PLAYING WITH FEELINGS:
VIDEO GAMES and AFFECT[1]

ANABLE, A.: *Playing with feelings: video games and affect*. Minneapolis : University of Minnesota Press, 2018. 152 p. ISBN 978-1-517-90024-3.

Magdaléna Balážiková

Author Aubrey Anable is an assistant professor in the film studies department at Carleton University in Canada. She received a Ph.D. in Visual and Cultural Studies from the University of Rochester and her academic interests include digital culture with the emphasis on digital media aesthetics, theory of affect, film and media theory, urban studies, cultural studies with notions of feminist theory and queer culture, cybernetics, critical theory, gender and media technologies and experimental media.[2]

Throughout the text Anable is looking into the intersection of video games and affect theory. Even though the title may suggest a dive into the discipline of psychology, this book is far from a psychology textbook and closer to a complex critical text with notions of philosophy and cultural studies. It presents video games as affective systems and understands video games in a broader sense as a merge of aesthetics, narrative, code, image, sound, hardware, our internal concepts, other players, sociohistorical context and cultural meanings. Affect is understood as a term „culturally situated in relation to the gendering of the bodies and objects of mass-media culture"(p.100) representing „aspects of emotions, feelings, and bodily engagement that circulate through people and things but are often registered only at the interface" (p. xviii). In general, we have to take into consideration the impact of affect on our perception and preferences and its importance in creating what we do and don't like. In the context of affect theory the ideas of psychologist Silvan Tomkins, author of the affect theory itself, culturologist Raymond Williams or professor of Women's studies Elizabeth Wilson and many others are presented. Anable doesn't understand games as a new medium, but rather as historically, technologically and culturally grounded concept. Nonetheless, she considers proponents of gamification to be overly ambitious regarding cultural influence of games. The book is substantiated by a multitude of examples whilst author shifts focus from big-budget games towards indie games, casual games and art games. Since author considers herself a feminist, reader can encounter some discursive turns towards feminist notions and remarks. As she said: "I seek to expand our understanding of the ways video games and game studies can participate in feminist and queer interventions in digital media culture"(p.xvii).Surely it is an interesting topic to explore, but it might seem slightly forced into the text sometimes.

In the first chapter, Anable aspires to change the presumption about women being historically invisible in the computer world. The feminist video game history is being illustrated on the video game *Kentucky Route Zero*.[3] Author is trying to debunk the impression that video game history is all about men. Furthermore within Kentucky Route Zero, she wanders into the topic of disorientation, humor and the term cybernetic fold (introduced by Eve Kostofsky Sedgwick and Adam Frank describing a historical period when "...scientists' understanding of the brain and other life processes is marked by the concept, the possibility, the imminence, of powerful computers, but the actual computational muscle of the new computers isn't available".[4]

In the second chapter with a double meaning title Touching games author examines how physical touch (e.g. swiping) can „touch" our feelings within a game and how body, screen and code are forming an affective circuit. The example of the game *Superbrothers: Sword and Sworcery EP*[5] illustrates the suppression of visual perception (a game with poor graphics) and pronounces a relevance of listening and touching that augment gaming experience. Hereby, the screen acts as a sensual surface functioning within a larger affective system, but the ability to feel and represent emotions is still tied to the interface. She notes that gestural manipulation on screen is considered as more intuitive than other types of digital interfaces. She further discusses one of game's cardinal qualities – game feel. She proposes that the term game affect is more precise. Later, she elaborates on the game called *The Empathy Machine*[6] that ask the player to put a hand on the screen even though it doesn't use a touchscreen technology. It can be seen as the critique of „fetishization of immersion in digital media" (p.48). The queer discourse is introduced within the example of *Dys4ia*[7] that translates feelings arising from gender transition into a game.

In chapter 3: Rhythms of Work and Play author analyses popular games (*Candy Crush Saga,*[8] *Plants vs. Zombies 2: It's about time,*[9] *Diner Dash*[10]) that make us 'work' in moments when we paradoxically yearn to escape from obligations, the boundaries between work and play are diminishing. Casual games (more precisely click management or time management games) are perceived as affective systems, a part of work culture and work rhythms providing what we are possibly lacking in our jobs: clear instructions, reward, identifiable outcomes, involvement and perhaps a little bit of fun. They serve as bridging activities and, most importantly, emotional mediators. As emotional mediators, according to Anable, they provide structures of feeling different from other types of games and media forms. While on the subject, she considers the genre of casual games to be neglected in terms of their significance(e.g. cultural)and she claims the reason for this neglect is the strong association of this genre with women. Chapter ends with the concept of 'zaniness' as one of the postmodern aesthetic categories (the zany, the cute, the interesting) elaborated in the work of Sianne Ngai. The category of zany applied to human production and working environment is humorous, playful, but at the same time dangerous, creating a feeling of losing control and frantic activity.[11]

1   The review is a partial output of the research project FPPV-27-2018 *Frustration as a motivating factor*.
2   *Aubrey Anable*. [online]. [2018-08-15]. Available at: <https://carleton.ca/filmstudies/people/aubrey-anable/> ; Compare to:.
3   CARDBOARD COMPUTER: *Kentucky Route Zero*. [digital game]. Chicago : Cardboard Computer, 2013.; *Kentucky Route Zero. A game in five acts by Cardboard Computer*. [online]. [2018-08-15]. Available at: <http://kentuckyroutezero.com/>.

4   KOSOFSKY SEDGWICK, E., FRANK, A.: *Shame and its sisters*. Durham : Duke U.P, 1995, p. 12.
5   CAPYBARA GAMES, SUPERBROTHERS: *Superbrothers: Sword and Sworcery EP*. [digital game]. Toronto : Capybara Games, 2011.
6   POZO, T. D.: The Trouble With 'Empathy Games': Queer Game Design as Haptic Media. In *Society for Cinema and Media Studies Annual Conference 2017. Conference Proceedings from International Scientific Conference 22nd – 26th March 2017*. Chicago, IL, 2017, p. 1-9. [online]. [2018-11-23]. Available at: <https://www.academia.edu/34622663/Pozo_Queer_Games_as_Haptic_Media_SCMS_2017>.
7   ANTROPHY, A.: *Dys4ia*. [digital game]. USA : Newgrounds, 2012.
8   KING: *Candy Crush Saga*. [digital game]. St Julian's : King, 2012.
9   POP CAP GAMES: *Plants vs. Zombies 2: It's about time*. [digital game]. Redwood City, CA : Electronic Arts, 2013.
10   GAME LAB: *Diner Dash*. [digital game]. San Francisco, CA : PlayFirst, 2004.
11   NGAI, S.: *Our Aesthetic Categories: Zany, Cute, Interesting*. Cambridge : Harvard University Press, 2012, p. 333.

The last chapter talks about video games that don't distract us from frustration of everyday life but rather actively create frustration. It embraces the aesthetics of failure characterized by low graphics, awkward controls or no control over the game whatsoever, games that seem primitive but are hard or even impossible to win, or games with unusual timeframes (ranging from one second up to years) Playing such games, our assumptions of how games should work are distorted. Because of that we are able to find new affective experience in places we expected to process automatically. Moreover, according to Anable, when confronted with aesthetics of failure we can better understand how to deal with real-life failures.

The book Playing with feelings is a reaction to the belief that these days the significance of narrative and images in games is suppressed and the emphasis is placed on code or action. Aubrey Anable insists that we cannot separate representation from computation. The style of the book is quite essayistic, but sufficiently supported by scholarly sources and rich in examples, although not so much in recommendations or practical implications. It offers a challenging multi-discursive reading and prompts reader to look past the most common interpretations of digital games and related contexts.

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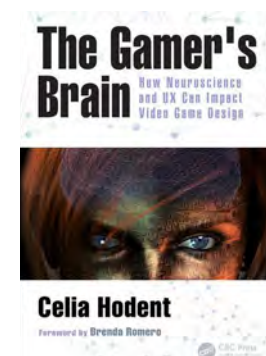
THE GAMER'S BRAIN: HOW NEUROSCIENCE AND UX CAN IMPACT VIDEO GAME DESIGN[1]

HODENT, C.: *The Gamer's Brain: How Neuroscience and UX Can Impact Video Game Design.* Boca Raton : CRC Press, Taylor & Francis Group, 2018. 250 p. ISBN 978-1-498-77550-2.

Marián Hosťovecký

Hodent Celia is a consultant and a leader in the application of user experience and psychology in video game design and in the development of UX strategy and process in game studios. She is also the founder and curator of the Gam UX Summit, which was launched in Durham, NY, in May 2016, hosted by Epic Games. She has worked on many projects across multiple platforms (Pc, console, mobile, and VR) including Tom Clancy's Rainbow Six franchise, Star Wars, Paragon, Fortnite and Spyjinx. Her main goal of interest is to share knowledge and experiences about how psychology can help offer a better experience for players, in the most concrete and applicable way possible. Offering a better UX also means making a video game (or other products or services) more likely to be successful and reach business goals.[2] Nowadays, she is a freelancer.

The title of the book suggests an invaluable overview of the human's brain and UX neuroscience. The book is divided into two parts: part I. *Understand the brain* focuses on the current understanding of the brain and on cognitive findings, while part II. *A UX Framework for Video Games* focuses on the user experience mindset and practice and how to implement this in game development. At the beginning, before the first part, is an introduction written by Brenda Romero (Game Designer, Ireland).

In the first part entitled *Understand the Brain*, the author explains and describes general information about the human brain. The first part consists of nine chapters. *Chapter one* is the description of what the book is about and who it is intended for. Moreover, some interesting data are presented here, such as what)revenues were in 2015. *Chapter two* really exactly explains the five different myths about how much of our brain we actually use if video games rewire our brain. The author refuses this information and brings exact scientific explanations. She describes cognitive biases and explains how the brain works. *Chapter three* is dedicated to perception. In this part, the Gestalt laws of perception, figure/ground principle, multistability, closure principle, symmetry, similarity and proximity can be found. The specific last example of perception is explaining the Weber-Fechner law with a graphic illustration. *Chapter four* provides findings about memory and how memory works, i.e. how the human brain remembers something (passwords, emails, etc.). The detailed explanations of short-term, long-term, work and sensory memory are given and the author uses interesting characteristic statements. In the penultimate part of the chapter, a reader learns about the limitations of human memory, e.g. how many percent of the content we forget in twenty minutes, after one day etc. In the last part, the attention is focused on the spacing ef-

fect when teaching two features (we read in this regard how Nintendo games or super Mario Bros. are often efficient at introducing new mechanics while consolidating a previously taught mechanic, until both can be combined and another mechanic or a feature is being introduced). Chapter five analyses the term 'attention', meaning how our senses are continuously invaded by multiple inputs from the environment. The terms 'active' and 'passive' attention are explained here, and also into which categories the attention can be divided.

Chapter six brings facts about motivation and the author points out that without motivation there can be no behaviour, no action, and that actually everyone needs to be motivated. Furthermore, she analyses environmental-shaped motivation, reveals that many things we do not want to do are actually done by us anyway etc..., and explains different types of intermittent rewards with graphs. Then, personality and individual needs follow and a description of traits using the Big Five Personality traits (openness, conscientiousness, extraversion, agreeableness, neuroticism) is given. The next *Chapter seven* is focused on emotion. Here we can find the results of a research comparison between American and Japanese participants in a study aimed at watching stress-inducing films, an explanation why emotion can exist without cognition, and the relationship between emotion and cognition. *Chapter eight* analyses learning principles. Some books on behavioural psychology principles by Pavlov, Skinners and Thorndike are quoted here. Finally, the last *Chapter nine* offers a summary of the first part of the book. It contains information about neurons, why neural networks are separated into independent modules etc. Actually, each chapter from the first part of the book is mentioned here.

The second part named *A UX Framework for Video Games* contains chapters such as Game User research, Game analytics and UX strategy, and many more. This part is divided into eight chapters including concluding remarks. *Chapter ten* provides a more or less general overview of game user experience. This chapter is focused on the description of the history of user experience – what UX means, why the human is at the centre of the design process etc. In the middle of the chapter, the statement made by Kim Libreri (Chief Technology Officer of Epic Games) is given. He states that UX gives to companies an unbiased, scientific view on how consumers are reacting to its product – the game. He recommends every company to carry out UX analyses, UX testing and UX feedback. As Libreri says: "Nobody wants to deliberately produce a title that misses the mark" (p. 102). In the last part of the chapter, some definitions of UX – user experiences can be found. The following *Chapter eleven* entitled 'Usability' brings an overview of reasons why it so important to spend time on making a game or software usable. According to the author," usability is about considering the ability of the system image to clearly convey information about what the system means and how it can be used" (p. 109). The author mentions the ten usability heuristics: visibility of system status; match between the system and the real world; user control and freedom; consistency and standards; error prevention; recognition rather than recall; flexibility and efficiency of use; aesthetic and minimalist design; help users recognize, diagnose, and recover from errors; help and documentation. The following subchapter describes the seven usability pillars for game UX. The pillars are as follows: Signs and feedback– it informs the player of the system state, such as the avatar's level of health as represented by a green bar or red hearts on the HUD. The next pillar is clarity. Actually, clarity pertains to the player's ability to understand all the signs and feedback in a game in terms of their perceptibility. The author explains here why clarity is important, why to use a boring classic font rather than artsy font that is difficult to read, how to improve the clarity of the game interface – elements that are close to one another will be interpreted as belonging to the same group; the following pillar states that form follows function. Furthermore, consistency means that "overall conventions in a video game must be consistent" (p. 125). In terms of consistency in controls, it is very important especially because learning the movements one's hand or finger needs to do in order to control the game heavily impacts on implicit memory (p. 126). The three remaining pillars are minimum workload, error prevention and error recovery and flexibility.

Chapter twelve analyses the phenomenon of engage-ability. This chapter provides an overview of three engage-ability pillars for Game UX and the game flow model from Sweetser and Wyeth is analysed here. They recognize "that player enjoyment, the most important goal for video games, had similarities with the concept of flow, which outlines what makes experiences enjoyable and people happy" (p. 136). The following subchapter deals with human motivation that is the motor to satisfy our drives, needs and desires. A part of the chapter is devoted to motivation and serious games, where the author presents readers with the fact that serious games are usually not played for the pleasure of the activity itself but to gain benefits. Each benefit could be different in every serious game. Based on the perspective of self-determination theory, "a game should aim to satisfy the basic psychological needs of competence, autonomy, and relatedness to be engaging" (p. 138). The above mentioned three most important ways to satisfy players' need for motivation are described in more detail. The author points out that "if you have strong power motives, you might design a game that is highly competitive, therefore targeting players with strong power drives while alienating others" (p. 152). The pictures in the chapter try to make readers better understand the author's statements. *Chapter thirteen* analyses design thinking. The chapter is focused on strategies applied to build the design. In the next section of the chapter, John Ballantyne (Oculus Story Studios) gives an interesting example of a UX design challenge in virtual reality. *Chapter fourteen* entitled *Game User Research* is dedicated to scientific methods and user research methodologies and tools. As the author states, the main role of user research is to evaluate a game in terms of its ease of use and its propensity to engage players (p. 185). The author describes some of the experiments in the field of game research focused on players. The last part of the chapter discusses personas – fictional players who will represent the core audience for the game. Actually, this method is an excellent start for having a solid UX strategy.

Chapter fifteen, focused on game analytics, is about game data. Game studios use telemetry (i.e. gathering data remotely) which is a tool to collect anything possible about players' behaviour and what they are really doing once the game is live. The author explains the important role of user experience managers in building bridges among analytics. One subchapter is devoted to the wonders and dangers of telemetry and that 'big data' has become a buzzword nowadays. What is most important is to analyse data and seek improvement. It is worth pointing out that just having terabytes of data does not automatically mean a solution to improve something in a game. *Chapter sixteen* defines UX strategy, and explains the brain's general concepts and skills an individual needs to acquire to get into game development and land a job. The chapter further deals with UX in the production pipeline, and with conception and preproduction. There is an illustration of the Keikendo maturity model integrated in the text that offers a very usable visualization of the different maturity stages, which is helpful when discussing UX strategy with upper management– it clearly explains the benefits and barriers at each level and how to overcome the latter (p. 214). The last chapter of the book represents *Concluding remarks*. As the author herself points out, "the focus of this book is to identify the most impactful ingredients contributing to the success of a video game" (p. 219). One part of the chapter brings more information about serious games and gamification, e.g. how to transfer and make game-based learning truly educational, e.g. by putting cute animations. The author suggests that serious games should always be considered for the playful learning experience they provide.

This book is designed for students, game developers, academics, journalists, and other professionals, it describes processes and provides experiences with UX and neuroscience. Insights from this book could be helpful when preparing a unique gaming recipe for everyone and useful recommendations about UX strategy, game analytics etc. can be found here.

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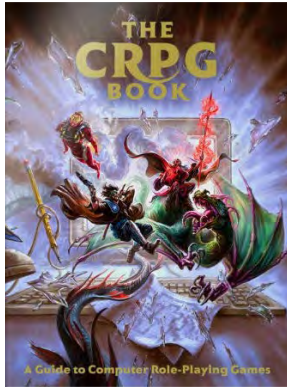
THE CRPG BOOK: A GUIDE TO COMPUTER ROLE-PLAYING GAMES

PEPPE, F. (ed.): *The CRPG Book: A Guide to Computer Role--Playing Games*. Bath : Bitmap Books, 2019. 528 p. In press.

Michal Kabát

There have been a lot of books about games history written so far. Some better than others, but none with such an interesting and moving story behind its creation as *CRPG Book: A Guide to Computer Role-Playing Games*. It all started in 2014 when Felipe Peppe (@felipepepe), a Brazilian emigrant, currently living in Japan, published a list of the 70 best RPG games on the RPG Codex forum. It was received so well within the community that he decided to further enrich this list of games with short descriptions which he managed to put together with help of the forum members. And so he did. It took him far more time than he expected but the result is amazing and available for free to download for anyone under the Creative Commons Attribution – NonCommercial License.

According to the official website, the goal of the project is to gather all the knowledge currently spread across countless websites, books, forums and minds in a single, accessible and visually pleasing tome – for free. It shares the Internet Archive's belief that *"access drives preservation"* and aims to demystify gaming history, offering a reliable and attractive resource for people seeking information – or just a fun game to play.[1]

Across its 528 pages one can find information about over 400 RPGs, from the early PLATO games to modern AAA releases grouped into 8 chronological chapters with short introductions (similar to how Matt Barton's 2008 book *Dungeon and Desktops*[2] is divided) and one chapter containing early Japanese JRPG's and a selection of Fan-Translations, hidden gems and curiosities. The reviews written by a team of 112 volunteers from all around the globe are accompanied by Articles & Guides section with basic info on how to use the book, FAQ and some well-written texts giving the reader broader context on RGP genre specifics and some technological background information. The book was originally published in February as a well-formatted PDF file that can directly be downloaded by anybody without any payment, subscription or registration. It might seem strange at first but Peppe provided a sound explanation on why he decided to make it free for Forbes magazine: "I find it amusing how people are used to getting excellent roguelikes and massive game mods for free, but think a book like this should be sold. Truth is, I believe something like this can ONLY be made as a free project. Just imagine how many copies I would have to sell to pay over 100 writers, including famous developers like Chris Avellone and Tim Cain. Even if I wrote it all by myself (a massive decline in quality) and sold 1 000 physical copies (a decent number for this kind of book) at a 10 USD profit, I would only be paid about 200 dollars per month of work. Now, meeting hundreds of people from all over the world,

spreading my hobby, getting over 100 000 downloads in the first week and even helping charity – that's a much more valuable and interesting reward."[3]

Indeed, it sounds reasonable to produce a collaborative work this way but there is more to it. The book was first released as a 1.0 version. Texts were edited, but not properly proofread and contained many small imprecisions and errors due to various sources and the volume of information gathered. Thanks to the enormous number of people who downloaded the file, it was collaboratively checked and corrected to a 1.0.4 version. During the process, Peppe was bombarded with requests to make a printed version (with some people already printing their own copy). To address this demand, he considered various crowdfunding platforms, but then signed a contract for a limited number of hardcover copies with Bitmap Books, a renowned publisher of retro gaming books. Part of the deal was the temporary removal of the PDF from the website (although direct links shared by many websites were kept functional) until the book goes through professional proofreading and gets printed. After that, the final version will be available for free download again. As he puts it, this is a fair deal.[4] The book (with cover art from Jan Pospíšil) will be available for pre-order in January 2019. According to Peppe, all profits from its sale will be donated to Vocação, an award-winning NGO in Brazil that helps kids and teenagers from poor communities to advance their education and find a job.[5]

If you are interested in books about videogames and you like how the community is coming together to help authors, you should also take a look at another project by Richard Moss who is preparing a comprehensive book to be released via Unbounders – a crowd funding publishing platform. It will bring together information on the era of shareware games in early days of the Internet. The full title of the book will be *Shareware Heroes: Independent Games at the Dawn of Internet* and it will explore resources. To get more information, go to and pledge at *unbound.com*. While you are there be sure to also check the hilarious *Things I Learned from Mario's Butt* by Laura Kate Dale.

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Gotland Game Conference and HEVGA European Symposium[1]

The Department of Game Design at Uppsala University, Campus Gotland, has been teaching Game design and development since 2001. The Gotland Game Conference (GGC) is annual conference, which presents and evaluates their work and the general public, international industry, academia and press are invited too. The conference aims to push the boundaries of the field, cares about the culture and human expression – so even the most far-reaching presenters remain accessible to a wide audience of non-experts. The students open the event with presentations of their projects, exposing themselves and the education to insightful critique from an experienced panel of developers, designers, thinkers and artists. It is then proceed with a two day conference. Wide-ranging talks from brilliant people are interspersed with networking on the show floor, among the student's games.

The GGC, held on June 5-6, 2018, invited speakers from Chicago, Pittsburgh, Berlin, Malmö and Warsaw and discussed empathy and emotion in video games. It focused on concepts like emotional intelligence, empathy, social interaction, identity and all sorts of personal- and human interaction. Heidi McDonald has looked at the narrative burden for creating empathy, Doris C. Rusch has talked about the existential game design and Bartosz Sobolewski has looked at the empathy of games through art. Albertina Sparrhult has talked about the practical leadership for a healthy and productive studio culture. Finally Malena Klaus has looked at the kick started intimacy of how to design intimate spaces for strangers.

Since 2017, the Department of Game Design also hosts the Game Educators Summit. In 2018, it was The HEVGA European Symposium that took place on June 7-8, 2018, as a part of the GGC. The Higher Education Video Game Alliance (HEVGA) supports higher education in digital games through information-sharing, resource development, and community engagement. In present, it has associates from 180 universities and other higher education institutions in the field of digital games from 18 countries around the world. Regarding Slovakia, the Faculty of Mass Media Communication at the University of Ss. Cyril and Methodius in Trnava is the only member of HEVGA, but it plans to expand in other Central and Eastern European countries in the near future, as mentioned at the Central and Eastern European Game Studies Conference 2018 in Prague.

The Gotland summit itself brought together educators from across Europe to discuss the structure of game educations. The first day featured presentations across a wide variety of areas such as research, game educations, pedagogy, game design, games, institutional barriers and successes, within and across borders barriers and successes, and programs or initiatives unique to Europe. The second day consisted of a working meeting designed to bring together diverse institutions and individual backgrounds to take stock of where games and game educations in Europe are at now. The working meeting explored how to create a platform that could further establish a European games community in higher education across borders. Specific topics included: how to secure funding, creating a network that connects educations, amplifying local achievements globally, and avenues for unified advocacy.

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1   Information is published with permission of the official conference organisers from Uppsala University.

Slovakia is Finally Jammin'

Game jams are popular and well established forms of creating games in a fun and accessible way. During a game jam, similarly to a music jam, people from all kinds of environments from within and outside the industry gather to develop games in a short time period. There are thousands of different jam types (vary in size, rules, etc.) and dozens of them are happening around the globe at any given time.

In Slovakia, game jams have a rather short history. Although, some people participated in international events, Slovakia didn't organize any on its own. There were a few company based jams and creative happenings tied to other events, especially on the demo scene, but generally, there is a great gap behind the 'western world', including the Czech Republic or Poland. For example, the biggest worldwide happening Global Game Jam (GGJ) started in 2009 with 53 participant countries. The Czech Republic joined in 2011, Slovakia in 2018 together with 11 African countries. The first GGJ took place at the University of Ss. Cyril and Method in Trnava in January 2018, and the next one is planned for January 25-27, 2019.

However, Slovak jamming has not started there. The first event solely dedicated to creating games during a short period of time was the Bratislava Game Jam (BGJ) in 2015. This year, it took place for the fourth time with 23 teams and an international jury. The main theme was 'Weather control' and all 17 finished games are available at www.bgj.sk. After the success of BGJ and an increase in overall awareness about game jams they quickly became a part of game related festivals. In 2016 there was the first jam connected to Game days of Fest Anča Festival in Žilina, and from 2018 there is the jam associated with the Comic Salon in Bratislava. In 2019, Game Days will become a separate event that will take place in Trnava, accompanied with a game jam and hardware hackathon.

It seems that Trnava, partly due to having the first game related academic study program, is becoming a hub for most of the game related events. Regarding game jams, it is worth mentioning that, in May, Trnava hosted the so far biggest international jam, as a part of the LAG Festival, connecting almost 100 students from Poland, the Czech Republic and Slovakia. Eight teams worked on their games based on a randomly generated theme for 5 days and the results were presented during the game festival in Cieszyn.

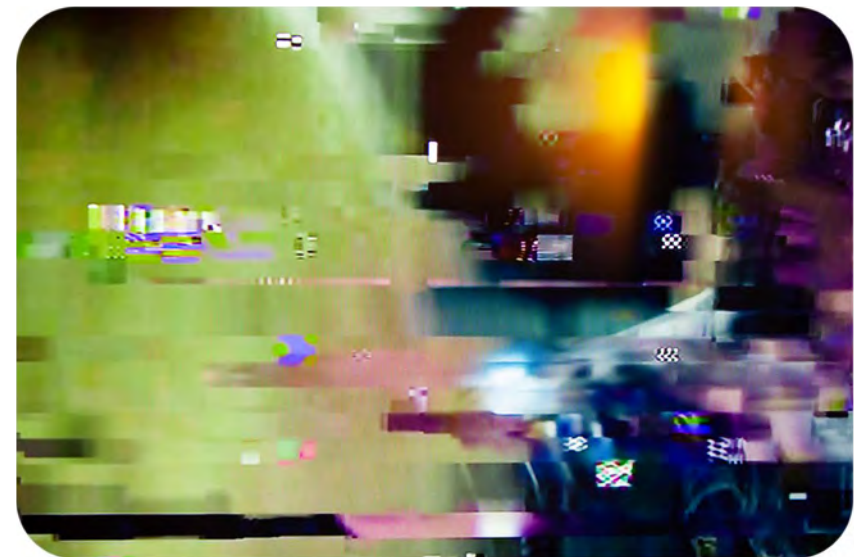# The Game is Out There

Łukasz P. Wojciechowski

Mgr. Łukasz P. Wojciechowsi, PhD.
University of Ss. Cyril and Methodius in Trnava
Faculty of Mass Media Communication
Námestie J. Herdu 2
917 01 Trnava
SLOVAK REPUBLIC
lukasz.wojciechowski@*ucm.sk*
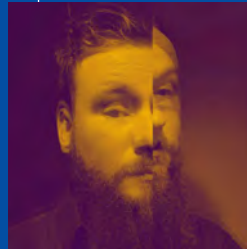
Dr. Wojciechowski deals with issues of necromarketing, semiotics, guerrilla marketing, the history of cinema and photography. He has practical experience in film production as a photographer. He graduated from the Institute of Literary and Artistic Communication of Constantine the Philosopher University in Nitra and the Institute of Creative Photography of the Silesian University in Opava. He is currently a lecturer at the University of Ss. Cyril and Methodius in Trnava. He has won several awards such as photographic Grand-Prix (theater photography). He has had over 20 exhibitions and he has published photography in media and movie posters.

Glitch represents an unexpected event, an occurrence during which the system swings away from planned operation or behavior. The term doesn't reflect only the syntactic, logical or semantic error in the code but also an error caused by an external factor.[1] An audiovisual glitch brings in a phenomenon reflected theoretically, critically and artistically as an object of aesthetical interest mainly for its character of randomness in occurrence and appearance. Pure glitch uncovers something important to an unsuspecting user – it reveals otherwise invisible parts of the system hidden within the functional user interface. Glitch provides a counterbalance by introducing irrational or spontaneous elements into otherwise perfectly operating systems. Indeed, glitch really offers the user an introduction to the gnoseology and ontology of a machine by uncovering what should have been hidden. In line with the terminology of theoreticians Grusin and Bolter – immediate elements are suddenly subjected to hypermediacy.[2] Uncalled-for transmedia[3] *residuum of War of the Worlds* from H. G. Wells in the interpretation of Tomohiro Nishikado from 1978 is now attacking.

Picture 1: "The Game is Out There"
Source: own processing, ©Photo: Łukasz P. Wojciechowski, 2017.

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2   BOLTER, J. D., GRUSIN, R.: *Remediation: Understanding New Media.* Cambridge : The MIT Press, 2000, p. 11.
3   JENKINS, H.: *Convergence Culture: Where Old and New Media Collide.* New York, London : New York University Press, 2006, p. 20-21.