



LEVEL UP

4-6 NOVEMBER 2003,
UTRECHT UNIVERSITY

INTERNATIONAL DIGITAL GAMES RESEARCH CONFERENCE
CHECK: WWW.GAMESCONFERENCE.ORG

Level Up is een driedaags internationaal congres over computergames dat georganiseerd wordt door de Universiteit Utrecht en de Digital Games Research Association (www.digra.org).

Een grote groep internationale sprekers zal de verschillende facetten van computergames belichten. Maar Level Up heeft nog meer te bieden: workshops, demonstraties, excursies, een markt, een tentoonstelling en een feest.

Level Up Presentaties

Het driedaagse congres heeft een zeer gevarieerd programma. Vooraanstaande onderzoekers en ontwerpers uit binnen- en buitenland komen spreken over de verschillende invalshoeken van onderzoek naar computergames. Niet alleen komen computer-games als sociaal en cultureel fenomeen aan bod, ook wordt de geschiedenis en het ontwerp van computergames besproken.

Level Up is a three day international conference about computer games organized by Utrecht University and the Digital Games Research Association (www.digra.org).

A large number of international speakers will discuss many aspects of computer games. But Level Up has more to offer: workshops, demonstrations, excursions, a market, an exhibition and a party.

Level Up Presentations

The three day conference offers a very diverse program. Leading researchers and designers from all over the world will present different points of view and approaches from which computer games research can be considered. Not only will computer games be presented as a social and cultural phenomenon, but the design and history of computer games will also be discussed.

Level Up Activiteiten

Tijdens het congres zijn er behalve de presentaties ook activiteiten zoals de LAN-party workshop (in samenwerking met de Universiteit Utrecht), game demonstraties, en een reality environment of The Netherlands. De LAN-party workshop zal plaats vinden in Filmtheater 't Hoogt vindt een game workshop. Bovendien is er tijdens het congres een markt met oude en nieuwe computergames te vinden.

Level Up Gamefest

Tijdens het Level Up Gamefest worden de twee verdiepingen van Tivoli gevuld met games, music & drinks. Het Level Up Gamefest zal plaats vinden op 5 november van 21:00 in Tivoli, Utrecht.

Level Up Activities

Apart from the presentations there will be a LAN-party workshop (in collaboration with the University of Utrecht), game demonstrations, and a reality environment of The Netherlands. The LAN-party workshop will take place in cinema 't Hoogt. Additionally, there will be a conference location where you can find old and new computer games.

Level Up Gamefest

The two floors of dance club Tivoli will be open during the Level Up Gamefest. On the 5th of November, there will be DJ's, VJ's, several experimental computer games installations. One level up cocktails will be served. The Level Up Gamefest will take place on the 5th of November, starting at 21:00.

LEVEL UP

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DIGITAL GAMES RESEARCH
CONFERENCE 2003

4-7 NOVEMBER 2003
UTRECHT UNIVERSITY

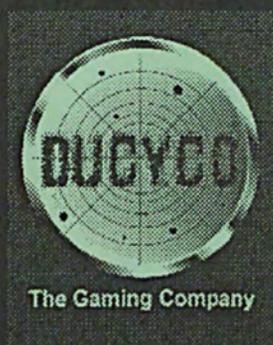


Universiteit Utrecht

DIGRa



N·GAGE
NOKIA



GAME FACE

NWO

't Hoogt



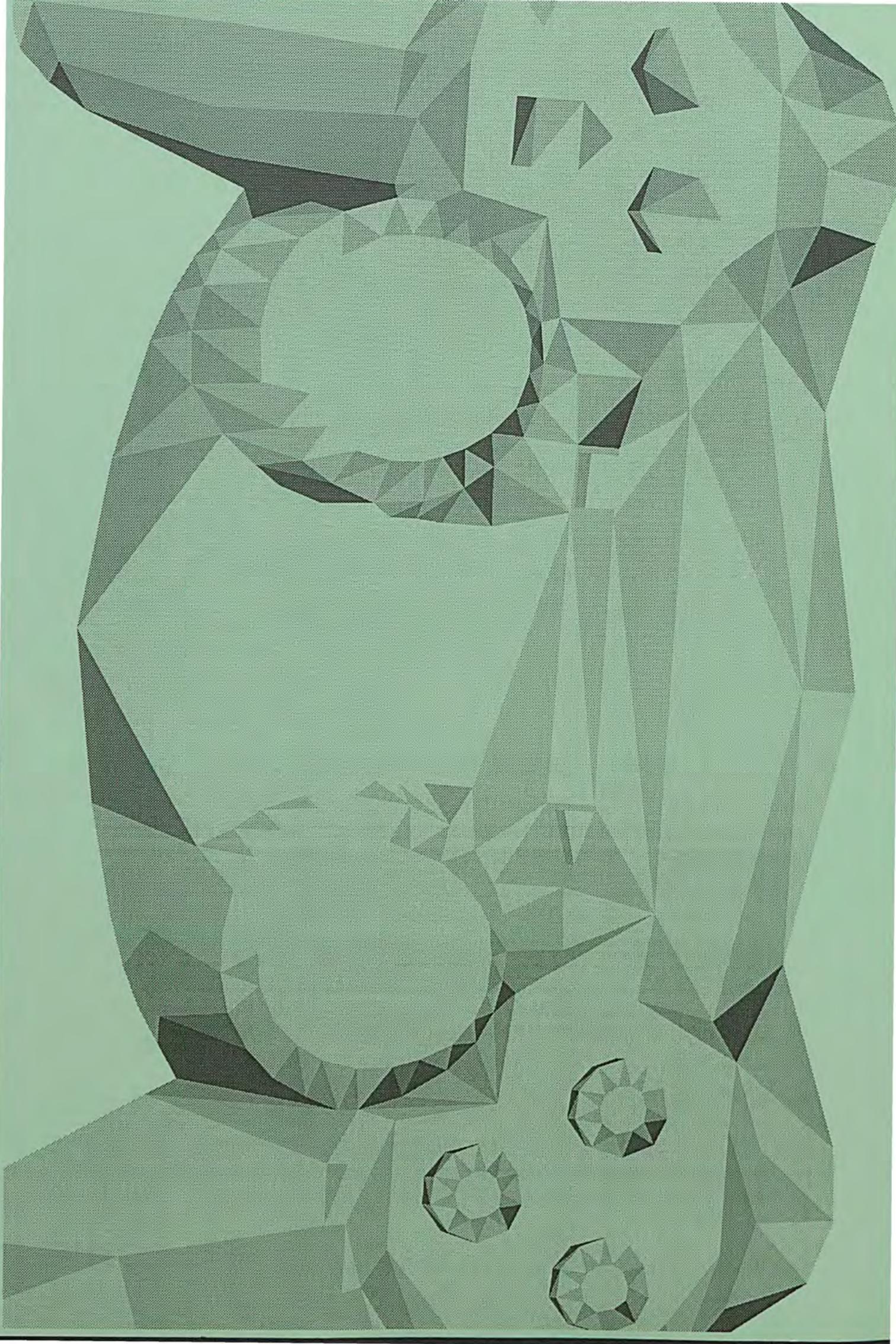
Universiteit Utrecht

OGC

Onderzoeksinstituut voor Geschiedenis en Cultuur

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INTRODUCTION

Frans Mäyrä

President, Digital Games Research Association

Digital Games Research Association (DiGRA) aims to raise awareness of the various aspects related to games as a subject of research as well as to create possibilities for the games research community to congregate and evolve. An international academic conference dedicated to presenting the state of digital games research in various countries is key to attaining these goals.

It has become obvious to everyone working in this field that past few years has been a watershed in the academic study of digital games. The interest and activity have been gradually rising for years, but lately we seem to have reached the 'critical mass': it is suddenly possible to find a community of knowledgeable individuals who are working on similar subjects, critically discussing each others' work. It is possible to compete for research funding in the most highly acclaimed agencies for academic financing, and be seriously regarded (and occasionally even win some grants). It is possible to start building a career and degrees in games research.

Simultaneously, we have to be aware and openly discuss the fact that this field is still in its infancy. The short history has its pros and cons; there are not so many basic concepts, theories and methodologies in game studies that would have been tested and found sound through years of critical research. Most researchers who are experts in games are quite young. This also means that the field is not (yet) calcified to any single dogma, and it is simultaneously defining core areas that create its own identity, and testing interdisciplinary approaches that create variety and interchange with long-established academic disciplines.

The programme for the inaugural Digital Games Research Conference 2003, 'Level Up', organized by the University of Utrecht in collaboration with DiGRA, looks very promising. The emphasis has been on providing a showroom for the variety and scope of academic games research as it is currently practiced. As you take a look at the programme, you will see that it is quite many things. Yet, this is just the opening: the young researchers, students and veterans of academia as well as games research and design professionals meeting in Utrecht will no doubt continue to create even more stimulating, challenging and quality research in the future.

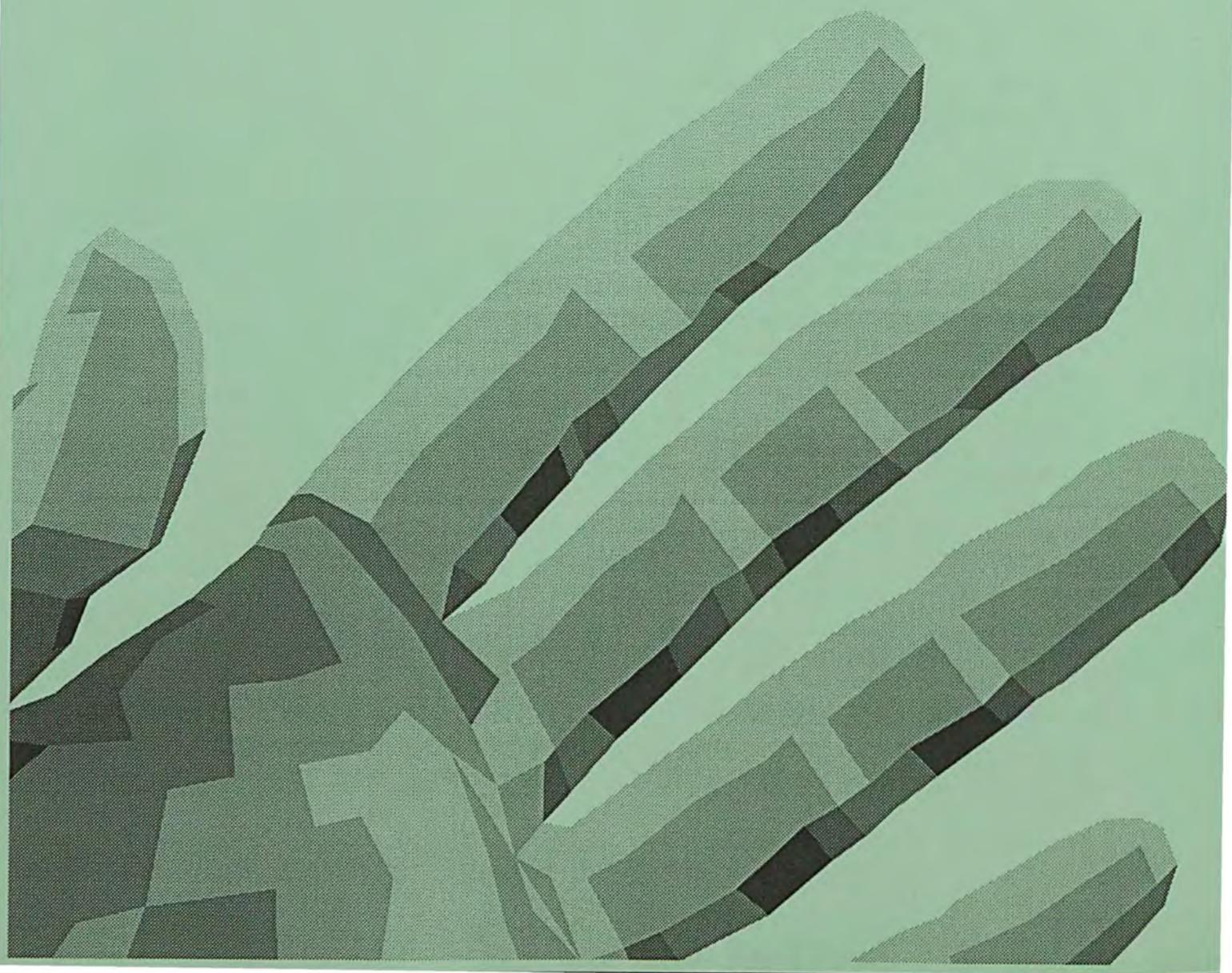
Frans Mäyrä

President, Digital Games Research Association

GENERAL TIMETABLE

6

DAY	TIME	
Monday November 3	17.00-21.00	Early arrivals reception and registration
Tuesday November 4	8.00-9.00 9.00-18.15 18.15-20.30	Registration Conference program Opening reception
Wednesday November 5	9.15-17.00 21.00-04.00	Conference program Game fest
Thursday November 6	10.00-17.30 20.00-23.00	Conference program Conference dinner
Friday November 7	11.00-17.00	Extra activities: • LAN party workshop • Big screen gaming • CAVE visit • Teylers museum visit



PROGRAM TUESDAY

7

9:00-9:15	THEATRON	<ul style="list-style-type: none"> - Opening words Frans Mäyrä, President, Digital Games Research Association - Marinka Copier, Conference Manager, University of Utrecht
9:15-10:00	THEATRON	<p>Keynote lecture</p> <ul style="list-style-type: none"> - Katie Salen and Eric Zimmerman, This is not a game: play in cultural environments.
10:00-10:30		Break
10:30-12:00 Level 1	THEATRON	<p>Gaming communities Chair: Steffen P. Walz</p> <ul style="list-style-type: none"> - Stephen Kline, Real virtual sociality? A Comparison of the Experiences of Everquest and Counter-strike Afficiandos? - Holin Lin, Chuen-Tsai Sun, Hong-Hong Tinn, Social enclave and cooperation in online gaming - exploring clan culture. - T.L. Taylor, Powergamers don't hunt alone: a sociological analysis of play in massive multiplayer. - Florence Chee and Richard Smith, Is electronic community an addictive substance? Everquest and its implication for addiction policy
	BLUE	<p>What games are made of Chair: Julian Kücklich</p> <ul style="list-style-type: none"> - Aki Järvinen, Making and Breaking games: a typology of rules . - Maaïke Lauwaert, In search of a "fifth dimension" - Bryan-Mitchell Young, The relation between player and game in First-Person Shooters.
	WHITE	<p>MMORPGS Chair: Carrie Heeter</p> <ul style="list-style-type: none"> - Seay, Fleming, William Jerome, Kevin Sang Lee, Robert Kraut, Project Massive 1.0 : Organizational Commitment, Sociability and Extraversion in Massively Multiplayer Online Games. - Elina M. I. Koivisto, Supporting communities in massively multiplayer online roleplaying games by game design - John Halloran and Yvonne Rogers, From text to talk: multiplayer games and voiceover IP.
	RED	<p>Education Chair: Staffan Björk</p> <ul style="list-style-type: none"> - John Kirriemuir and Angela McFarlane, Use of computer games and video games in the classroom. - Henny Leemkuil, How to adapt game features for instructional purposes? - Truna Turner, Games are education...
	T111	<p>Artificial Intelligence Chair: Norbert Braun</p> <ul style="list-style-type: none"> - Darryl Charles, Challenges for Artificial Intelligence in Digital Games. - Börje Felipe Fernandes Karlsson, Issues and approaches in Artificial Intelligence middleware development for digital games and entertainment products. - Michael Mateas, Expressive AI: games and artificial intelligence.
	T114	<p>Games with strong opinions</p> <ul style="list-style-type: none"> - Gonzalo Frasca, Ludologists love stories, too: paper presentation on the role of narrative in videogames. - Games with strong opinions: workshop on videogame rhetoric.
12:00-13:30		Lunch
13:30-15:00 Level 2	THEATRON	<p>Military Games</p> <ul style="list-style-type: none"> - Flack Maguire, Michael van Lent, Marc Prensky and Ron W. Tarr, Defense combat Sim Olympics - methodologies incorporating the "Cyber Gaming Culture"
	BLUE	<p>Ideology</p> <ul style="list-style-type: none"> - John Dovey, Seth Giddings, Helen Kennedy, Rune Klevjer, Power up: computer games and ideology.

PROGRAM TUESDAY

8

- WHITE** **Space**
Chair: Gonzalo Frasca
- Ernest W. Adams, The construction of ludic space
 - Paul Breidenbach and Talmadge Wright, Digital Game Play-Space and "Shooter Games": Creating Social Meaning Among Participants.
 - Stanislav Roudavski, Spatial context of interactivity: meaning and drama in real-time virtual environments.
- RED** **Gender and ethnicity**
Chair: Tanya Krzywinska
- Sara M. Grimes, "You shoot like a girl!" The female protagonist in action-adventure video games.
 - Jeroen Jansz and Raynel Martis, The representation of gender and ethnicity in digital interactive games (DiGs).
 - Aphra Kerr, Women just want to have fun - a study of adult female players of digital games.
- T111** **Time, repetition and immersion**
Chair: Chiel Kattenbelt
- Barry Atkins, The Aesthetics of Iteration: The Plurality of Spectacle in Narrative Computer Games.
 - Peter Barkentin, Lost in Time.
 - Troels Degn Johansson, System immersion in Civilization and other strategy games.
- RESTAURANT** **Posters Social**
- Politics**
- Stefan Blomberg, Marie Eneman and Mathias Klang, Political Ideologies in Computer Games.
 - Christian Buss, Strategies of Resistance: Munch's Odyssey and Environmental Activism.
 - James Campbell, Civilization III and its Discontents: God's Eye View and the New World Order.
- Virtual worlds and communities**
- Mikael Jakobsson, Once again with content - Applying interactive to MMOG game worlds.
 - Bart Simon, Digital games, Holodeck desires and the lagtime of collective fantasy.
 - Pedro Assunção, Luís Soares, João Luz Ricardo Viegas, Miguel Boavida, João Paulo Santos, Carlos Santos, MULE gaming architecture as a framework to develop MMORPGs with extensible AI.
 - Dominika Urbanska-Galanciak, The styles and certificates of the computer games' receipt on the basis of the examinations of the players' communities.
- Players**
- Delwin Clarke, P. Robert Duimering, Flak-guns, frags and Friday Nights: Exploring the preferences and perceptions of adult computer gamers.
 - Tilo Hartmann, Gender differences in the use of computer games as competitive and leisure activities.
 - Mikael Kivelä, Rome must be destroyed, but Caesar is my friend: goals and social positions in face-to-face multiplayer gaming.
- Design**
- Yves Grassiulet, Cognitive ergonomics
 - Dereli, Concerning the Scope of the Amateur Custom Content Generation Culture For Computer Games
 - Pieter van der Hijden, Digital Games for Research, Training and Policy Making
 - T. Marsh, Staying There: Experience of Use and Experience from Use

15.00-15.30

Break

15.30-17.00
Level 3

THEATRON

What's in a game?

- Espen Aarseth, Staffan Bjork, Jan Klabbers, Solveig Marie Smedstad and Lise Sunnana, What's in a game? - Game taxonomies, typologies and frameworks.

BLUE

Gaming at work

- Sanne Bogers, Jeffrey Goldstein, Karen Sijbrandij, Margreet Wieggers and Marc Prensky, Computer Games at Work.

WHITE

Violence

Chair: Jeffrey E. Brand

PROGRAM TUESDAY

9

- Steven *Malliet* and Gust de Meyer, An identification of different play mechanisms in violent videogames.
- Gitte *Stald*, To kill or not to kill. Attraction of violent death (and meaning of stats) in online multiplayer computer games.
- Leila *Torgensen*, Violent behaviour and violent video games: is there really a connection?

RED

Marketing

Chair: Piotr Sitarski

- Jan van *den Bergh*, Bart Claus, Bart Muskala, Siegfried Dewitte, and Kelly Geyskens, Research on the impact of online gamevertising.
- Shenja van *der Graaf*, David B. Nieborg, Together We Brand: America's Army.
- Mike *Molesworth*, Digital Game Play.

T111

SIMS

Chair: Sue Morris

- Mary *Flanagan*, The space of the SIMS.
- Miguel *Sicart*, Family values: Ideology and the Sims.
- Charles *Kriel*, Antigone, Creon and the non-existence of woman: what we can learn about the failure of the Sims online from reading Jacques Lacan.

T114

Game environment

Chair: Beth E. Kolko

- Maic *Masuch*, Game graphics beyond realism: then, now and tomorrow.
- Axel *Stockburger*, The game environment from an auditive perspective.
- Jason *Wilson*, 'Participation TV': Early games, video art, abstraction and the problem of attention.

17.00-17.30

Break

17.30-18.15

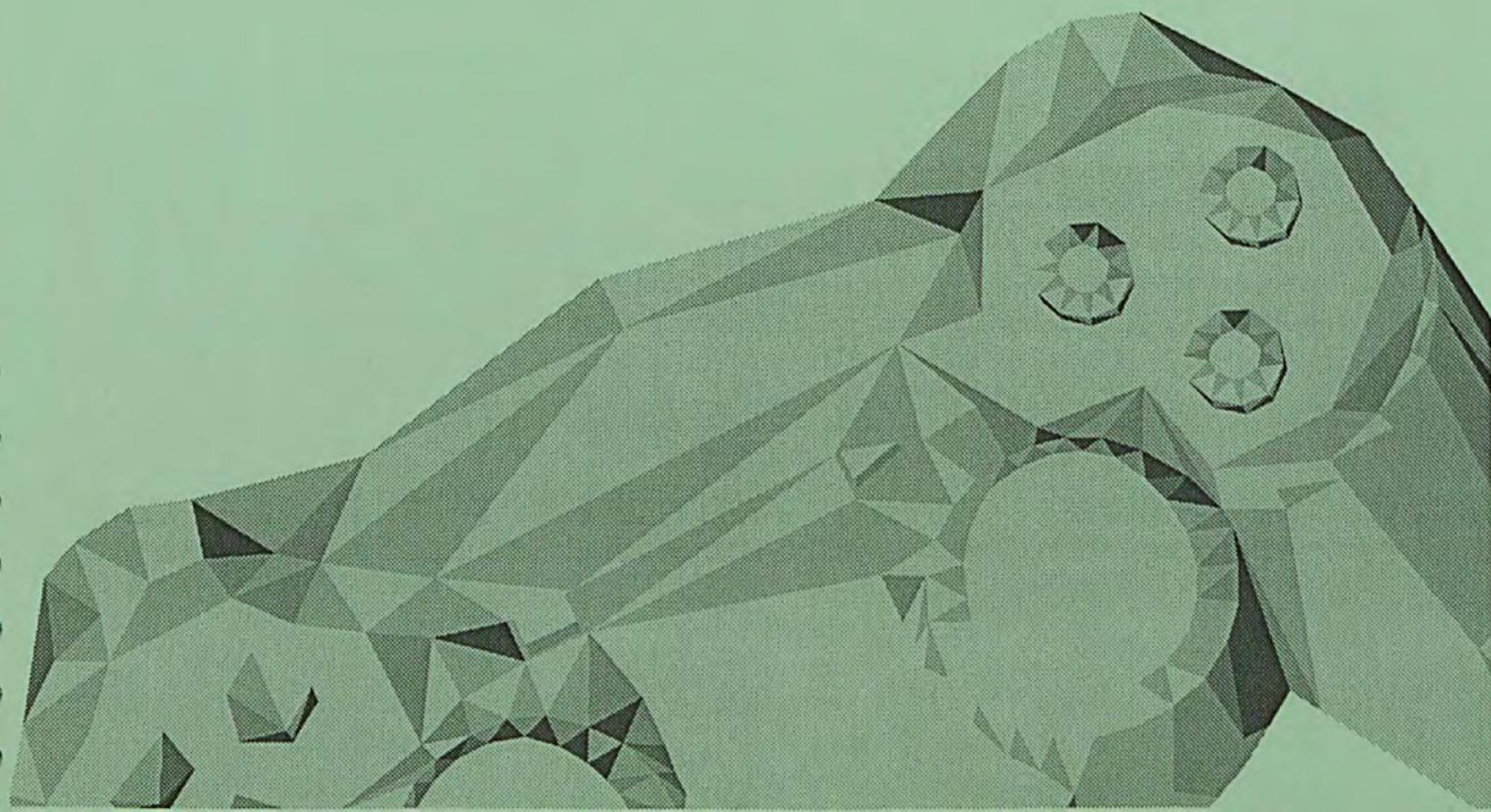
THEATRON

Online Conversation

- Online conversation between Eric Zimmerman en Brian Sutton Smith with an introduction by Jeffrey Goldstein

18.15-20.30

MARKET PLACE **Openings reception and Gamescapes exhibition**



PROGRAM WEDNESDAY

10

10.00	THEATRON	Keynote lecture - Janet Murray, What are games made of?
10.00-10.30		Break
10:30-12:00 Level 4	THEATRON	On a roll - Lisbeth Klastrup, Susana Tosca, Simon Egenfeldt-Nielsen, Jesper Juul and Troels Degn, On a roll: a study of Super Monkey Ball.
	BLUE	Industry panel - Douglas Lowenstein (ESA) Mark Craddock (Microsoft) Electronic Arts
	WHITE	Identity and Identification Chair: Sybillie Lammes - Marinka Copier, The other Game Researcher. Participating in and watching the construction of boundaries in game studies - Jos de Mul, The game of life: computer games and the construction of identity. - Marlin Ramstedt, Re-emerging mythological imagination. Trafficking between fantasy role playing games and neo-paganism.
	RED	Fun and games Chair: Mary Flanagan - Carrie Heeter, Comparing 14 forms of fun (and learning and gender issues) in commercial versus educational space exploration digital games. - Christoph Klimmt, Dimensions and determinants of the enjoyment of playing digital games: a three-leveled model. - Kathleen Ruiz, Ralph Noble, Marc Destefano, Jonathan Mintz, Conditions of engagement in Game Simulation.
	T111	Interactivity Chair: Britta Neitzel - Matt Garite, The Ideology of Interactivity (or Video Games and the Taylorization of Leisure.) - Berry Eggen, Loe Feijs, Mark de Graaf, Peter Peters, Breaking the flow - Chiel Kattenbelt, Joost Raessens and Elja Polak, Computer games and the complexity of experience
	T114	Gamelab workshop - Eric Zimmerman and Katie Salen, Rules of play: game design fundamentals.
12.00-13.30		Lunch
13.30-15.00 Level 5	THEATRON	In the trenches - An industry panel, including: Jason Della Rocca (IGDA) Jan-Pieter van Seventer Marcel du Long (Playlogic Game Factory) Martin de Ronde (Guerrilla Games) Stefan Jenzowky (Siemens)B2C thinking in a B2B world. Roger E. Pedersen Game Design Foundations.
	BLUE	Human Computer Interaction - Anker Helms Jorgensen, Lucy Joyner, Bill Fulton and Thomas Fuller, HCI, usability and computergames.
	WHITE	Pervasive experience Chair: Jon Dovey - Martin Ericsson, Enchanting Reality - big experiences on small platforms. - Jane McGonigal, A real little game: the Pinocchio effect in pervasive play. - Siobhan Thomas, Pervasive Learning: Always on education.
	RED	Technology and control Chair: Melanie Swalwell

TIII	<ul style="list-style-type: none"> - Beth E. <i>Kolko</i>, Games as technological entry point: a case study of Uzbekistan. - Kevin <i>Schut</i>, Massaging the medium - how does technology affect the content of games? - Jeffrey E. <i>Brand</i>, Diverse World: examining physical space, characters, style and narrative in computer games. <p>Problem solving Chair: Simon Egenfeldt-Nielsen</p>
RESTAURANT	<ul style="list-style-type: none"> - Kristine <i>Jorgensen</i>, Problem solving: the essence of player action in computer games. - Chuen-Tsai <i>Sun</i>, Holin Lin, Chheng-Hong Ho, Game tips as a gift. - James <i>Willmott</i> and James Newman, All your base are belong to us: videogame culture and textual production online. <p>Posters Reception and Research Kids and games</p> <ul style="list-style-type: none"> - L. Javier Bojorge <i>Garcia</i> and Serafin Mercado Domenech, Relation between Virtual Reality Videogame Children's Cognitive Appraisal and their Videogame Preference. - Val <i>Service</i> and Sharon Middleton, Gender and experience effects on young children's performance on a novel game. <p>Engagement</p> <ul style="list-style-type: none"> - Paul <i>Pollard</i>, Differential effects of aggressive computer game play on adolescents' mood, cognition and predicted behaviour. - John <i>Salisbury</i>, Empirically exploring the factors of engagement in videogames. - John <i>Sykes</i>, Simon Brown and Richard Wiseman, Affective gaming: the evocation and detonation of emotion in video games. <p>Research concepts</p> <ul style="list-style-type: none"> - Toby <i>Hede</i>, Towards a conceptual framework of computer games. - Lothar <i>Mikos</i>, Susanne Eichner and Regina Friess, Research on interactive entertainment. - Anne Mette <i>Thorhauge</i>, Metacommunication in the reception study of videogame. - David <i>Thomas</i>, Videogame Vocabulary. - New Tendencies in Digital Media: Game research - Femke <i>Burger</i>, Susanne Harperink, Isabelle van Kerkwijk, Ivonne Schippers, Saskia Waterman, Dissecting the gaming experience. - A search for the ultimate gaming element in Grand Theft Auto - Rutger <i>Bruil</i>, Brendan Dekker, Robert Hoogendoorn, Bas Schutte, Dennis Spaans, Clans: United we stand - Julia <i>Fortuin</i>, Eva Nieuwdorp, Sanneke Swen, Jacco Hupkens, Grand Theft Auto - The 80s Setting - Pleuke <i>van Dam</i>, Anke van de Vliet, Anne Vierhout, Wendy Dingjan, - Violence and videogames from a ludologic and narratologic perspective

15.00-15.30

Break

15.30-17.00 Level 6	THEATRON	<p>Kids and Games Chair: Janet Murray</p>
	BLUE	<ul style="list-style-type: none"> - Laura <i>Ermi</i> and Frans Mäyrä, Power and control of games - Children as the actors of game cultures. - Peter <i>Nikken</i> and Jeroen Jansz, Parental mediation of children's video gaming: a similar construct as television mediation. - Dag <i>Asbjørnsen</i>, Digital Games and Politics: a Medium in Search of a Discourse <p>Narrative Chair: Barry Atkins</p>
	WHITE	<ul style="list-style-type: none"> - Julian <i>Kücklich</i>, The readability of games vs. the playability of texts: towards a holistic theory of fictionality. - David <i>Myers</i>, The attack of back stories (and why they won't win). - Matthew <i>Weise</i>, How video games express ideas. <p>Textuality and videogames</p> <ul style="list-style-type: none"> - Diane <i>Carr</i>, Gareth Schott and Andrew Burn, Textuality and Videogames.
	RED	<p>RPG Characters Chair: Eva Kingsepp</p>

- Mirjam *Eladhari* and Craig Lindley, Player Character Design: Facilitating Emotional Depth in MMORPGs.
- Anker Helms Jorgensen, Laust Juul Christensen and Thomas Tae-Yang Jorgensen, Developing a role playing game for parallel playing in the real-life and in virtual-life based on usability methods.
- Petri *Lankoski* and Satu Heliö, Characters in Computer Games - Interpretation and Design.

T111

Educational Design

- Chair: Mikael Kivelä
- Henk van *Zeijts*, Waag Society: Teylers Museum Adventure
- Rikke *Magnussen*, Morten Misfeldt, Tasha Buch, Participatory design and opposing interests in development of instructive computer games.
- Robert *Nideffer* and Celia Pearce, The Game Grid: An Environment for Research & Experimentation

T114

New tendencies in digital media: Game Research

- Chair: Sanneke Swen
- Keimpe *de Heer*, Eva Keeris, Michiel van Laar, Jelmer van der Lucht, David Nieborg, Medal of honor: towards an academic game theory.
- Berit *Jimmink*, Evert Hoogendoorn, Sarah Lugthart, Esmée van Oostveen and Rob van Suilen, Grand Theft Auto: narrativity in computer games.
- Joris *Driest*, Marije Janssen, Ponijem Kasantredjo en Marjolijn Walter, Grand Theft Auto: ethnicity in computer games.
- Rolf *Dekker*, Remco Doensen, Mathijs Kooijman, Mick de Meyer and Ruud Oud, Lights! Camera!Action? Grand Theft Auto: film analysis and computer games.

17.00-18.00 RED

DiGRA Members' Gathering Preparation for the annual meeting

21.00-04.00

Gamefest in Tivoli



PROGRAM THURSDAY

13

10:00-11:00	THEATRON	DIGRA General Assembly
11:00-11:30		Break
11:30-13:00	THEATRON	Pervasive games
Level 7		- Steve Benford, Staffan Björk, Jussi Holopainen, Frans Mäyrä, Amanda Oldroyd, Karl-Petter Åkesson, Steffen P. Walz, <i>Pervasive games</i> .
	BLUE	Avatars Chair: Troels Degn Johansson
		- Tony Manninen and Tomi Kujanpää, Supporting visual elements of non-verbal communication in computer game avatars.
		- Britta Neitzel, On forms of involvement in computer games.
		- Michael Nitsche, Stepping back: players as active participants.
	WHITE	Exploration Chair: Espen Aarseth
		- Simon Egenfeldt-Nielsen, Exploration in computer games - a new starting point.
		- Geoff King and Tanya Krzywinska, Gamescapes: exploration and virtual presence in game worlds.
		- Sybille Lammes, On the Border: Pleasures of Exploration and Colonial Mastery in Civilization III Play the World.
	RED	Politics and war Chair: Jeroen Jansz
		- Mia Consalvo, It's no videogame: Global news media commentary and the second Gulf War.
		- Patrick Crogan, Zero-Sum: Wargaming and Computer Games.
		- Melanie Swalwell, "This isn't a computer game you know!" Computer Games and Televised War.
13:00-14:30		Lunch
14:30-16:00	THEATRON	Art
Level 8		Chair: Frans Mäyrä
		- Paul Catanese, Where have all the video-game console artists gone?
		- Grethe Mitchell and Andy Clarke, Subversion and 'Détournement': Videogames and Art.
		- Andreas Lange, Original hardware vs software emulation.
	BLUE	Game Analysis and Creation Chair: Darryl Charles
		- Staffan Bjork and Sus Lundgren, Game Design Patterns.
		- Frans Mäyrä, Game analysis and interpretation: the demonic and the unholy in digital games
		- Steffen P. Walz, Towards an Analytical and Applied Rhetoric of Digital Games
	WHITE	Participatory culture Chair: Fleming Seay
		- Andrew Mactavish, Producing players, Playing producers, and the cultural politics of digital gaming.
		- Sue Morris, WADs, Bots and Mods: multiplayer FPS games as co-creative media.
		- Cindy Poremba, Patches of Peace: Tiny signs of agency in online games.
	RED	Cross media content analysis Chair: Truna Turner
		- Anna Gunder, As if by magic: On Harry Potter as a novel and a computer game.
		- William Humberto Huber, Ka as shomin-geki: problematizing videogame studies.
		- Eva Kingsepp, Apocalypse the Spielberg way? From Hollywood blockbuster to world-conquering video game: Saving Private Ryan, Band of Brothers and Medal of Honour

	TIJL	IJsfontein workshop - Hayo <i>Wagenaar</i> , Interaction design for man or machine?
	RESTAURANT	Posters Computergames Aesthetics - Chaim <i>Gingold</i> , The Aesthetics of Super Mario Bros. - Stefan M. <i>Grünvogel</i> , Richard Wages and Benno Grützmacher, 30 years of gravity. - Simon <i>Niedenthal</i> , Shadowplay: Illumination, Affordance and Emotion in First-Person Sneakers. - Frank <i>Abbott</i> , Finding somewhere to play - a space for games as a cultural, aesthetic and social phenomena
		AI - Norbert <i>Braun</i> and Thomas Rieger, Expressiveness Generation for Virtual Characters in Games. - Asher <i>Lipson</i> , Eric Brochu, Hendrik Kück, Nando de Freitas, Machine learning for Game AI.
		Agency - Neal <i>Thomas</i> , An amusing bureaucracy: the modern video game as anti-parable. - Markus <i>Wiemker</i> , Reality and Immersion in Computer Games.
		Space - Friedrich von <i>Borries</i> , The city in Computer Games and Computer Games in the City. - Leslie <i>Morris</i> , From bricks to bytes: new directions in the architectural design of game space.
		Narrative - Clara <i>Fernández-Vara</i> , Vampires across the media - from Dracula to Castlevania. - Piotr <i>Sitarski</i> , Narration in computer games and entertainment systems.
		Mobile gaming - John <i>Hayes</i> , The Mobile Game Genre.
16.00-16.30		Break
16.30-17.15	THEATRON	Keynote lecture - Jesper <i>Juul</i> , The game, the player, the world: looking for a heart of gameness.
17.15-17.30	THEATRON	Closing words
20.00-23.00		Conference Diner Brian Winn, Gayle Coleman, John Fisher II, Fantastic Food Challenge: Using Games to Improve Food and Nutrition Habits of Adults.



Aarseth, et al.

Espen Aarseth, Staffan Bjork, Jan Klabbers, Solveig Marie Smedstad and Lise Sunnana, *What's in a game? - Game taxonomies, typologies and frameworks.*

This symposium will address the problem of classifying and categorizing games and game elements from three different bottom-up perspectives. The participants in this symposium come from different areas of the academic game world: humanistic informatics (Aarseth, Sunnana, Smedstad), HCI & design (Bjork), and Information Science - simulation & gaming (Klabbers). By triangulating the games field from these different analytical positions, we hope to create a new, common ground for understanding what games are, what they are made of, and how they are different from each other.

Abbott

Frank Abbott, *Finding somewhere to play - a space for games as a cultural, aesthetic and social phenomena.*

Over the last three years I have directed "Screenplay", an annual public event at The Broadway Media Centre, Nottingham, UK, devoted to exploring and celebrating the impact of computer games on our wider culture. The event has now developed considerable credibility and attracts a wide range of practitioners and fans. In this paper I would like to tell the story of the evolution of Screenplay into a successful annual fixture and outline the thinking behind the need to produce events which specifically address new cultural configurations brought about by the computer games revolution.

Adams

Ernest W. Adams, *The construction of ludic space.*

Most modern graphics-based computer games depend for part of their entertainment value upon the presentation of a synthetic "space," an imaginary two- or three-dimensional region whose visual appearance is mapped onto the two-dimensional surface of the computer screen. In this lecture I discuss the physical and temporal characteristics of ludic space; the psychosensory limitations perceiving ludic space compared to real-world architectural space; and the primary and secondary functions of ludic space.

Asbjørnsen

Dag Asbjørnsen, *Digital Games and Politics: a Medium in Search of a Discourse.*

The paper will, from an discourse analytical theoretical position, examine the ways in which digital games are constructed as part of the public sphere, and how alternative and more positive political and public discourses are constructed. The paper will take the experiences in Norway as a point of departure and also point to some new political measures being taken as a result of these more "positive" discourses.

Atkins

Barry Atkins, *The Aesthetics of Iteration: The Plurality of Spectacle in Narrative Computer Games.*

Plenty of early videogame and computer game critics (including myself) have identified the relationship between current narrative videogames and the Hollywood cinema of spectacle. In this paper I offer a corrective theorised account that points up the need for a specificity of analysis when we are confronted with the video or computer game.

Barkentin

Peter Barkentin, *Lost in Time.*

The paper will discuss the use of time in computer games. More specifically, time as a part of immersion in the gaming experience in contrast to more traditional studies of time-structures in literature and film.

Benford, et al.

Steve Benford, Staffan Bjork, Jussi Holopainen, Frans Mäyrä, Amanda Oldroyd, Karl-Petter Åkesson, Steffen P. Walz, *Pervasive games.*

This presentation will describe early experiences of designing and publicly deploying mobile mixed reality games - that is games that mix online and street players. These experiences have been carried out within the Equator project that is investigating new ways of merging physical and digital interaction to enhance everyday life and have involved collaboration between the University of Nottingham, the artists group Blast Theory, and BText Technologies.

Bergh, et al.

Jan van den Bergh, Bart Claus, Bart Muskala, Siegfried Dewitte, and Kelly Geyskens, *Research on the impact of online gamevertising*.

Research on the effectiveness of "gamevertising" or "adgaming" is very timely given the increased occurrence. In collaboration with i-Merge we conduct a research project to find out whether or not gamevertising works in creating brand awareness and establishing a positive brand attitude.

Björk, et al.

Staffan Bjork and Sus Lundgren, *Game Design Patterns*.

We introduce Game Design Patterns, a method for analyzing, describing and designing games founded on game components and interaction that players have when playing games. As the basis for our patterns we have selected design choices that have been identified in existing games and generalized to be independent of any particular game and applicable in a wide range of game types. The use of design patterns was introduced by Christopher Alexander et al. for architecture but has been modified to suit the specific requirements of games, most importantly shifting from a problem-solving approach to focusing on designing interaction.

Blomberg, et al.

Stefan Blomberg, Marie Eneman and Mathias Klang, *Political Ideologies in Computer Games*.

Computer games act as agents of social change and provide a new information channel for different interest groups. The purpose of this paper is to study the political values internalised through the design of two recently released computer games: Americas Army and Special Force.

Bogers, et al.

Sanne Bogers, Jeffrey Goldstein, Karen Sijbrandij, Margreet Wiegiers and Marc Prensky, *Computer Games at Work*.

Many companies prohibit their employees from playing computer games during working hours, based on the assumption that all work and no play is the most efficient use of time. However, there is no research on how playing computer games might affect employee productivity, job satisfaction, or absenteeism. A variety of factors associated with play, including perceived control, reduced stress, and incubation, could result in more

positive attitudes toward the workplace, increased job satisfaction and heightened productivity.

Borries

Friedrich von Borries, *The city in Computer Games and Computer Games in the City*.

Computer Games and the City. How could the emersive, engaging and challenging aspects of computer games be implemented in the concept of the city?

Brand, et al.

Jeffrey E. Brand, *Diverse World: examining physical space, characters, style and narrative in computer games*.

The Diverse Worlds Project analysed 130 computer and video games (CVGs) to understand their textual landscape. Titles were sampled from the five gaming platforms dominant in 2002. Blending the quantitative content analytic tradition and the Bordwellian approach to formal film analysis, characters, settings, narrative and stylistic factors were studied in four units of analysis including box, handbook, opening cinematic sequences, and game-play.

Braun, et al.

Norbert Braun and Thomas Rieger, *Expressiveness Generation for Virtual Characters in Games*.

While a conversation, a human unknowingly expects some actions and reactions from a conversational partner in a discourse, likewise from a Virtual Character (VC). These actions and reactions can be verbal and/or nonverbal. The nonverbal actions and reactions are expressed with facial expression, gaze, body position, gesture, etc.

Breidenbach, et al.

Paul Breidenbach and Talmadge Wright, *Digital Game Play-Space and "Shooter Games": Creating Social Meaning Among Participants*.

Our paper works to illuminate the differences between three types of digital game spaces, 1) game play-space, 2) physical space, and 3) social-symbolic space, and the meanings that players give to game playing through these spaces. We present the complexities of these three forms of game space as the realm within which players experience pleasure, pain, game flow, rejection and or accommodation.

Bruil, et al.

Rutger Bruil, Brendan Dekker, Robert Hoogendoorn, Bas Schutte, Dennis Spaans, *Clans: United we stand.*

In our paper we are focussing on the social aspects of online-games; clans. A clan is a group of people who are a part of a certain game-community. They play the game online against other teams in order to gain respect and to have fun. A whole new social dimension is constituted due to multiplayer games. In our research we are using the game Medal of Honor: Allied Assault as our case study.

Buss

Christian Buss, *Strategies of Resistance: Munch's Odyssey and Environmental Activism.*

"Collaboration, Coercion, Karma." In a video game industry largely built around narratives of individual agency and militaristic leadership, there three concepts are rarely implemented principles of gameplay. With first person Shooters, Drive-by games of violence and strategy games that require systematized governance to obtain success dominating bestseller lists and retail shelves, a game like Munch's Odyssey stands out.

Campbell

James Campbell, *Civilization III and its Discontents: God's Eye View and the New World Order.*

This paper investigates the Civilization series of computer games as interpretations of culture. It is part of a larger project investigating some of the most popular computer games (especially the Myst and Tomb Raider series) as complicitous critique of global capitalism and US neo-imperialism. I tend to see the Civilization games less as critique, however complicit, and more as digital expressions of a kind of political unconscious.

Carr, et al.

Diane Carr, Gareth Schott and Andrew Burn, *Textuality and Videogames.*

In this symposium the participants report on the two year AHRB funded Textuality and Videogames project, based at the Institute of Education, University of London. We present an overview of our methods and findings, before reporting on two example case studies. We invite discussion and exchange concerning our methods and conclusions.

Catanese

Paul Catanese, *Where have all the video-game console artists gone?*

I would like to present a paper: "Where have all the video-game console artists gone?" which examines the history of artists creating work by utilizing, incorporating or subverting video-game consoles such as Corby & Baily, Eddo Stern and Biege. The paper draws upon much of the research that I have done for a proposed course at the School of the Art Institute of Chicago entitled: Subverting the Box.

Charles

Darryl Charles, *Challenges for Artificial Intelligence in Digital Games.*

This paper proposes several keys areas of opportunity for future innovations in digital game AI including: Story-telling, Dynamic Learning and Affecting Emotion. These topics will be reviewed by first discussing the current context for the utilisation of AI in digital games, then by outlining a few recent and potential future applications of AI within digital game technology and gameplay.

Chee, et al.

Florence Chee and Richard Smith, *Is electronic community an addictive substance? Everquest and its implication for addiction policy.*

This paper examines the tension between human agency and social structure in the policies governing addictive substances. Sony Online Entertainment's EverQuest, a so-called Massively Multiplayer Online Role Playing Game (MMORPG), is an example of an electronic community with many labels. It has been lauded as an environment in which people can express themselves and feel a sense of camaraderie. At the same time, it has given rise to numerous debates that it is an addictive game and playing it is a condition for which people can and should seek medical treatment.

T.L. Taylor,

Powergamers don't hunt alone: a sociological analysis of play in massive multiplayer.

This paper examines the tension between human agency and social structure in the policies governing addictive substances. Sony Online Entertainment's EverQuest, a so-called Massively Multiplayer Online

Role Playing Game (MMORPG), is an example of an electronic community with many labels.

Clarke, et al.

Delwin Clarke, P. Robert Duimering, *Flak-guns, frags and Friday Nights: Exploring the preferences and perceptions of adult computer gamers.*

This paper presents findings from an exploratory qualitative interview study, which examined adult computer gamers' perceptions of their experiences playing popular games from the genre known as "first-person shooters" (FPS).

Consalvo

Mia Consalvo, *It's no videogame: Global news media commentary and the second Gulf War.*

This study analyzes global news media coverage of the second Gulf War through a slightly different lens. Rather than demonstrate how similar or dissimilar the war coverage was to current videogames, the study examines how the news media, and news commentators themselves, made reference to the current coverage as being like or unlike videogames.

Copier

Marinka Copier, *The Other Game researcher. Participating in and watching the construction of boundaries in game studies.*

Game researchers are busy doing game studies: researching, writing and publishing articles, organizing conferences and creating a curriculum. I will argue that creating a new autonomous discipline such as game studies mainly involves constructing boundaries on different levels. In this article I would like to discuss how we can watch and analyze where and how these boundaries are being constructed, while realizing that I am also participating in this process.

Crogran

Patrick Crogran, *Zero-Sum: Wargaming and Computer Games.*

This paper will explore aspects of the history of wargaming in order to develop fresh perspectives on the analysis of contemporary computer games. The history of the modern development of wargaming is punctuated by debates about its true value for the military, debates which revolve around the negotiation of

the dialectic of calculation and the incalculable, that is, of war as planned enterprise versus war as volatile contingency.

Dam, van, et al.

Pleuke van Dam, Anke van de Vliet, Anne Vierhout, Wendy Dingjan, *Violence and videogames from a ludologic and narratologic perspective.*

What is the best way to analyse violence in computer games? Usually this is examined from a psychological or pedagogical view. This research uses a different point of view, it is about the role of violence in GTA Vice City, analysed from a ludologic and narratologic perspective.

Dekker, et al.

Rolf Dekker, Remco Doensen, Mathijs Kooijman, Mick de Meyer and Ruud Oud, *Lights! Camera! Action? Grand Theft Auto: film analysis and computer games.*

In film studies Film Art: an Introduction (Bordwell and Thompson) is regarded a respectable method of analysis. But to what extent can it give a thorough analysis of a game? To answer this question, we have applied Film Art analysis to the recent game Grand Theft Auto: Vice City. Furthermore, we have done this on two levels: the level of the observer and that of the player. We believe that these two levels will differ greatly from each other. This research will hopefully make clear whether film analysis can be of use in game research.

Della Rocca

In the trenches An industry panel, including: Jason Della Rocca (IGDA), Jan-Pieter van Seventer, Marcel du Long (Playlogic Game Factory), Martin de Ronde (Guerrilla Games), Stefan Jenzowky (Siemens).

For gaming to have a healthy future, industry and academia must work together to push for new ideas and experiences. The first step for such progress is a mutual understanding of the challenges and opportunities, and basic realities on either side of the bridge. This industry focused panel will give academics a better sense of the "in the trenches" experience of game developers and the game development process.

Dereli

Dereli, *Concerning the Scope of the Amateur Custom Content Generation Culture For Computer Games*

The amateur cultures surrounding media production are often discounted as subjects of study in favour of more visible official national and commercial structures referred to as 'the media'. Custom content creation for computer games, or 'modding' is one such culture which mirrors the official culture of games development and distribution.

Dovey, et al.

John Dovey, Seth Giddings, Helen Kennedy, Rune Klevjer, *Power up: computer games and ideology.*

This Panel comes out of the Play Research Group in The School of Cultural Studies at the University of the West of England. Following the School's hosting of the UK's first academic games conference in 2001 we have continued to develop our work in this field. The group has a core of researchers working in the field of computer games alongside a number of others with an interest in the idea of play and culture more generally. So the study of computer games is pursued within a context of a more general set of Cultural Studies methods and understandings. In July of 2003 we are hosting a small symposium, 'Power Up', exploring the themes of computer games and ideology. This panel will summarise and disseminate some of this work to the wider game studies community. The panel will consist in 4 x15 min presentations.

Driest, et al.

Joris Driest, Marije Janssen, Ponijem Kasanredjo en Marjolijn Walter, *Grand Theft Auto: ethnicity in computer games.*

This paper will investigate the nature of the stereotypes, compare them to stereotypes in other media, and look at their reception by the game player. Grand Theft Auto is set on contemporary earth and features a wide range of ethnicities, and is a logical subject of study. On top of that, it is a very popular game. The research will focus on the question 'What is the influence of ethnic stereotypes on the perception of the user?'

Egenfeldt-Nielsen

Simon Egenfeldt-Nielsen, *Exploration in computer games - a new starting point.*

The case I want to make in this paper is that exploration is an essential part of computer games. I will concentrate my argumentation around exploration as a basic drive for playing computer games. To achieve this

I will look at exploration in computer games from two different perspectives: A player perspective and a system perspective.

Eladhari, et al.

Mirjam Eladhari and Craig Lindley, *Player Character Design Facilitating Emotional Depth in MMORPGs.*

Based upon a view of the player character as the concentrated mirror of the functionality of an RPG game and adding features inspired from psychology and behaviour science, this paper presents the high level system design of a virtual mind for the player to possess in a MMORPG. This research is conducted in the Zero-Game Studio within the frame of the open research MMORPG Ouroboros.

Ermi, et al.

Laura Ermi and Frans Mäyrä, *Power and control of games - Children as the actors of game cultures.*

Power and Control of Games Children as the Actors of Game Cultures. This paper will present the key findings of a new research project exploring the active role of children in relation to digital games and game playing. Relatively often children have been the object of the games related research, but the predominant approach has been one of search for media effects meaning mainly negative effects such as increased aggression caused by game violence.

Ericsson

Martin Ericsson, *Enchanting Reality - big experiences on small platforms.*

Using the functional Visby Under prototype as a starting point this paper presents a novel approach to location-based mobile games. The mobile gamers presence in physical space, his ability to move through and interact with it, is seen as the central quality of the game-form. Using experiences from live-action-roleplaying design the paper explores the possibilities of using the real world as the primary user interface for deep mobile games.

Fernández-Vara

Clara Fernández-Vara, *Vampires across the media - from Dracula to Castlevania*

I have chosen the figure of the vampire to exemplify character construction in videogames, by observing its evolution from the page to the computer screen. My case study is based on the Castlevania saga, where we find that the villain in every installment is Dracula himself, the old-stock aristocratic vampire.

Fortuin, et al.

Julia Fortuin, Eva Nieuwdorp, Sanneke Swen, Jacco Hupkens, *Grand Theft Auto - The 80s Setting*.

The game 'Grand Theft Auto: Vice City' is, unlike its predecessors, situated in the past: Miami in 1986, to be precise. This poster is about how the game setting represents the '80s and how this affects the game's context. Besides analysing the game world itself for its representation of the 80's, we will analyse the game's context from the three different perspectives outlined in the book 'Digital Play' by Stephen Kline et al.: political economy, cultural studies, and communications theory.

Flanagan

Mary Flanagan, *The space of the SIMS*.

This paper explores the space of The Sims and study a range of historical associations brought forward by the game. Why is the house a fascinating site for gameplay? Are games which feature domestic space a reflection of gender conflict? Does subverting conventional norms in gameplay alter gaming stereotypes?

Frasca

Gonzalo Frasca, *Ludologists love stories, too: paper presentation on the role of narrative in videogames*.

During the last few years, a debate took place within the game scholars community. A debate that, it seems, opposed two groups: ludologists and narratologists. Ludologists are supposed to focus on game mechanics and reject any room in the field for analyzing games as narrative, while narratologists argue that games are closely connected to stories. This article aims at showing that this description of the participants is erroneous. What is more, this debate as presented never really took place because it was cluttered with a series of misunderstandings and misconceptions that need to be clarified if we want to seriously discuss the role of

narrative in videogames.

Games with strong opinions: workshop on videogame rhetoric.

Games are fun. Games entertain. Games, as products of our culture, convey ideology. The traditional academic approach towards game ideology has been through content analysis and, most of the time, related to the eternal question of the effects of games on human behavior (read "violence"). In this workshop, we will take the opposite method: we will focus the techniques that allow us to craft games that convey a particular set of ideas.

García, et al.

L. Javier Bojorge Garcia and Serafin Mercado Domenech, *Relation between Virtual Reality Videogame Children's Cognitive Appraisal and their Videogame Preference*.

Gamers will prefer the videogame whose level of difficulty was been jugged as challenging and avoided those perceive as overflowing there capacities.

Garite

Matt Garite, *The Ideology of Interactivity (or Video Games and the Taylorization of Leisure)*.

This paper will focus on the way digital games ultimately manage to penetrate and regulate the body of the player.

Gingold

Chaim Gingold, *The Aesthetics of Super Mario Bros*.

What are the structural elements that give rise to a game's experience? This paper analyzes Super Mario Bros., and discusses why it is enjoyable, and how its design works.

Graaf vd., et al.

Shenja van der Graaf, David B. Nieborg, *Together We Brand: America's Army*.

This paper explores the aesthetic and socio-economic implications of a new generation of commercial media culture in an age of computer network-facilitated participation. It explores the cultural status of the online game America's Army.

Grassioulet

Yves Grassioulet, *Cognitive ergonomics*.

Here, in this qualitative study, the main features for a foundational framework of game design and development process will be described, using cognitive ergonomics methods such as semi-structured interviews, critical incidents gathering, and free mind mapping.

Grimes

Sara M. Grimes, "You shoot like a girl!" *The female protagonist in action-adventure video games*.

The pilot study seeks to examine how the imagery and narrative structure of popular, contemporary video games construct a paradigm of the ideal female heroine.

Grünvogel, et al.

Stefan M. Grünvogel, Richard Wages and Benno Grützmacher, *30 years of gravity*.

We ask ourselves why computer games which are created for entertainment of all should be limited with real world constraints and are not used to experience features that are only possible in virtual environments.

Gunder

Anna Gunder, *As if by magic: On Harry Potter as a novel and a computer game*.

In this paper I present a comparative analysis of the computer game Harry Potter and the Philosopher's Stone and the novel Harry Potter and the Philosopher's Stone.

Halloran, et al.

John Halloran and Yvonne Rogers, *From text to talk: multiplayer games and voiceover IP*.

We show how game-based voiceover IP differs from text, leading to novel forms of social experience. We consider the implications of this new communications genre for maintaining existing social networks, and for forming new ones.

Hartmann

Tilo Hartmann, *Gender differences in the use of computer games as competitive and leisure activities*.

Which individuals are specifically attracted by such social competitive gaming processes? This question will be addressed in an explorative online-survey by applying a gender-oriented approach.

Hayes

John Hayes, *The Mobile Game Genre*.

This paper presents a framework that describes how the mobile game genre will evolve overtime as it establishes itself and blends with the existing genres leading toward a new type of immersive total online game.

Hede

Toby Hede, *Towards a conceptual framework of computer games*.

This paper presents a preliminary conceptual framework of computer games and attempts to distill a common vocabulary from the tangle of conflicting ideologies.

Heerde, et al.

Keimpe de Heer, Eva Keeris, David Nieborg, Michiel van Laar and Jelmer van der Lucht
Abstract - Towards an Academic Game Theory.

We will introduce a methodological approach for scientific descriptions of games in the First Person Shooter genre, without the intervention of hegemonic paradigms. Because of the growing popularity of the First Person Shooter and hence its cultural value, a specific method for thorough analysis is needed.

Heeter, et al.

Carrie Heeter, *Comparing 14 forms of fun (and learning and gender issues) in commercial versus educational space exploration digital games*.
co-authors: Kaitlan Chu, Apar Maniar, Brian Winn, Rhonda Egidio, Punya Mishra, Norm Lownds, Laura Portwood-Stacer

Commercial games are dismissed as not educational. Educational games are derided as not fun enough. Ideally new games will bridge this gap. To begin to pave the way we are conducting a detailed analysis to understand what's fun about a good educational game and how that fun differs from what's fun about a good commercial game.

Hijden, van der

Pieter van der Hijden, *Digital Games for Research, Training and Policy Making*.

The presentation deals with the game design process for "serious" games. It describes the strengths and weaknesses of using computers to run them and explores the opportunities for computer game developer.

Huber

William Humberto Huber, *Ka as shomin-geki: problematizing videogame studies*.

My paper addresses the production of meaning in the game-media in differentiation from film, with an eye towards problems in game style, genre and thematics. This paper is centered on specificity: exhaustively and rigorously addressing the game as a game, as something other than cinema, that exploits filmic genre rhetorics yet functions distinctly.

Jakobsson

Mikael Jakobsson, *Once again with content - Applying interactive to MMOG game worlds*.

I will outline a few concepts from the interstructure framework developed for virtual world design and apply them to MMOGs. The term interstructure implies that social interaction structures is the fundamental building material for constructing virtual worlds.

Jansz, et al.

Jeroen Jansz and Raynel Martis, *The representation of gender and ethnicity in digital interactive games (DiGs)*.

This paper aims to contribute to the understanding of game content, in particular with respect to the portrayal of men, women, and people of different ethnic origin (colored and non-colored).

Järvinen

Aki Järvinen, *Making and Breaking games: a typology of rules*.

What has been lacking from the field of game studies are systematic definitions and analysis of rules. In the proposed paper, different aspects of rules are studied: what are their functions, what do rules govern, what is a ruleset, and what are the elements in a game that rules govern.

Jimmink, et al.

Berit Jimmink, Esmée van Oostveen, Evert Hoogendoorn, Rob van Suilen, Sarah Lugthart, *Grand Theft Auto: Narrativity in Computer Games*.

In our research project we will look into both theoretical approaches and argue that narratology as well as ludology offer significant insight into the ontology and epistemology of computer games, a combination of the two disciplines is therefore valuable. By using a ludological model by Roger Caillios we will try to show that it is possible to find a place for the narrative within a ludological frame. In doing so we can analyse a computer game with regard to both its ludologic and its narrative elements, as well as map out the dynamic relationship between them.

Johansson

Troels Degn Johansson, *System immersion in Civilization and other strategy games*.

This paper seeks to further re-consider the concept of immersion in respect of Friedman's claim that the player subject in these strategy games is supposed to "learn to think like a computer". This paper advances a concept of system immersion that should capture the aesthetic experience of immersion that characterizes this game.

Jørgenson, et al.

Anker Helms Jørgensen, Lucy Joyner, Bill Fulton and Thomas Fuller, *HCI, usability and computergames*.

This symposium focusses on what HCI, usability and games can learn from each other by bringing together people with a strong interest in HCI/usability and games.

Jørgensen

Kristine Jørgensen, *Problem solving: the essence of player action in computer games*.

This paper focuses on the much-neglected issue of player action in computer games, by presenting a scheme for problem solving in computer games that proposes the concept of computer game agency.

Juul

Jesper Juul, *The game, the player, the world: looking for a heart of gameness.*

This paper is an attempt at creating a simple practical definition of games: While many such definitions have been attempted, this one is created with the clear goal of explaining: 1) What relates computer games to other games. 2) What happens when you cross the border from what is a game to what is not a game. 3) What is required in order to play a game. 4) How games can move between different media.

Kattenbelt, et al.

Chiel Kattenbelt, Joost Raessens and Elja Polak, *Computer games and the complexity of experience.*

We would like to develop a conceptual framework which provides us the tools in order to understand the three dimensions of the experience of the game and of the playing of the game in their triadic relations: the actuality and causality of action, the intensity of experience and the reflexivity of thought.

Karlsson

Börje Felipe Fernandes Karlsson, *Issues and approaches in Artificial Intelligence middleware development for digital games and entertainment products.*

This work presents issues and approaches regarding the creation of artificial intelligence middleware to aid the development of digital games and entertainment-products in general.

Kerr

Aphra Kerr, *Women just want to have fun - a study of adult female players of digital games.*

This paper explores how a small group of Irish women became digital game players; it charts their gaming biographies from children to young adults and it explores how this leisure activity is incorporated into their adult everyday life.

King, et al.

Geoff King and Tanya Krzywinska, *Gamescapes: exploration and virtual presence in game worlds.*

This paper will examine a number of examples, seeking both to analyse strategies in game texts that offer

potential for exploration and to consider the nature and basis of the pleasures that might result.

Kingsepp

Eva Kingsepp, *Apocalypse the Spielberg way? From Hollywood blockbuster to world-conquering video game: Saving Private Ryan, Band of Brothers and Medal of Honour.*

I examine Spielberg's highly successful 1998 film Saving Private Ryan, the TV series Band of Brothers (2001) and the popular video game Medal of Honor: Frontline (2002). In my paper, I focus on the videogame and the transformation of the mythical content from film/TV to interactive media.

Koivisto

Elina M. I. Koivisto, *Supporting communities in massively multiplayer online roleplaying games by game design.*

In this paper we study what kind of game design makes game community formation and maintenance easier in Massively Multiplayer Online Role Playing Games (MMORPG) and use as examples three MMORPGs: Ultima Online, Anarchy Online and Toontown.

Kirriemuir, et al.

John Kirriemuir and Angela McFarlane, *Use of computer games and video games in the classroom.*

This paper looks at examples where computer and video games have been used in the classroom. Specifically, we look at pure games i.e. those designed and marketed as games for fun, and not deliberately designed to contain any educational motive or content e.g. "edutainment".

Kivelä

Mikael Kivelä, *Rome must be destroyed, but Caesar is my friend: goals and social positions in face-to-face multiplayer gaming.*

How are social positions constructed in gaming situations where the players share both a virtual and a physical space, the playground? What are the relations between these positions and individual players goals? A discourse analytical approach to interaction is taken in this paper. A case study conducted in school context with 11-12-year old pupils playing Civilization 2 indicates that two separate social positions are created for each participant.

Klastrup et al.

Lisbeth Klastrup, Susana Tosca, Simon Egenfeldt-Nielsen, Jesper Juul and Troels Degn, *On a roll: a study of Super Monkey Ball*.

Super Monkey Ball (SMB) is primarily a single player game, but comes with a number of "party games" that have proven more popular than the main game itself. SMB tends to be placed in the classical puzzle genre, but contains elements of action & skill and race games as well. Each player of the game controls a little monkey in a ball, up and down narrow tracks; or in the party games, for instance on a golf course or boxing ring. SMB was launched in late 2001 and has sold nearly 1 million copies so far. Following its success, Super Monkey Ball 2 was released in august 2002. This symposium addresses the game from a variety of perspectives. The purpose of this approach is two-fold: firstly, we want to cover as many aspects of the game experience as possible and demonstrate the potential "canonical" qualities of a game which we have all enjoyed playing; secondly, we want to explore and demonstrate the fruitfulness of a multi-researcher approach to one game.

Klimmt

Christoph Klimmt, *Dimensions and determinants of the enjoyment of playing digital games: a three-leveled model*.

This presentation addresses an elementary question of digital games research, namely the dimensions and determinants of the enjoyment of playing digital games. A conceptual model is presented that identifies the key characteristics of digital games and the related dimensions of the entertainment experience.

Kline

Stephen Kline, *Real virtual sociality? A Comparison of the Experiences of Everquest and Counter-strike Afficiandos?*

Massive mulitplayer on-line gaming is one of the fastest growing sectors in the digital entertainment market with an estimated 51 million players world wide. The most popular games like Everquest or Counter-strike can have up to 350,000 monthly subscribers. Accused of being addictive ('Evercrack'), the attractions of on-line gaming have drawn considerable attention recently, not only from the media, but in the game design com-

munity. This paper examines the emerging debates about on-line gaming by reporting an on-line survey of over 900 avid on-line gamers.

Kolko

Beth E. Kolko, *Games as technological entry point: a case study of Uzbekistan*.

This paper addresses games as a cultural phenomenon by examining reception patterns of games in diverse settings. In particular, this paper uses survey data from a project examining Internet development in Uzbekistan.

Kriel

Charles Kriel, *Antigone, Creon and the non-existence of woman: what we can learn about the failure of the Sims online from reading Jacques Lacan*.

Electronic Arts titles The Sims and SimCity are two of the most successful titles in gaming, the former privileged in its success with young women. Despite this The Sims Online has failed to achieve more than a fraction of the subscription base EA initially projected. By examining The Sims and SimCity through the metaphorical lens of the myth of Antigone and Creon, and further, by viewing The Sims Online through Lacan's controversial yet ultimately feminist notion that "Woman does not exist," I will demonstrate how EA failed to maintain it's most sought-after user base by failing to understand why young women really play The Sims.

Kücklich

Julian Kücklich, *The readability of games vs. the playability of texts: towards a holistic theory of fictionality*.

Playful interaction occurs not only in games, but in literary texts as well. One cannot describe what takes place between author, text, and reader more accurately than by calling it a game, even if, in a literal or metaphorical sense, the author is dead. This granted, it is obvious that games cannot be reduced, as it were, to playthings, but that games must be considered as cultural objects that are being read - and, inevitably, interpreted.

Kujanpää, et al.

Tony Manninen and Tomi Kujanpää, *Supporting visual elements of non-verbal communication in computer game avatars.*

Communication between players in networked computer games is often inadequately implemented. The games do not exploit the full potential of using different forms of communication possibilities between players, and therefore result in problems in sending and receiving messages. This paper introduces a model that describes how visual aspects of non-verbal communication (NVC) in avatars could be systematically designed.

Lammes

Sybille Lammes, *On the Border: Pleasures of Exploration and Colonial Mastery in Civilization III Play the World.*

Games like MYST, CIVILISATION and ANNO 1602 are centred around the virtual travelling of the gamer through unknown worlds. The voyages s/he undertakes often hinge on notions of colonialist exploration, turning the gamers into a traveller who surveys and masters unknown domains and learns to control techno-scientific principles along the way. Since such games are related to this specific western mentality of colonialism, questions should be asked about how such games can be located in its discursive formation: is the playing of such games an experience which may hint at a colonial past, but which is ultimately more about experiencing a post-modern and 'free' subject position? Or should it be seen as a postcolonial reiteration of white (male) supremacy?

Lange

Andreas Lange, *Original hardware vs software emulation.*

The growing attention on computer games is great and more than justified, but for all the efforts to understand the games and to push them forward, attention on and access to the huge tradition of the works themselves is still necessary. Because a central archive or library hasn't been developed yet, the challenge of preserving the games and making them accessible for us and future generations will be a major challenge in the near future.

Lankoski, et al.

Petri Lankoski and Satu Heliö, *Characters in Computer Games - Interpretation and Design.*

Many computer games involve the use of characters. Careful design of these characters is a powerful way to strengthen the gaming experience. There is plenty of research on characters, their function and design, but this area has been pretty much neglected (except character animation) in computer games.

Lauwaert

Maike Lauwaert, *In search of a "fifth dimension".*

There appears to be something missing in traditional theories, a vital element or term that can account for that which makes digital games so different from traditional games. For example, Caillois' classification of games into four distinct dimensions - competition, chance, vertigo, and simulation - is very helpful and useful, even in relation to digital games, but it seems that a "fifth dimension" will be necessary in order to make Caillois' classification suitable for analyzing digital games. This "fifth dimension" should explain and give account of the fact that in a digital game the player is not only subject to competition, chance, vertigo, and simulation, but also to discovery, narrative, and progression.

Leemkuil

Henny Leemkuil, *How to adapt game features for instructional purposes?*

Games, simulations, and case studies have an important role in education and training in putting learning into a context. Furthermore, they are constructivistic environments in which students are invited to actively solve problems (Jacques, 1995). Games have played a role in instructional situations for quite some time.

Lin, et al.

Holin Lin, Chuen-Tsai Sun, Hong-Hong Tinn, *Social enclave and cooperation in online gaming - exploring clan culture.*

Our research question is three-folded. First, how a clan is formed? What are the incentives for players/characters to join a clan? What are the principles of including/excluding clan members? Second, how is cooperation made possible among anonymous clan members? What are the mechanisms that help to guarantee this?

What functions do status hierarchy and community rules perform in such a process? Third, how do such constant competition and cooperation co-exist in the gaming community?

Lipson, et al

Asher Lipson, Eric Brochu, Hendrik Kück, Nando de Freitas, *Machine learning for Game AI*.

Learning is potentially a powerful tool for computer game AI that is still largely unexploited. Games such as *Creatures* and the groundbreaking *Black & White* have made agent learning integral to games, but learning can also be beneficial for more conventional games and can become a powerful tool for developers and researchers.

Mactavish

Andrew Mactavish, *Producing players, Playing producers, and the cultural politics of digital gaming*.

It is now commonplace to claim the cultural importance of digital games by comparing the annual revenues of the digital games industry to those of the Hollywood film industry. While this comparison demonstrates the cultural and economic success of digital gaming, it also demonstrates that the digital gaming industry *is* an industry and one that requires critical analysis of its relations to capital and the effects of these relations on shaping the pleasures of game play.

Magnussen

Rikke Magnussen, Morten Misfeldt, Tasha Buch, *Participatory design and opposing interests in development of instructive computer games*

At Learning Lab Denmark we are currently in the process of developing the game "Case File" for science education in lower secondary education. "Case File" is an IT-supported role-playing game where pupils take on the role as forensic experts, who use science to solve a crime. In the game IT is used to establish the setting of the game - Newsflashes show reporters at the scene of the crime etc. Computer software simulates the analytical tools of real forensic detectives - such as ballistics analyses and similarities in different DNA samples.

Maguire, et al.

Flack Maguire, Michael van Lent, Marc Prensky and Ron W. Tarr, *Defense combat Sim Olympics - methodologies incorporating the "Cyber Gaming Culture"*.

There have been many changes in the past twenty years in the implementation of simulation and computer games, including game development, usage in fixed locations, and event-based experiences both in the civilian and commercial spaces. This paper examines each of these three areas individually in order to predict their likely future developments.

Malliet, et al.

Steven Malliet and Gust de Meyer, *An identification of different play mechanisms in violent videogames*.

In the context of videogame effect research the subject of game content is very often overlooked. Most studies have focused on a general difference between violent and non-violent videogames, and have analysed their influence on youngsters' violent cognitions or behavioral scripts. These studies have already provided some valuable insights, but they have also been the subject of some fierce criticism. Researchers with a background in social and cognitive psychology have been blamed for bluntly copy-and-pasting existing media effect theories to the domain of videogames, without a thorough understanding of the mechanisms at work during videogame play. Add to this that different researchers have applied different criteria for distinguishing violent from non-violent games, and one can conclude that it is time for an integration of content analysis techniques in the current body of effect literature. It is the goal of this paper to make such an attempt.

Marsh

T. Marsh, *Staying There: Experience of Use and Experience from Use*

Recent work argues for moves away from concepts and measures of usability towards a user experience perspective to inform design and evaluation of new and emerging interactive technological and product innovations. While my research concurs with a need to encapsulate an experiential perspective, it is argued that some aspects of usability are still appropriate and so should be considered as complementary and harmonious. To reflect this duality and emphasise moves to an experiential perspective the terms "experience of use" (i.e. usability) and "experience from use" (i.e. user experience) are used.

Masuch

Maic Masuch, *Game graphics beyond realism: then, now and tomorrow.*

The paper is outlined as follows: First it surveys the broad variety of graphical styles used in games and presents an overview of different visual perspectives. Modern games have departed from their primitive graphical roots and much too often, players notice that the game developer had put more emphasis on neat rendering techniques than on innovative game ideas. This will be shown by a historical comparison of the relation between game-play and game graphics. Strictly speaking, no game developed so far can truly be called "photorealistic", but many games try to achieve "photorealism". Then we discuss the use of visual realism introducing the use of non-photorealistic graphics and its existing techniques applied in games. The paper concludes with a discussion of possible graphical styles in future games.

Mateas

Michael Mateas, *Expressive AI: games and artificial intelligence.*

In recent years, as dramatic increases in graphic sophistication began yielding diminishing returns, the technical focus in game design has been turning towards Artificial Intelligence (AI). While game AI might be considered a "purely technical" phenomenon not of interest to game designers and theorists, this paper argues that AI-based art and entertainment constitutes a new interdisciplinary agenda linking games studies, design practice, and technical research.

Mäyrä

Frans Mäyrä, *Game analysis and interpretation: the demonic and the unholy in digital games*

Ludological approaches to games have focused on the core aspects of games: what makes games into games, or the 'gameness' of games. I would argue that this investigation is of paramount importance, but only one part of game studies as we currently need it.

McGonigal

Jane McGonigal, *A real little game: the Pinocchio effect in pervasive play.*

This paper takes an ethnographic approach to analyzing the strategies developed by pervasive gamers to maximize their pleasure in the ambiguity between

game and reality. Using both performance theory and anthropological approaches to understanding play, I also explore the spillover effects of these strategies, which I argue can produce affective and cognitive changes of substantial duration and impact among players who demonstrate the greatest investment in self-consciously blurring boundaries during game play.

Mikos

Lothar Mikos, Susanne Eichner and Regina Friess, *Research on interactive entertainment.*

Our concern is to amplify the field of study from explicit computer- and videogames towards the broader area of interactive entertainment. Matter of concern is in particular the quality and structure of different modes of reception and reception experiences.

Mitchell, et al.

Grethe Mitchell and Andy Clarke, *Subversion and 'Détournement': Videogames and Art.*

This paper looks at the field of videogames and art, concentrating on work that is produced by established and emerging digital artists, or which has come from "the street" - from gamers and game communities.

Molesworth

Mike Molesworth, *Digital Game Play.*

Digital game-play is increasing and this has not gone unnoticed by marketers who are beginning to exploit the potential of games for marketing communications. In this paper I explore this phenomenon.

Morris

Sue Morris, *WADs, Bots and Mods: multiplayer FPS games as co-creative media.*

This paper will focus on the inter-relationships between media, technology and culture as demonstrated by the online multiplayer FPS scene, and will make explicit the degree to which game texts and associated technology facilitate culture and the formation of community, and how in turn such social structures inflect and determine the development of computer games, related Internet technologies and subsequent models for software development and distribution.

Morris, L

Leslie Morris, *From bricks to bytes: new directions in the architectural design of game space.*

This contribution will analyze the development of architectural representation in first-person gaming spaces in the broader context of the unique structures and possibilities inherent in digital environments.

Mul, de

Jos de Mul, *The game of life: computer games and the construction of identity.*

This paper examines the impact of computer games on the cognitive, volitional and emotional dimensions of human identity, the replacement of time by space as the most fundamental structuring principle in identity and discusses some of the pedagogical implications.

Murray

Janet Murray, *What are games made of?*

This talk will start with the big questions raised by the birth of the new critical enterprise of ludology and then discuss some of the issues raised by trying to elaborate a coherent discourse for game theorists and game designers to describe their enterprise. It will also affirm the larger purpose of creating such a discourse: the expansion of the expressive power of the digital medium.

Myers

David Myers, *The attack of back stories (and why they won't win).*

This paper adopts a formal model of computer game play to explore the often dysfunctional role of "back stories" within computer game design and play. The model posits two fundamental semiotic processes – opposition and contextualization – at the root of computer game play.

Neitzel

Britta Neitzel, *On forms of involvement in computer games.*

The paper will consider an aspect of the computer game that touches game play and interactivity in a broad sense. I like to examine an aspect of the player's involvement in the game.

Nideffer, et al.

Robert Nideffer and Celia Pearce, *The Game Grid: An Environment for Research & Experimentation*

The launching of the Game Research Grid, the first-ever massively multi-user grid-based game server for use in games research, pedagogy, art and experimentation.

Nikken, et al.

Peter Nikken and Jeroen Jansz, *Parental mediation of children's video gaming: a similar construct as television mediation.*

Through an internet-survey of 536 parent-child dyads, the authors researched which mediation strategies parents used for their children's (8-18 years) video gaming.

Niedenthal

Simon Niedenthal, *Shadowplay: Illumination, Affordance and Emotion in First-Person Sneakers.*

This paper will focus upon simulated illumination in gaming environments. A model for studying lighting design in game environments can be forged from our understanding of practices in traditional and interactive media.

Nitsche

Michael Nitsche, *Stepping back: players as active participants.*

In third person single-player pov games a player's avatar is an interface and a projection plane not only a player representation. Players are not only 'acting for' their avatars but also 'reading' them, yet this 'reading' part is often overlooked as the academic discussion is dominated by the player's identification with characters and integration into the game world.

Pollard, et al.

Paul Pollard, *Differential effects of aggressive computer game play on adolescents' mood, cognition and predicted behaviour.*

We present an overview of a series of studies of the immediate effects of aggressive computer game play on adolescents, with the conclusion that there is no clear evidence for reliable behavioral effects, although these may occur in specific circumstances.

Poremba

Cindy Poremba, *Patches of Peace: Tiny signs of agency in online games*

One of the more interesting and distinct aspects of digital games is the proliferation of player produced artifacts. The reworking of original game materials is an integral part of game culture that cannot be ignored in the study of these games. This paper explores player authorship in digital games through the rhetoric of select peace-themed game modifications.

Ramstedt

Martin Ramstedt, *Re-emerging mythological imagination. Trafficking between fantasy role playing games and neo-paganism.*

The paper first explores the points of convergence and difference in the concepts and values associated with the 'stories' enacted in fantasy games and neo-paganism. In a second step, the practices of playing (fantasy games) and re-enacting (neo-pagan rituals) neo-pagan mythologies are analysed, in order to assess in how far we can indeed speak of a normalisation of neo-pagan mythologies.

Roudavski

Stanislav Roudavski, *Spatial context of interactivity: meaning and drama in real-time virtual environments.*

This paper discusses how the spatial context of a real-time navigable virtual environment (VE) is used to produce/manipulate meaning and drama. The paper introduces the notion of narrative expressive space and discusses the implications for user experience and VE/game design.

Ruiz, et al.

Kathleen Ruiz, Ralph Noble, Marc Destefano, Jonathan Mintz, *Conditions of engagement in Game Simulation.*

The long term goal of the research is a rational model to predict the factors that make a game simulation engaging to a particular group. Our methodology includes a review of the theoretical literature in the related disciplines and a determination of the potentially relevant factors that can be used to assess and predict how various games engage members of different target groups.

Salen, et al.

Katie Salen and Eric Zimmerman, *This is not a game: play in cultural environments.*

This paper investigates the phenomenon of games as a cultural environment, as a way of investigating what games are and how they function. What is the relationship between a game and the social and cultural contexts it inhabits? Do all games transgress the magic circle, or do only some of them cross or blur its border? Should games be considered artificial systems of play, or as special cases of real life?

Salisbury

John Salisbury, *Empirically exploring the factors of engagement in videogames.*

This poster describes research to establish the factors that affect whether and to what extent a player becomes engaged in any particular videogame (or computer game).

Schut

Kevin Schut, *Massaging the medium - how does technology affect the content of games?*

This is a paper that deals with the nature of technology and its connection with the creation of digital games. The current debate over what qualifies as a good, or aesthetically proper, or most effective computer or video game continually returns, reasonably enough, to a debate about what uses the digital game medium the best.

Seay, et al.

Seay, Fleming, William Jerome, Kevin Sang Lee, Robert Kraut, *Project Massive 1.0: Organizational Commitment, Sociability and Extraversion in Massively Multiplayer Online Games.*

Massively Multiplayer Online Games (MMPs) continue to be a popular and lucrative sector of the gaming market. Project Massive was created to survey MMP players about their play experience, social experience, and communication tool usage both inside and outside of their gaming environments.

Service, et al.

Val Service and Sharon Middleton, *Gender and experience effects on young children's performance on a novel game.*

This study looked at the extent that age, gender, practice and previous game experience affected play performance in young children. In addition, it considered gaming practices and preferences in the home environment. Parents completed a questionnaire about their child's playing habits. The children were invited to play a non-aggressive computer game that they had not previously seen.

Sicart

Miguel Sicart, *Family values: Ideology and the Sims.*

This paper intends to understand how the game is constructed as an ideological game through the design choices taken; that is, in order to make an effective social simulator, what were the ideological choices taken, and what ideas does it communicate.

Simon

Bart Simon, *Digital games, Holodeck desires and the lagtime of collective fantasy.*

Computer games constitute an important cultural location in which hyperreal imaginaries and complex materiality meet head on. This paper brings together arguments from the sociology of technology, simulation theory and cyborg anthropology in an analysis of computer game sociality as the confluence of the hyperrealistic imaginaries of gaming environments and the complex materiality of their production.

Sitarski

Piotr Sitarski, *Narration in computer games and entertainment systems.*

The paper examines narration in computer games that belong to larger entertainment systems. Two main modes of narration are described in narration theory: causal chain narration (Bordwell, Steiger and Thompson, Branigan) and erotetic narration (Carroll). While they are both used in computer games, I suggest that two other modes are more important not only for game design but also for entertainment systems in general: circular narration (based upon repetitions of a fixed set of events) and systematic narration (providing explanation for events through reference to other texts within an entertainment system). This is supported by

analyses of three computer games and respective entertainment systems: X-Files. The Game, Resident Evil and Tomb Raider.

Soares

Luís Soares, Pedro Assunção, João Luz Ricardo Viegas, Miguel Boavida, João Paulo Santos, Carlos Santos, *MuLE gaming architecture as a framework to develop MMORPGs with extensible AI.*

This paper presents the MuLE (Multiplayer Evolutive) Gaming Architecture as a framework to develop MMORPGs (Massively Multiplayer Online Role-Playing Games) with extensible AI (Artificial Intelligence) capabilities.

Stald

Gitte Stald, *To kill or not to kill. Attraction of violent death (and meaning of stats) in online multiplayer computer games.*

In the paper I focus on Counter Strike but I also draw on a number of other games, e.g. Return to Castle Wolfenstein, Everquest and Quake. It could be discussed, what killing and being killed actually means to experience immersion in the gaming situation, to experience of the game play, of contest and of personal and collective achievements. I suggest that killing and being killed can be ascribed to different levels of meaning regarding engagement in the gaming situation, relations in and around the game, previous experience, skills and attitudes towards the game and gaming.

Stockburger

Axel Stockburger, *The game environment from an auditive perspective.*

The intention of this paper is to sketch a model for the analysis of representational space in contemporary 3D computer games from a perspective focusing primarily on sound. The presentation develops an outline for the analysis and examines the game "Metal Gear Solid 2".

Sun, et al.

Chuen-Tsai Sun, Holin Lin, Chheng-Hong Ho, *Game tips as a gift.*

In this study, we propose to analyze the "tip culture" in gaming as an example of online gift exchange. We then try to probe the mechanisms that make the players feel bound to give/receive and place them in a variety of exchange relationships. Furthermore, as a gift, the tips

are not only used in gaming activities but also deeply embedded in local context. For example, in Taiwan, as well as in many other Asian countries, language barrier promotes the need for strategy guides, which in turn makes exchanging tips a phenomenal element in gaming activities.

Swalwell

Melanie Swalwell, *"This isn't a computer game you know!" Computer Games and Televised War.*

At a time when we have once again been confronted by TV coverage of war in the Gulf, this paper revisits the TV war/computer games nexus, informed by research on players' engagements with games. It argues that comparisons between televised war and games have little to offer to those concerned with theorising games, at least in their current form.

Sykes, et al.

John Sykes, Simon Brown and Richard Wiseman, *Affective gaming: the evocation and detonation of emotion in video games.*

Considering the importance of the emotional experience in video games, it is surprising that very few have applied affective computing research to video game technology. This paper discusses two experiments - one concerned with evoking emotional experiences, and another looking at how to measure the emotional experience of game players.

Taylor

T.L. Taylor, *Powergamers don't hunt alone: a sociological analysis of play in massive multiplayer.*

In this paper I explore a particular slice of massive multiplayer participants known as powergamers. Through my long-term ethnography of EverQuest, as well as interviews with players of other similar genre games (DAOC, AC, UO) I analyze the ways these participants, who operate with a highly instrumental game-orientation, actually facilitate their play style through a variety of distinctly social activities.

Thomas, S

Siobhan Thomas, *Pervasive Learning: Always on education.*

This paper explores concepts of pervasive gaming and looks at how pervasive gaming can be applied in learn-

ing situations. It proposes a theory of pervasive learning that is centered around four key concepts: community, locationality, relationality and autonomy.

Thomas, D

David Thomas, *Videogame Vocabulary.*

I propose a core of a dozen terms that can provide the spine for that vocabulary. By appropriating, recontextualizing and redefining terms such as camera, narrative, interaction and point-of-view, critical thinking around videogames is energized and clarified. Use of these terms then provides the linkage back to the aesthetic vocabulary common to all art forms. In this way, the development of a unique critical vocabulary allows the videogame medium to find its natural place among other artistic media.

Thomas, N

Neal Thomas, *An amusing bureaucracy: the modern video game as anti-parable.*

Critical to the discussion of sophisticated new video games as cultural texts, and sometimes overlooked in their analysis, is the notion of agency. Where cinema is fundamentally about seeing, video games are fundamentally about doing.

Thorhaug

Anne Mette Thorhaug, *Metacommunication in the reception study of videogame.*

The position of the videogame player may be understood as a continued shift between different frames of communication that allows him to address the videogame as a fiction, a formal rule-structure and a piece of technology at the same time.

Torgensen

Leila Torgensen, *Violent behaviour and violent video games: is there really a connection?*

The aim of this study was to investigate the association between violent behaviour and time spent on violent video games.

Turner

Truna Turner, *Games are education...*

This paper - performance explores and de-constructs the extra-ordinary resonance between the educational

philosophy of constructivist learning, the demands of critical literacies in digital environments and the design and the structures and embedded epistemologies of the game format.

Urbanska

Dominika Urbanska-Galanciak, *The styles and certificates of the computer games' receipt on the basis of the examinations of the players' communities.*

In my presentation I will concentrate on some below mentioned aspects which describe how computer games as texts of culture are received and interpreted by players and how they change the social behaviors.

Wagenaar

Hayo Wagenaar, *Interaction design for man or machine?*

In this workshop about interaction design and behaviour students and design-professionals will explore the ways new media and, more specifically, behaviour could help designers but also readers, watchers and writers to read, to write, to organize & to reorganize information, to see, to feel and to think.

Walz

Steffen P. Walz, *Towards an Analytical and Applied Rhetoric of Digital Games.*

This article discusses first steps towards a specific rhetoric of digital games when general rhetoric makes up the scientific discipline of strategic communication and symbolic action by means of identification and psychology.

Weise

Matthew Weise, *How video games express ideas.*

There has been much debate, both within the professional and academic realms, of what the exact nature of artistic engagement is in videogames. Even among people who do agree that videogames can be a dramatic medium, there is disagreement as to exactly what makes videogames an expressive art form.

Wiemker

Markus Wiemker, *Reality and Immersion in Computer Games.*

What possibilities are there to increase the impression of reality and the immersion-potential of computer

games? The new systems create an ego-centred point of view, in contrast to externally controlled representations in conventional games.

Wilmott, et al.

James Wilmott and James Newman, *All your base are belong to us: videogame culture and textual production online.*

This paper examines the social networks and communities that operate as a result of engagements with videogames. In particular, the authors examine the player-produced 'walkthrough' texts and FAQs (Frequently Asked Questions) that comprise a variety of navigational and instructional detail, including cheat-codes, hints and alternate modes and rules of engagement with the game.

Winn, et al.

Brian Winn, Gayle Coleman, John Fisher II, *Fantastic Food Challenge: Using Games to Improve Food and Nutrition Habits of Adults.*

The Michigan Family Nutrition Program (FNP) helps Michigan adults with low income acquire the knowledge, skills and confidence to feed their families nutritious, costconscious meals. Education traditionally includes presentations, discussion, hands-on activities and written materials.

Wilson

Jason Wilson, *'Participation TV': Early games, video art, abstraction and the problem of attention.*

My paper will argue that expanding the resources of games studies through the use of tools, methods and texts from outside the field as it is currently constituted can help us better understand the development, history and basis of gaming's peculiar aesthetics.

Young

Bryan-Mitchell Young, *The relation between player and game in First-Person Shooters.*

Many approaches to analyzing videogames have been suggested. Rather than attempting to analyze videogames, I attempt to focus on the relationship between player and game. Doing so highlights the performative aspects of First-Person Shooters as well as how elements within the game affect the amount of pleasure players derive from playing.

Zeijts, van

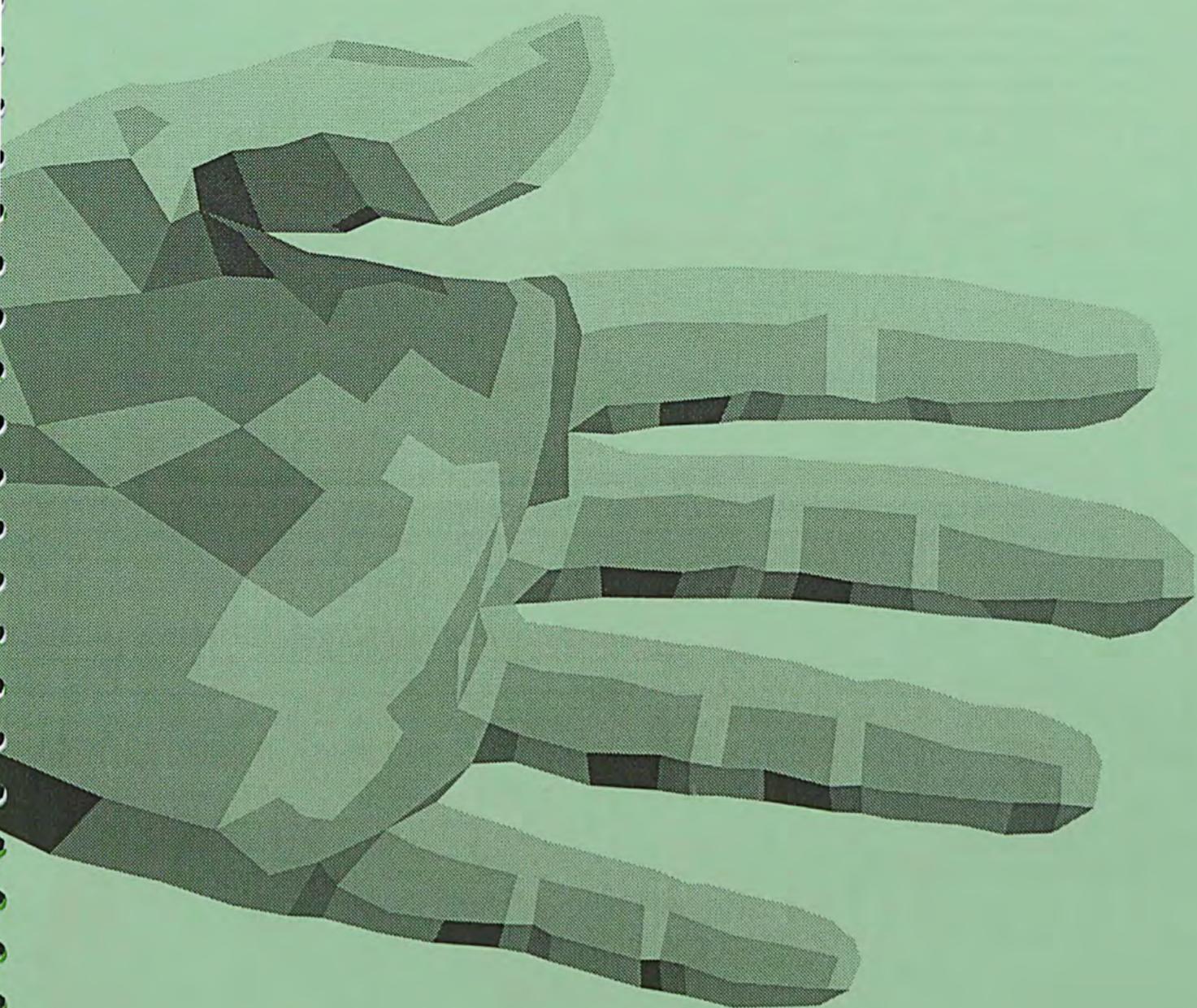
Henk van Zeijts, Waag Society:
Teylers Museum Adventure

In 2002 Teylers Museum (Haarlem) opened up their new, interactive wing: Room i. Waag Society is responsible for the concept, design strategie and production of this room. Room i is organised around a digital reading table which provides the visitor with three options: take part in a mixed-media adventure game, browse the educational media library or explore the extensive collection on the public website.

Zimmerman, et al.

Eric Zimmerman and Katie Salen, *Rules of play: game design fundamentals*

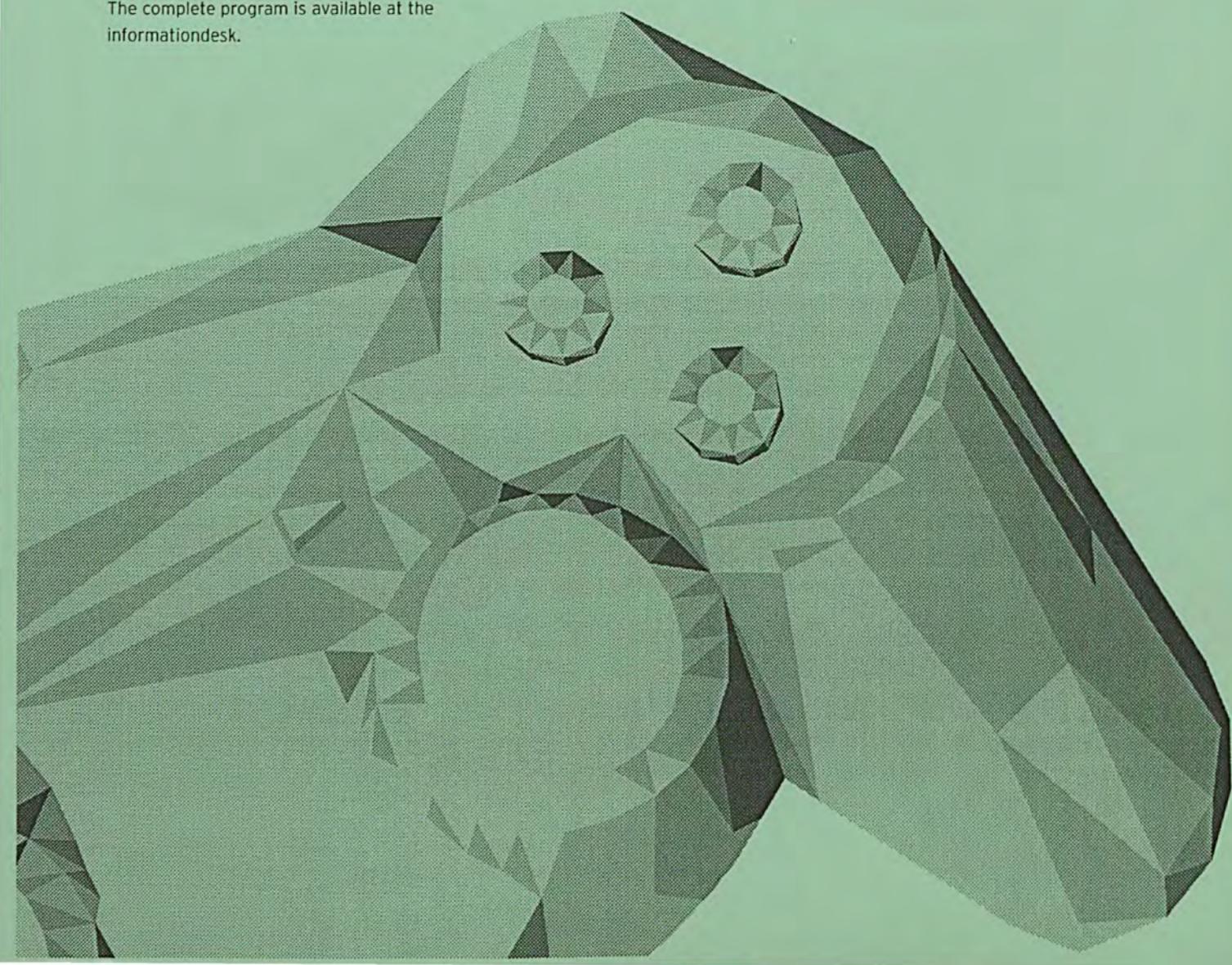
As a design discipline in search of a robust theoretical discourse, game design is in need of critical methodologies that help game designers and game scholars talk about what games are and how they function. This workshop presents an overview of several years of research into the development of a critical model for understanding all kinds of games, both on and off the computer.



This year a few game exhibitions were organized in Holland, all with a main focus on the history of computer games. The Level Up exhibition however will concentrate on a different aspect that manifests itself within every computer game: the so-called gamescape. The gamescape is the virtual landscape, architecture or game-environment in which the game is situated.

The games that will be exhibited have non-commercial purposes, and are made mainly by artists. The creativity shown at the games in the exhibition is therefore not limited by sales figures, but shows an experimental, conceptual and daring vision on the computergame and especially on the gamescape. The gamescape is abstracted, overdesigned, hidden, open source, et cetera. This exhibition will be organized in close collaboration with the Utrecht Universitymuseum and the Utrecht School of the Arts, faculty of Virtual Theatre and Games.

The complete program is available at the [informationdesk](#).



WEDNESDAY

LEVEL UP: GAMEFEST GAMES! MUSIC! DRINKS!

37

WEDNESDAY NOVEMBER 5TH

LOCATION AND TIME

Tivoli, Utrecht (www.tivoli.nl)
Oudegracht 245
The party starts at 9 pm.

Entrance fee 10,00 Euro

You can buy your ticket at the Tivoli ticket sale.

The Gamefest is free of charge for Level Up Games conference attendees

The two floors of dance club Tivoli will be filled with games, music & drinks during the Level Up Gamefest. On the ground floor, you can find well-known DJ's, VJ's, several experimental computer games and spectacular game installations. One level up cocktails will be served, inspired by the best computer games of the last few years. The Level Up Gamefest will take place on the 5th of November, starting 9pm at Tivoli, Utrecht.

LINE UP: DJ's en VJ's: 23.00 Techhouse DJ/VJ set by Charles Kriel (www.kriel.tv) and D-Fuse Axel Stockburger (Austria, www.dfuse.com).



DJ KRIEL / D-FUSE

Dr. Charles Kriel MA PhD, a Picker Research Fellow at Kingston University, is a multi-talented media artist and scientist. As a composer, he has been commissioned to compose an opera and several song cycles. He received the Prix Ars Electronic Award of Distinction. His work is released by ÖRF (Austria) and Electroshock (Moscow). As a filmmaker, writer and photographer, he is regularly commissioned by BBC Radio 1 and BBC 1Xtra and has also been commissioned by MTV, ITV and Channel 4. At Level Up, Charles also gives a lecture titled "Antigone, Creon and the Non-Existence of Woman: What we can learn about the failure of The Sims Online from reading Jacques Lacan"

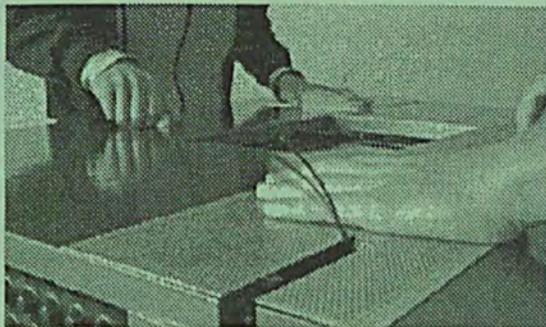
Axel Stockburger is part of the D-fuse crew. D-Fuse is a group of designers from varied disciplines, who

work across a range of creative media from the Web, Print, TV, Film, Art + Architecture, to Live Performances + Mobile media. They are leaders in club visuals + installations, touring their unique imagery with electronic musicians such as Scanner + Leftfield. D-Fuse received a Netmage / Diesel Award for the world VJing championships in Bologna, Italy. Their recent work D-Tonate_00 is nominated for the Music Week CADS Best Music DVD Award.

21:00 - 23:00 MONICA ELECTRONICA is -together with her sister Estelle Decibel the DJ-unit 'The night-shift Nurses'. Since their youth they have both been obsessed with music: one in a shiny legging in front of a mirror like Madonna, the other one grumpy, reading a book in bed listening to The Cure. They finally agreed on spinning Electro -in the most wide sense of the word: electropop, electrorock, electropunk and electro-house. They perform regularly in Stalker (Haarlem) and Bar Tabac (Rotterdam). Unfortunately Estelle cannot come because she has to babysit her cat.

GAMES:

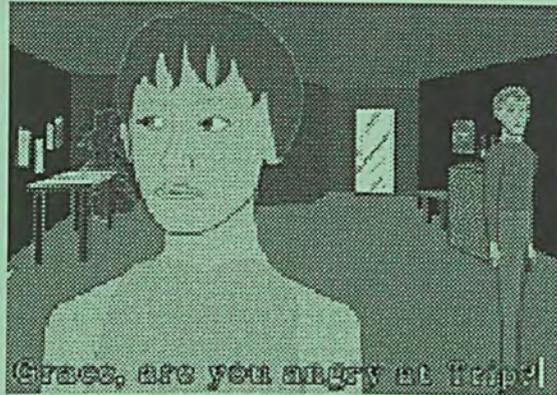
The latest game demo's and the best game releases for **Gameboy, Gamecube, X-box, Playstation2 & Nokia N-Gage** like: FIFA Football 2004, Harry Potter Quidditch Championship, The Lord of the Rings: The Return of the King, Medal of Honor: Rising Sun, The Sims Bustin' Out, James Bond 007: Everything or Nothing and more!



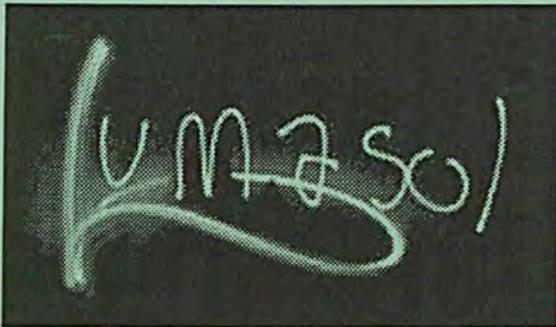
Painstation 2 (www.painstation.de): The bigger and better big brother of Painstation 1. It's a game that physically punishes you for bad gaming. The even more painful successor from the first PainStation, a brutal machine that punishes you with heat, electrical shocks and some serious whipping for your mistakes while playing the classic game PONG. Ouch...PainStation was developed by Volker Morawe and Tilman Reiff. They see the painstation not just as a machine, but as a prophet for a future, not necessarily peaceful, but more effective civilisation... Together with

Roman Kirschner, Volker Morawe and Tilman Reiff founded the artist collective '//////////fur//// art entertainment interfaces' to fight massive single user isolation.

Gasp! (Robin Janse, NL): How long can you hold your breath? Dive off to the bottom of the virtual sea to look for pearls. In Gasp! you play the part of a pearl diver who has to retrieve as many pearls as possible in just one dive. To play the game, you have to use a specially designed breath controller! When you breathe in underwater, your virtual lungs will be filled with water. You thus use your own respiration for playing the game. Is your lung capacity big enough to set the Gamefest hi-score? With Gasp! Robin Janse graduated as Interaction Designer at the Utrecht School of the Arts.

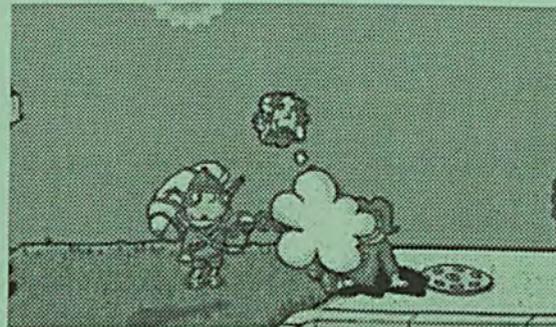


Facade (Andrew Stern, Michael Mateas): You think you're going to make a nice visit to Trip and Grace, an attractive and materially successful couple in their early thirties. But when you arrive, it appears to you that the couple is in a marital crisis. No one is safe as the accusations fly, sides are taken and irreversible decisions are made. This is what happens to you in Façade and you're the one who is able to intervene! This happens by type talking in natural language. Say anything that comes to mind but beware...



The Lumasolator (www.pipslab.nl): is an installation that enables you to create light graffiti. Through the usage of a spray can that 'sprays' light you design a tag in the air which will be recorded by the Lumasolator camera. Pips:Lab was founded in 1999 and can best be described as an artists collective that focuses on interactive media art.

Soap-o-Matic (www.pipslab.nl): Make celebrities say what you want. Interactive television in the most literal sense of the word! On screen you'll see two celebrities and you can let them say anything you like. Just talk in the microphone that is connected with the television and the celebrity will parrot you. This is your chance to make celebrities say things you always wanted to hear them say! Pips:Lab was founded in 1999 and can best be described as an artists collective that focuses on interactive media art.



Noodstop (www.ijsfontein.nl): In this game points are given for helping kids in emergency situations. You have to catch the appropriate aids and appliances in the air to be able to help the kids. To keep your virtual character in the air you have to blow up your lungs and grab things in the air, you have to push a handle. In short, your whole body is involved! Ijsfontein is a company that fully dedicates itself to the development of interactive media for children.

Robob (Erik Groen, NL. www.robob.nl): Have a nice chat with robot Rob, he knows more than you think. His two older brothers will also attend the party! Robob is a robot that is controlled through a web-interface. The robot is built completely from second hand materials and is designed after examples that featured in classic science fiction movies. Robob can talk, laugh, turn



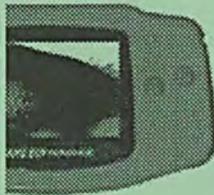
WEDNESDAY

LEVEL UP: GAMEFEST GAMES! MUSIC! DRINKS!

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his head around and turn on his special headlamp. Robob can be moody or very happy, complain, tell you a good joke or enjoy a good game. Robob welcomes you to Gamefest! Started as the Robot Interface Project (RIP), Robob is now in it's beta - version stadium. Robob is fully accesible online.

Super Ichthyologist Advance (Paul Catanese, USA. www.skeletonmoon.com) is inspired by the "gotta catch them all!" mantra, which fuels the fanaticism of capturing Pokemon. In this ongoing installation of variable dimensions, Paul Catanese has converted Nintendo's Gameboy Advance handheld game system into a virtual repository for show quality Koi. The fish are trapped within the devices: a much smaller tank, but more effective method for distributing ownership of these regal animals. Paul Catanese is a Chicago based artist and educator, his work explores the production of space, degradation of memory and topologies of narrative. He earned his MFA from the School of the Art Institute of Chicago where he now teaches animation, multimedia and virtual reality in the Department of Art & Technology Studies.



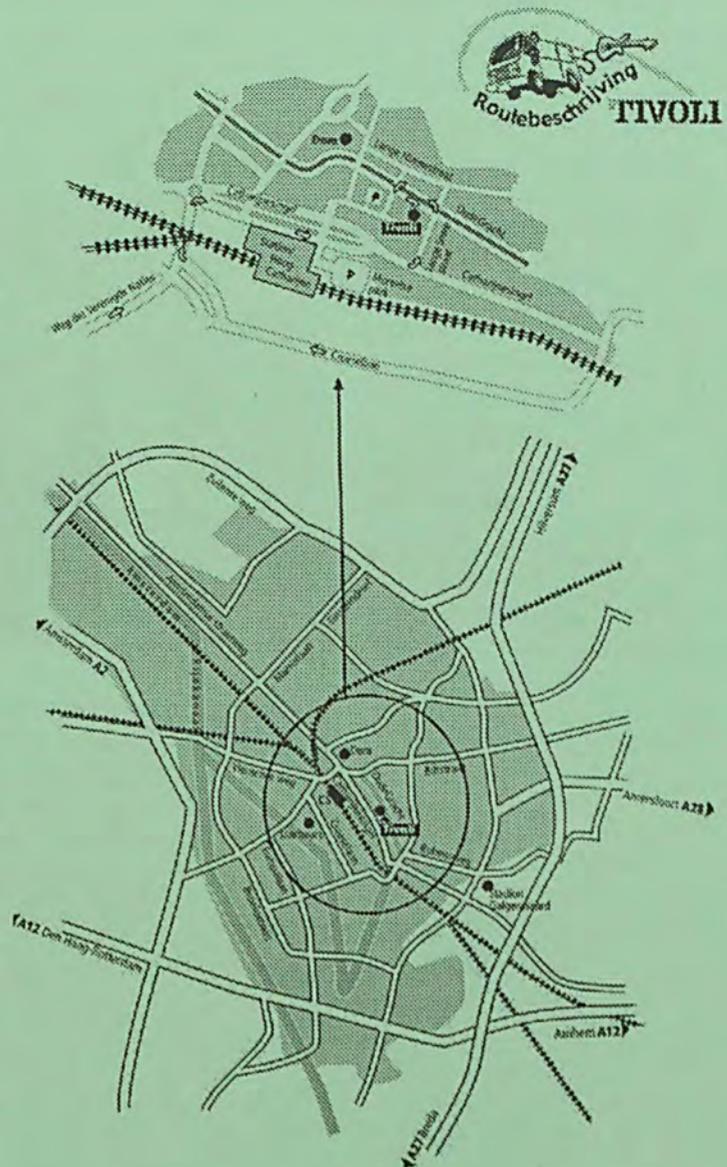
P-lot (www.fo.am): Foam produced several wearable, inflatable costumes based on the metaphysical characters out of the gameworld of P-lot. At Gamefest, the costumes will be available for wearing but they will also function as decoration. Some will peak at you out of a dark corner, others walk around looking totally stunned or hang at the ceiling...

Live hacking contest: On the evening of Gamefest, two crackers will try to break into a webpage and leave the "Gamefest was here" logo. Will they succeed? Come and have a look.

Taste the games: What does the sinister world of Vice City taste like? Come and taste our game cocktails, mysterious potions based on the most well-known games of the past few years.

Designers: We invited several national and international gamedesigners to mix the cocktails live!

Decoration: Gamefest in Tivoli is decorated by Danza Decor. Many decorations are especially produced for Gamefest, other decorations are part of the enormous collection of Danza Decor.



THURSDAY
LEVEL UP: CONFERENCE DINER

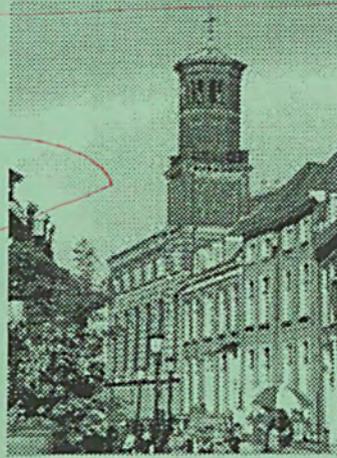
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TIME: 20.00-23.00

LOCATION:

Ottone

Kromme Nieuwegracht 62
3512HL Utrecht





LAN-PARTY WORKSHOP

TIME: 11.00-17.00

**Location: Utrecht School for the Arts (HKU)
Janskerkhof 18, Utrecht City Centre**

During the LAN-party workshop it will be possible to play several exciting multiplayer games with and against other conference visitors. Each team will be situated in its own room, across the hall from the other teams that they will try to defeat. There will also be several interesting presentations on games and gaming. We will mix business with pleasure and find out whether game researchers and designers can actually do some kick-ass gaming themselves.

- LAN-gaming
- Presentation Marckmann, Bouckaert & van der Ent
- Key Terms: Gamers@Lan-party's; ethnographic research; interviews
- Virtual Presentation / Workshop Doug Nelson
- Presentation Tim Taminiau "Being a Pro Gamer"

Marckmann, et al.

We visited multiple LAN-parties to conduct ethnographic research; interviewing and observing gamers and documenting this material on digital film. We will present some of our material in a film. We would like to create a database-driven website where both questions and answers on film are accessible to researchers, game developers, students and otherwise interested people.

Nelson

Multiplayer first-person games are the fastest growing sector of the computer game market. Can these hyper-engaging environments be used for training more than how to demolish an Orc with a sludge pistol?

GAME TOURNAMENT IN FILMTHEATRE 'T HOOGT

Time: 12.00 - 17.00

Location: film theatre 't Hoogt

Hoogt 4

3512 GW, Utrecht City Centre

Gaming on the silver screen! During the Game Tournament / Big screen Gaming event it will be possible to play both pc games and console games against other conference visitors and professional game champions. There will be a variety of interesting short movies about gaming and gaming events like the World Cyber Games. All this will take place on the big movie screens of 't Hoogt film theatre. This event will be open for everyone, not only conference visitors. So feel free to walk in when you feel like it.

ROOM 1: (12.00-15.00)

- Short Presentation Tim Taminiau "Pro Gaming"
- Several short movies (on gaming, World Cyber Games, etc.)
- Gaming on Gamecubes

ROOM 2: (12.00-17.00)

- PC Network-gaming on a movie screen

ROOM 3: (12.00-17.00)

- Console-gaming on a movie screen





FLUX: GAME INDUSTRY IN TRANSITION

Time 14.00 - 19.00

Location: Utrecht School of the Arts

Faculty of Art, Media & Technology

Oude Amersfoortseweg 131

Hilversum

Utrecht School of the Arts (Game Design & Development programme/ European Media Masters of Arts Programme Emma) & International Game Developers Association present: **FLUX: Game Industry in Transition**

The world of game design and development is (always) in transition. The next few years will change the face of the industry forever. Think of the introduction of next-next generation consoles but also of mobile games, broadband Internet, new business models as well as changes in audience taste and behaviour. Is the game industry ready for these changes? Are small developers ready for these changes? Are artists, designers and programmers ready? Are you ready?

The Utrecht School of the Arts and the IGDA Amsterdam chapter present a mini symposium with a maxi line-up on the changes designers and developers face...

Ernest Adams

Game designer, Consultant, Co- author of Andrew Rollings and Ernest Adams on Game Design, and author of Break into the Game Industry. (UK)

Eric Zimmerman

CEO Gamelab, Co-author of Rules of Play: Game Design Fundamentals. (USA)

Martin de Ronde

Commercial Director, Guerilla Games (NL)

Jason Della Rocca

International Game developers Association, program director. (CA)

There will be no admission fee, but places are limited.

Make a reservation a.s.a.p. via:

<http://www.igda.org/amsterdam/>.

M: flux@kmt.hku.nl

W: <http://www.hku.nl/>

About HKU

The Utrecht School of the Arts is one of the largest art and culture-oriented educational institutions in Europe. The HKU provides both undergraduate and graduate programs dedicated to field of Game Design & Development. These programs not only combine an artistic with a technological perspective but also provide a theoretical and practical approach in the field of Game Design & Development. For more information on the HKU, please visit www.hku.nl.

About IGDA

The International Game Developers Association is a non-profit association established by game developers to foster the creation of a worldwide game development community. The IGDA's mission is to build a community of game developers, which leverages the expertise of its members for the betterment of the industry and the development of the art form. For more information on IGDA, please visit www.igda.org.

gen ook verschillende workshops, (VKU), game demonstraties en een reality omgeving van Nederland. toernooi plaats op het grote doek. gamemarkt waar boeken, gadgets, en zijn.

twee verdiepingen van danceclub Op de ground floor bevinden zich e, experimentele computergames up worden er cocktails geschonken ergames van de afgelopen jaren. op woensdag 5 november vanaf

The numerous activities like: a LAN Hogeschool voor de Kunsten sit to the Cave, the biggest virtual A game tournament on the big A market place is set up at the ook, gadgets, old, and new games.

filled with games, music & drinks und floor, you can find well-known er games and spectacular game be served, inspired by the best he Level Up Gamefest will take t 9pm at Tivoli, Utrecht.

Level Up Game Tentoonstelling

De Level Up Game tentoonstelling staat in het teken van computergames en kunst. De Level Up tentoonstelling laat zien hoe kunstenaars omgaan met het ontwerp van virtuele game-omgevingen, de zogenoemde gamescapes. De tentoonstelling is de gehele maand november in het Universiteitsmuseum van Utrecht te bezichtigen.

Meer informatie is te vinden op de Level Up site:

www.gamesconference.org

Level Up Game Exhibition

The Level Up Game Exhibition is focused on computer games and art. It shows how artists deal with the design of virtual game environments, the 'gamescapes'. The exhibition can be seen all of November in the University Museum in Utrecht.

More information can be found on our Level Up website:

www.gamesconference.org



Universiteit Utrecht

DIGRA

