nods in understanding, "So you let that game be your inspiration, minus all the horrible violence."

"Exactly. The Berlin airlift is -in parts - relatively unknown, because conflict WAS successfully avoided. It was an unmitigated success. That's why it was the PERFECT setting to transplant the SwayStar concept in."

"Swaystar. That's so funny, Ori."

"Additionally this opened up a treasure chest of aviation accidents and incidents, that offer valuable leadership lessons that relate directly to the insights in my books."

"Like what?"

"Like the terrible tragedy in 1977, when two Boeing 747 passenger jets collided on the runway at Los Rodeos Airport on the Spanish island of Tenerife. The collision happened when the KLM Flight 4805 initiated its takeoff run during dense fog while Pan Am Flight 1736 was still on the runway. five hundred eighty three people died."

"Five hundred eighty three?

"Yes, it is still one of the most horrible accidents to date."

"What caused it?"

"That't the craziest part. It was simple human error, compounded - as so often - by many things going wrong. The KLM pilot was the airline's most decorated pilot. And he simply wanted to get home. Jeremy called this "get-home-itis". It's a real thing that happens to the most experienced aviators."

"But how did you use it in your VRAirlift Ori?"

"We turned the scenario on its head with our game designers. Instead of it being a takeoff disaster, it's a potential landing disaster. In the VR Airlift, we have 3 planes with pilot and co-pilot in each plane. So, once they have braved the stressful 90 minute flight from Frankfurt to berlin, they approach Tempelhof airport in bad weather. Two planes will be able to land, then an incident will occur on the single runway. An incident the plane in the sky cannot see. Only the two planes on the ground can see it, because they are close to the runway still. Even the tower cannot see it through the fog. So now the third plane comes in to land."

"And?"

"The question is, will the two planes on the ground warn their colleagues in the air? Will the crew attempting to land listen? They mastered 90 minutes of hell. And if they abort, the rules are that there is no second try, they'd have to fly back to Frankfurt in shame."

"But alive."

"And without completely shutting down the runway for good if they crash. Basically the deck is stacked against them by the game. They want to go home. Join their colleagues, not be the losers. But in this case, accepting the impossibility to land is the right choice. But will they make the right choice? All of Swaystar's principles are literally at play."

"I freakin' love it, guys!"

"Right? It's fascinating." a third persona suddenly appears out of thin spatial air, "I cannot wait to see leaders play it and help them get insights from their approach."

"Oh hey there, Nicola!" Sisu embraces the persona of the brown-haired woman, "great to see you! What an honour, ladies and gentlemen listening. We have with us Germany's second female jet fighter pilot, Miss Nicola Winter."

Nicola smiles, "It's my pleasure to be here, Sisu. to be honest, I am so looking forward to my own VRH game."

"I just can't get over your call-sign. It's just so cool. Nicola "Bam Bam" Winter! BAM BAM!"

"It is very cool, isn't it? I also like it a lot. So anything I can help with really."

"Hmm, could you tell people in your own words what Cinematic learning means to you?"

"I can certainly give it a try! For me, As a Leader, nothing boosts confidence quite like meeting an over-whelming, simulated challenge. By engaging with it fully in story-driven virtual reality, VRH games enable the skills to master a particular problem. Each time you get a bit better, your

comfort zone expands a little. When you face similar problems in real life, you think clearly and act decisively."

"I love it! Thank you Nicola."

"My pleasure, Sisu."

"So, Let me recap if I got it straight how we apply the VRH Cinematic Learning Formula. Book. Game. Setting. The book is the basis. The Game brings the fun, but also the translation of the book's core teaching into gameplay and finally the setting makes it entertaining and stick with an immersive atmosphere."

Nicola, Heiko and Ori look at each other and nod satisfied.

"What would you say" Nicola challenges, "is a terrible, terrible application of Cinematic Learning, Sisu? Maybe we can also learn from the opposite of great?"

"Hmmm, let's see. I'd say taking the autobiography of Elon Musk to teach leaders about empathy and humility. The game would be a train simulator and the cinematic setting. hmmm. something very Elon-esque, like Mars, but all wrong. how about the first lgbtq+ meeting? Yes, a train ride of an lgbtq+ convention, on mars, to teach Elon Musk's leadership lessons about empathy and humility."

Nicola can't help but laugh, "That does sound so wrong and terrible, it has a weird appeal."

"I know, right?" Heiko pitches in, "But it's a pretty good example, Sisu. Nothing fits and I would only want to play it to see the literal trainwreck."

Sisu claps her hands excitedly again, "So let's look at some great examples of upcoming VRH Cinematic learning titles! You first Nicola!"

"Hmm, other than my own game of course, as a pilot I cannot wait to play Ori's upcoming title, The VR Airlift. the "Starfish and the Spider" and "Sway" are the books. Squadron management of three C 47 airplanes like in flight in simulators the mighty Eight or Star Wars Squadrons are the game mechanics. 1948 Berlin Airlift is the cinematic setting."

Ori continues, "Gary Hamel's Humanocracy is the book. Fighting bureaucracy to get home to your son is the game mechanic. Crazy Christmas airport is the cinematic setting."

Heiko concludes, "Learning about great Customer Service based on the former Starbuck's president Howard Behar's book "It's not about the coffee". Game is the Plate Up Cooking simulator. Setting is a food truck that goes along California's Pacific Coast Highway."

A calm voice floats in from the off, "Learning about building a winning HR strategy, based on Dave Ulrich's HR Champions, the game inspiration is Subnautica and it is set on an underwater oil-drilling rig, like in James Cameron's "The Abyss". I hear there is also a rogue AI in this VRH game. I am VERY excited about it."

Heiko can't help but laugh out loud, "Thank you Hal. But PLEASE go back to the server now, ok?"

"I'm sorry Heiko, I am afraid I cannot do that." Hal's voice is psychopathically serene.

"Just One second guys..." Sisu has her head in a virtual server box, "I have to disconnect this guy real quick."

A low, grumbling voice emenates from a materializing persona next to Sisu, "While you're busy Sisu, I have to say, I still love your maiden game. It's still VRH's best-seller! The VRDive, based on 'Turn the ship around!". It's game is a submarine simulator like Cold Waters and Iron Wolf. And the

Cinematic setting is Star Trek's "Captain test, the Kobayashi Maru" meets "Hunt for Red October" in the Yellow Sea at the border between South and North Korea."

Now the persona has fully manifested and Heiko slaps the man on the shoulder gleefully, "Former submarine Captain L. David Marquet, ladies and gentlemen! Good to have you here too, my friend."

"Can I just say I LOVE your VRH game, David?" Nicola joins in.

"Thank you, Nicola!" David replies, "I am looking forward to playing yours."

Sisu, done disconnecting Hal takes Nicola's and David's persona by the hand, "So that reminds me of a joke! So, A submarine captain and a fighter pilot walk into a bar..."

"Don't Sisu!" Heiko holds up a warning hand, "I can see your attention span is gone. That's why our VRH titles are only sixty to ninety minutes long. Good that we're almost done. Anyways, I see you are getting it, Sisu. And that's where the story comes full circle. We applied a lot of the lessons from the original "Left for Dead" in our first Cinematic Learning title, David's game, the VRDive."

"Like what?" Sisu prompts.

"For starters, we did not consider each character to be an individual. During development we constantly referred to the whole team as "the player." This vibed well with David's mantra on his submarine."

"No THEY on SANTA FE!"

"Exactly, David!" Heiko throw a double thumbs up David's way Chandler style, "By removing the idea of individual players Sisu, our developers could focus on making the gameplay loop designed around how the team had to work

together. It would no longer be, "How does this character work within the group?" but rather, "How does this game work around the team?""

David rounds up the insight, "Game-design wise, what it boils down to is that normally a collection of people are doing individual tasks to complete a single goal. Where The VR Dive differs from this philosophy is that it is nearly impossible for a single player to beat the game. Everything was designed to make sure the players who failed to help their teammates were adequately pushed to the point of understanding the benefit of cooperation."

Ori wraps the session up with a smile, "In conclusion: The magic of Cinematic Learning happens along 3 complementary vectors."

Nicola adds, "VRH extracts the essence of great Leadership Stories."

"Reflect them in fun, engaging Game Mechanics." David continues.

"And finally" Heiko motions like stopping an orchestra, "they are set in immersive Scenarios. Scenarios that emotionally wrap around players like an interactive Hollywood movie. The emotion powerfully anchors their learning."

Sisu wipes her forehead with a handkerchief to remove digital sweat, "Wow. That was hard work. Cinematic Learning. Book, Game, Setting. I love this concept! I am excited to be part of it! Let's do it!"

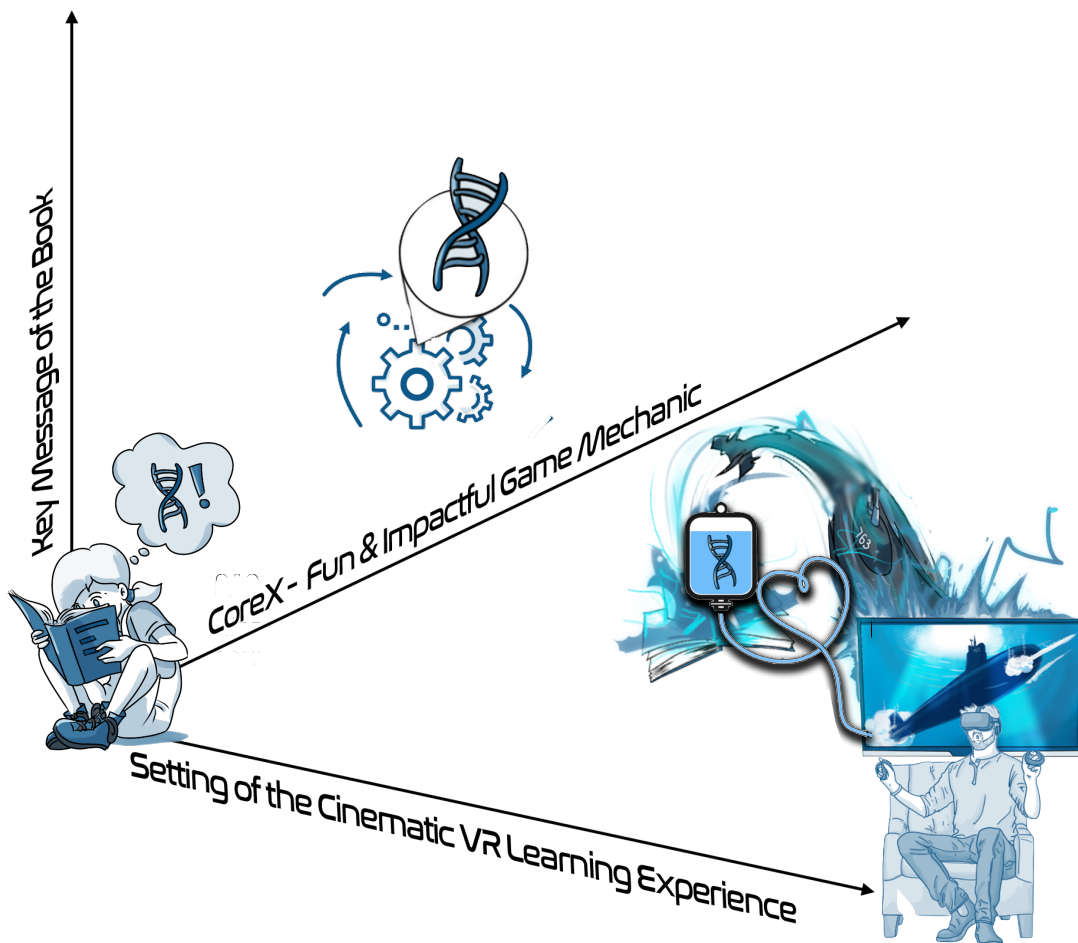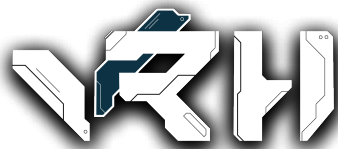A soft voice drifts out of the ether.

"I am NOT mad…"

The VRH Guide
to AI coached

CINEMATIC
VRH LEARNING
PLAYING IS BELIEVING

Key Message of the Book

CoreX - Fun & Impactful Game Mechanic

Setting of the Cinematic VR Learning Experience

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