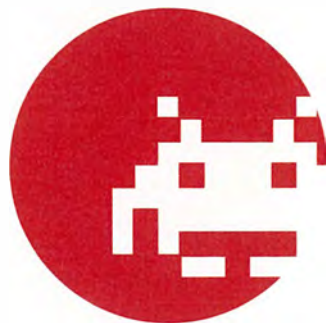


# REPLAYING JAPAN 2017



国際日本ゲーム研究カンファレンス

AUGUST 21 - 23  
THE STRONG  
ROCHESTER INSTITUTE OF TECHNOLOGY



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# The Strong Museum/The Rochester Area

**The Strong:** The Strong ([www.museumofplay.org](http://www.museumofplay.org)) is a highly interactive, collections-based museum devoted to the history and exploration of play. It is one of the largest history museums in the United States, serving more than 550,000 guests a year.

The Strong houses the world's largest and most comprehensive collection of historical materials related to play, including more than 60,000 video games and related artifacts and hundreds of thousands of archival materials related to the history of electronic games. It is home to the International Center for the History of Electronic Games, the National Toy Hall of Fame, the World Video Game Hall of Fame, the Brian Sutton-Smith Library and Archives of Play, and the American Journal of Play.

**RIT:** Founded in 1829, Rochester Institute of Technology is a privately endowed, coeducational university with nine colleges emphasizing career education and experiential learning.

The campus occupies 1,300 acres in suburban Rochester, hosting over 18,000 students. In the 2017 edition, RIT was recognized as a top-tier national university for the first time in the 34-year history of U.S. News & World Report rankings. The change is a result of the university's reclassification as a "doctoral university" this year due to its rapid increase in research and Ph.D. graduates. RIT taught the first graduate course in computer game programming and its game degree programs in the School of Interactive Games and Media are ranked 3rd (undergraduate) and 6th (graduate) in the country. Its center for Media, Arts, Games, Interaction and Creativity (MAGIC) and its Magic Spell Studios are breaking new ground in the relationship between academic work and professional practice. Its new studio facility will open its doors in the fall of 2018.

**About Rochester:** This metropolitan region situated on the southern shore of Lake Ontario is also part of New York's breathtaking Finger Lakes region. Known for its vast selection of family-oriented activities and attractions, Rochester hosts nearly two million visitors each year.

The third largest city in New York State, the greater Rochester region is inhabited by a little more than one million people. Conveniently located, Rochester is a six hour drive from New York City, 3 1/2 hours from Toronto and 90 minutes from Niagara Falls.

Rochester is home to world-class events throughout the year. The festival season kicks-off with the world's largest lilac collection at Highland Park's Lilac Festival (May) where hundreds of thousands visitors enjoy 10 days of brilliant floral colors, fragrance and entertainment.

Downtown is alive with the sounds of jazz during the Xerox Rochester International Jazz Festival (June) held in the City's East End Entertainment District, home to the renowned Eastman School of Music. Rochester has been named one of the 10 best golf cities in the country. It is the only city in the U.S. to host both the PGA championship (Oak Hill Country Club) and LPGA championship (Locust Hill Country Club) tournaments in one summer- 2013.

Rochester sits at the center of 100 Must-See Miles of the Erie Canal which when opened in 1825, made Rochester the country's first "boomtown." Today, the historic canal thrives as an active recreational waterway with towpaths, shops and charming towns telling America's story of "how the west began!" Rochester is home to two national historic landmarks open to the public, the National Susan B. Anthony Museum & House and George Eastman Museum. Adults and children are entertained in the second largest children's museum in the U.S., at the National Museum of Play at The Strong also home to the National Toy Hall of Fame.



# Schedule

	<b>August 21st</b>
8:30-9:00	Registration (table next to museum admissions desk)
9:00-9:30	<b><u>Auditorium</u></b> Opening Remarks & History of The Strong (Jon-Paul Dyson)
9:30-10:30	<b><u>Auditorium</u></b> Tom Kalinske Keynote “The Experts are Always Wrong”
10:30-11:00	Coffee break
11:00-12:30	<b><u>Activity Room C</u></b>  <b>Players/Fan Studies</b>  BARNABÉ, Fanny – Narrative Misappropriations of Pokémon: How Fanarts and Fanfictions Playfully Feed and Reconfigure a Transmedia Universe  JOHNSON, Daniel – Scripted Laughter in Online Gameplay Videos  MONDELLI, Frank – An Ethnographic Sketch of Remix and Fan Culture in Jikkyou Purei  <b>Moderator:</b> ROCKWELL, Geoffrey
	<b><u>Activity Room D</u></b>  <b>Marketing and Games</b>  INOUE, Akito – How Was Local Game History Made?  FUKUDA, Kazufumi – Research on Ontology of Package for Game Software  ROTH, Martin, Leander SEIGE, Konstantin FREYBE, Tracy HOFFMANN, André LAHMANN –What can data tell us about Japan’s videogame culture?  <b>Moderator:</b> HOSOI, Koichi
12:30-2:00	Lunch break
2:00-3:30	<b><u>Activity Room C</u></b>  <b>Games and Learning</b>  SHIN, Juhung, JIAO, Yan, JIANG, Yehang, and INABA, Mitsuyuki – Implementing Collaborative Serious Games on Japanese Culture based on Restored Historical Structures and Landscapes in the 3D Metaverse  KISHIMOTO, Yoshihiro – Game Design Workshops for Children Using an Experimental Learning Software Program  <b>Moderator:</b> INABA, Mitsuyuki
	<b><u>Activity Room D</u></b>  <b>History of Video Game Industry</b>

	<p>PICARD, Martin – The Media Mix Engine: transmedia synergies in the Japanese video game industry during the mid-1980s</p> <p>NAKAMURA, Akinori and Devin Monnens – Comparative Case Studies in Emerging of the Digital Game Platforms in North America</p> <p><b>Moderator:</b> ROTH, Martin</p>
3:30-5:00	<p><b><u>Activity Room B</u></b></p> <p>Poster Session and Demonstrations</p> <p><b><u>Activity Room C/D</u></b></p> <p>Networking Opportunity</p>
5:30-?	Free time for dinner
	<b>August 22nd</b>
8:30-9:00	Registration (Main Admissions Desk)
9:00-10:00	<p><b><u>Auditorium</u></b></p> <p>Rachael Hutchinson Keynote</p> <p>“Refracted Visions: Transmedia Storytelling in Japanese Games”</p>
10:00-10:15	Coffee break - Outside Activity Rooms C and D
10:15-11:45	<p><b><u>Activity Room C</u></b></p> <p><b>Business and Production Studies</b></p> <p>HUBER, William – The Luminous Commodity: In-game advertising and rhetorics of globalisation in Final Fantasy XV</p> <p>SCHEIDING, Ryan, Marc Lajeunesse and Mia Consalvo – Superstar Indies: Understanding a Japanese Videogame Phenomenon</p> <p>KENNEDY, Morgan – Narratives of Japanese Independent Videogame Developers: A Case Study at 17-Bit</p> <p><b>Moderator:</b> NAKAMURA, Akinori</p> <p><b><u>Activity Room D</u></b></p> <p><b>Chinese DiGRA Roundtable: Towards an Asian game studies</b></p> <p>LIU, Felania, CHUNG, Peichi and NAKAMURA Akinori</p>
11:45-1:15	Lunch
1:15-2:45	<p><b><u>Activity Room C</u></b></p> <p><b>Situated Gaming</b></p> <p>AMANO, Keiji and Geoffrey Rockwell – On the Infrastructure of Gaming: The Case of Pachinko</p> <p>PELLETIER-GAGNON, Jérémie – Playing in Public: Japanese Game Centers Between Local Culture and National Networks</p>



	<p><b>Moderator:</b> PICARD, Martin</p> <p><b><u>Activity Room D</u></b></p> <p><b>Augmented Gaming and Sandbox Games</b></p> <p>KIMURA, Makoto – Strategic use of tying complementary data services: A case of Pokemon</p> <p>AARSETH, Espen, BLOM, Johanna – Replaying Minecraft? Sandbox building meets Action JRPGs</p> <p><b>Moderator:</b> NEWMAN, James</p>
2:45-3:00	Coffee break - Outside Activity Rooms C and D
3:00-4:30	<p><b><u>Activity Room C</u></b></p> <p><b>Gender Issues</b></p> <p>STANG, Sarah – Gender and Androgyny in The Legend of Zelda Series</p> <p>deWINTER, Jennifer – Visual Novels &amp; Female Fantasies: BL Transmedia and Participatory Adaptation Cultural Cross-Pollination</p> <p>SYMONDS, Shannon – Women in Games: The Strong’s Initiative to Document the Roles of Women in the Gaming Industry</p> <p><b>Moderator:</b> OKABE, Mimi</p>
4:30-5:45	Behind-the-Scenes Tours of The Strong Collections
5:45-8:00	<p><b><u>Leaving from Museum School Bus Entrance</u></b></p> <p>Travel to Rochester Institute Technology and Reception</p>
	<b>August 23rd</b>
8:30-9:00	Registration (Main Admissions Desk)
9:00-10:30	<p><b><u>Activity Room C</u></b></p> <p><b>Players Ethnography</b></p> <p>van OMMEN, Mattias – Final Fantasy and Ethnography: An Anthropological Approach Towards Fantasy and Video</p> <p>BAYLISS, Jessica – Exploring Japanese and North American Player Differences in Final Fantasy XIV</p> <p>GANZON, Sarah – Sweet Solutions for Female Gamers’’: Cheritz, Korean Otome Games and Tumblr Otaku Fandoms</p> <p><b>Moderator:</b> HUTCHINSON, Rachael</p> <p><b><u>Activity Room D</u></b></p> <p><b>Game Preservation Roundtable</b></p> <p>Jon-Paul Dyson, Aki Nakamura, Martin Roth, Hosoi Koichi, Geoffrey Rockwell</p>

10:30-11:00	Coffee break - Outside Activity Rooms C and D
11:00-12:30	<p><b><u>Activity Room C</u></b></p> <p><b>Cross-cultural and Social-Cultural Issues</b></p> <p>OKABE, Tsugumi (Mimi) – “The Game is afoot:Transmedia Storytelling in Japanese Sherlockian Videogames”</p> <p>ZANESCU, Andrei – Yasumi Matsuno’s Balkanism</p> <p>ABEL, Jonathan – The Frames of the Game: The Portal as Portable in Steins;Gate</p> <p><b>Moderator:</b> PELLETIER-GAGNON, Jérémie</p>
	<p><b><u>Activity Room D</u></b></p> <p><b>Platform Studies</b></p> <p>FUST, Philipp – Transmedia storytelling and theory-visualization in the Xeno-verse’</p> <p>SMITH, Peter – Transmedia Storytelling in the Game &amp; Watch Series</p> <p>ALTICE, Nathan – Translating Computer to Cardboard</p> <p><b>Moderator:</b> DYSON, Jon-Paul</p>
12:30-2:00	Lunch
2:00-3:30	<p><b><u>Activity Room C</u></b></p> <p><b>Close Readings – RPG</b></p> <p>FUKUCHI, Kentaro – Names of Playable Characters in Video Games</p> <p>PAYEN, Sylvain – The final <i>Final Fantasy</i>?</p> <p>BLOM, Johanna – Characters as gateways to the Game World</p> <p><b>Moderator:</b> INOUE, Akito</p>
	<p><b><u>Activity Room D</u></b></p> <p><b>Platform Studies 2</b></p> <p>FREEDMAN, Eric – Engine: The Mechanics of Play</p> <p>NEWMAN, James – “Slower, squashed and six months late.” Playing Japanese videogames in Europe 1991-2017</p> <p>ANDLAEIR, Leticia – Transmedia through globalization in otome industry: a reception study of gender representations in France</p> <p><b>Moderator:</b> FUKUDA, Kazafumi</p>
5:30-9:30	Strong Museum Happiest Hour (optional museum public program, extra fee)

**Posters and Demos Posters and Demonstrations: August 21st, 3:30-5:30**

**Activity Room B**

Demonstration	SAITOH, Shinya et al	Applying Game Design Technology in Visualization Case of VR-Timeline From Digital Humanities Perspective
Demonstration	NAKAJIMA, Risa	Social logs and visual design -Through design and implementation of “Toilet type UI”-
Demonstration	MORITA, Sosuke	“The Digital Game Work Which Is Available a Having The Re-Experience Japanese Elementary School Cultures – The VR Eraser Duel -“
Demonstration	ITOH, Suguru	Towards implementation of Persona and Play Arc in a Fighting game
Poster	MUKAE, Shunsuke	Beyond the conflicts: How does transmedia storytelling change the relation between digital/analog and interaction/non-interaction in Otome game?
Poster	TAKEDA, Shousaku et al.	Report on Game Design Work Shop Using “Difficulty Adjsutment Engineering” and Narrative Engineering
Poster	JUHYUNG, Shin	What Otome Games Can Teach Us? [poster]











# Welcome to The Strong!

FLOOR  
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## Short-Term Exhibits:



Through September 4, 2017

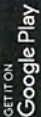
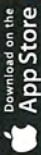


September 16, 2017–  
January 1, 2018



January 20–May 6, 2018

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## Co-Chair Bios

Jon-Paul Dyson is Director of the International Center for the History of Electronic Games and Vice President for Exhibits at The Strong National Museum of Play. During his 20 year career at The Strong he has led the creation of more than two dozen exhibits and supervised the development of The Strong's collection of more than 60,000 video games and related artifacts and hundreds of thousands of archival materials related to the history of video games. He holds a PhD in American History from the University of Buffalo.

Stephen Jacobs, Professor, School of Interactive Games and Media, RIT. Visiting Scholar, The Strong National Museum of Play, Affiliate Faculty RIT MAGIC Center.

Professor Jacobs began his career in the computer game industry as one of the founders and organizers of the AmiEXPO conferences for the Commodore Amiga Computer. He was one of the three originatedesigners of RIT's game programs and has been teaching courses in game design, writing and production ever since. He and his students created The Strong's original web site in1996 and he has been a visiting scholar there since 1009.

Mimi Okabe is a Ph.D. candidate at the University of Alberta where she conducts her SSHRC funded research on manga adaptations of British literary classics. In 2014, Mimi was invited to the Press Start Gaming Conference at the University of British Columbia where she gave a presentation on women's participation (or the lack there of) in the Japanese video game industry. Since then, she has conducted an interview-based study that explores the intersection of gender politics & game production. Mimi's research investigates how discourses of motherhood and femininity impact cultural policies regarding women's relationship to work in technical fields.

Jérémie Pelletier-Gagnon is a PhD candidate enrolled in the programs of Humanities Computing and Comparative Literature at the University of Alberta and a former recipient of the 2012 Research Student Monbukagakusho Fellowship. His dissertation thesis project consists of an examination of Japanese game centres (arcades) through the perspective of the social affordances provided by the assemblage of game cabinets, game software and the space of game centres itself. He published co-authored chapters in books such as *Rated M for Mature: Sex and Sexuality in Video Games* (2015) and in *Séries cultes et culte de la série chez les jeunes* (2014).

Akinori(Aki) Nakamura, Professor, College of Image Arts and Sciences, Ritsumeikan University

Professor Nakamura holds a PhD in International Development Studies from Nagoya University, an MA in International Development Studies and Master of Organizational Behavior from Brigham Young University. He is the author of books on the game industry about China and one of the authors of the life and times of Famicom by NTT Publications. He is also a regular contributor to Famitsu Game White Paper since 2005 when the White Paper was published, as his works is focused on China and other emerging countries. He also is a chapter contributors for the Digital Content White Paper by Digital Contents Association of Japan.

Martin Picard is a Lecturer and Researcher at Leipzig University, in Germany. His teaching and research interests cover Japanese popular culture, video game culture and history, film and digital media. His publications consist of articles in journals such as *Game Studies* and *New Media & Society* as well as chapters in anthologies such as *The Routledge Companion to Video Game Studies* (Routledge, 2014), *Horror Video Games: Essays on the Fusion of Fear and Play* (McFarland, 2009) and *The Video Game Theory Reader 2* (Routledge, 2009).

Dr. Geoffrey Martin Rockwell is a Professor of Philosophy and Humanities Computing at the University of Alberta. He has published on videogames, textual visualization and analysis, and computing in the humanities including a book from the MIT Press, *Hermeneutica: Computer-Assisted Interpretation in the Humanities*. He is a co-developer of Voyant Tools <voyant-tools.org>, a suite of text analysis tools, for which he and his co-developer were awarded the CSDH/SCHN 2017 Outstanding Contribution Award. Rockwell also leads the TAPoR <tapor.ca> project documenting text tools and the Methods Commons <methodi.ca> documenting text analysis methods. He is currently the Director of the Kule Institute for Advanced Study and blogs at <theoreti.ca>.

Martin Roth is assistant professor (Junior professor) of Japanese Studies at Leipzig University. He received his PhD for a thesis entitled 'Disruptive Conflicts in Computopic Space: Japanese Sf Videogames as Sources of Otherness and Radical Political Imagination' in August 2014. Martin specializes in new/digital media and videogames. He edits the review section for the journal Asiascape: Digital Asia (Brill).

# Keynote Speakers

## Thomas J. Kalinske



Tom Kalinske has had a long, distinguished career in the video games, education, and toys industries. He is currently chairman of Gazillion Games and Executive Chairman and co-founder of Global Education Learning, a company that acquires education companies in China focused on improving education for young children ages 2-7. Previously he has had key executive roles in numerous companies including LeapFrog, Knowledge Universe, Matchbox, and Mattel. From 1990-1996 he was president and CEO of Sega of America during which time the market value of Sega grew from \$2 billion to \$5 billion. A graduate of the University of Wisconsin. He earned an MBA from the University of Arizona, and attended the Harvard Business School's Strategic Management Program. He and his wife Karen have 6 children and live in Atherton California.

## Rachel Hutchinson



Rachael Hutchinson is Associate Professor of Japanese Studies at the University of Delaware, where she teaches Japanese language, literature, film and videogames. As chair of the Game Studies faculty, she established the UD Games Lab in 2009 and a Game Studies Minor in 2015. Her work on Japanese games appears in the journals *Games and Culture* and *NMEDIAC: Journal of New Media and Culture*, as well as the books *Gaming Representation: Race, Gender and Sexuality in Video Game Studies* (ed. Jennifer Malkowski and TreaAndrea Russworm, U. Indiana Press) and *Introducing Japanese Pop Culture* (ed. Alisa Freedman and Toby Slade, Routledge). She has published widely on representation and identity in Japanese literature, film, and manga, and is currently working on a book, *Japanese Culture through Videogames*. The book analyzes Japanese console games in various genres to explore Japanese ideologies of gender, race, colonialism, bioethics, nuclear power and war.



ABSTRACT

This paper looks beyond the ‘media mix’ to explore some different ways of thinking about ‘transmedia’ in Japanese videogames. I examine several games and genres as artworks that pass through and across different mediums – of space, art, hardware and authorial roles – to tell their stories. Apart from the grand narrative arcs of the JRPG, I consider the shooter and fighting genre as well as action-adventure to show storytelling in different media forms, since story and characterization occur at different points of the gameplay process in different narrative modes.

Japanese games tell stories about universal human concerns, but also address anxieties situated in a particular time and space. I will examine Japanese anxieties over bioethics in the mid-1990s as a case study of transmedia storytelling in Japanese games – one vision refracted through many different artistic forms. My overall argument is that the chaotic and disjointed nature of Japan’s historical consciousness in the twentieth century demands a refracted vision, which videogames are perhaps best suited to provide.

このキーノートは日本の「メディア・ミックス」を見超えてゲームにおける「トランスメディア」ということについて色々な立場から考える。空間・美術・ハードウェア・作者の役という「メディウム」を通して物語を伝える作品として、いくつかのゲームとジャンルを分析する。JRPGの広い物語以外に、シューターやファイターやアクションのゲームを見て、様々なストーリーの語り方を示す。ストーリーも、キャラクター作りも、違うジャンルでゲームプレイの違うポイントに起こるからである。

日本のゲームは勿論、人間の一般的な心配についてストーリーを伝えるが、具体的な空間と時間から出る心配についてもストーリーを伝える。日本のゲームにある「トランスメディア」のストーリーの例に、1990年代のBioethicsに対する不安をあげます。この不安というものは、多様な作品に映じている視覚であろう。日本の二十世紀に対する歴史的な意識があまり不統一であるために、不統一な視覚が必要で、ビデオゲームが多分その視覚をよく与えられるでしょう。



## **Players/Fan Studies: Activity Room C, 11:00 – 12:30**

### **1.1 - Narrative Misappropriations of Pokémon: How Fanarts and Fanfictions Playfully Feed and Reconfigure a Transmedia Universe**

BARNABÉ, Fanny

As defined by Jenkins (2006), transmedia storytelling is intimately linked with creative practices of reception which take part in what we now call the “participatory culture” (Raessens, 2005; Jenkins, 1992 and 2009). The audience plays, indeed, a key role in the construction of transmedia universes, given that “to fully experience any fictional world, consumers must assume the role of hunters and gatherers, chasing down bits of the story across media channels, comparing notes with each other via online discussion groups, and collaborating to ensure that everyone who invests time and effort will come away with a richer entertainment experience” (Jenkins, 2006: 21). Consequently, studying a media – in this case, the video game – through the lens of transmedia storytelling urges one to take into consideration how the public can participate, feed, or transform fictions by consuming them.

Furthermore, in the field of game studies, it is all the more relevant to deal with the implication of players in the creative process since video games are historically and structurally related to the practice of misappropriation or detournement. As Genvo notes: “the creation of the first video game [Spacewar, 1962] already resulted from a playful act, which was expressed by the misuse of the conventional function of an MIT’s super calculator” (1) (Genvo, 2008: 2). This original affinity now appears in a number of creative practices that prolong the game outside its primary space and enable it to seep into other medias: as fanfictions (2), modding (3) or machinimas (4) show, the video game is regularly apprehended by players not as a closed work to consume, but “more as [a] suit[e] of resources to be played with” (Newman, 2012: 123).

This paper therefore seeks to study the impact of players’ misappropriations on the development of video games’ fictional worlds. In this perspective, I will focus on a deeply transmedia license, the Pokémon saga, and on two creative practices that reconfigure games’ universes: fanarts and fanfictions. While amateur drawings and comics inspired by Pokémon GO have created narrative extensions from scratch about the barely characterized Team Leaders (Blanche, Candela and Spark)(5), fan-authors have written thousands of texts that play with elements of the Pokémon universe in order to produce original stories (6). Yet, these textual and pictorial rewritings do not merely reuse narrative elements of Pokémon games; they also feature strictly playful components such as gameplay, glitches or actions like saving and reloading, which then become new types of narrative motifs. Fanfictions and fanarts thus construct – like the games they extend – hybrid fictions, mixing storytelling and gaming logic: in Amato’s words, “ludiegesis” (Amato, 2005 : 301). Using theoretical tools from narratology and from game studies, I will show that, by reincorporating playful aspects in their narrative structures, these derivative works hold a reflexive discourse on the original game that cannot be reduced to a binary opposition between “adhesion” and “subversion”, but which builds a whole new stratum of fiction.

(1) Personal translation of : “La conception du premier jeu vidéo résultait déjà d’un acte ludique, qui s’est exprimé par le détournement de l’usage conventionnel d’un super

calculateur du MIT”.

- (2) Narrative texts written by fans and based on pre-existing fictional universes.
- (3) Modification of the game’s code by users in order to create a renewed game.
- (4) Animated movies made from video recording of gaming sessions.
- (5) For some examples, see: “#candela #blanche #spark #comic”, on <https://www.tumblr.com/search/%23candela+%23blanche+%23spark+%23comic>, consulted on 20/12/2016.
- (6) “Pokémon FanFiction Archive”, on FanFiction.net. URL: <https://www.fanfiction.net/game/Pok%C3%A9mon/>, consulted on 20/12/2016.

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## **Players/Fan Studies: Activity Room C, 11:00 – 12:30**

### 1.2 - Scripted Laughter in Online Gameplay Videos

JOHNSON, Daniel

Let's play videos and livestreams of gameplay content have become a popular genre in online video content around the world. These videos expand the reach of game media to new audiences, but also remediate and recontextualize games as a visual media form that redistributes the agency of play across the relationship between video-maker and audience. And while generally associated with the global popularity of YouTube, in Japan these types of videos have grown up around sites such as Nico nico and Twitch.tv, both of which allow for audiences to anonymously (or pseudo-anonymously) comment on videos and interact with streamers through synchronic and pseudo-synchronic comments. This presentation will discuss the technologically mediated rapport between video-makers/streamers and audiences in relation to questions of comedic performance, failure, and repetition.

The dynamic of performance created between the unattributed text of video audiences written in response to gameplay content is one that resonates with two elements of television comedy in Japan. The first is the structure of *manzai* comedy, with its division of comedic performance between the *boke* (clown figure) and *tsukkomi* (straight-man). How does the player/video-maker assume a *boke*-like mode of performance that spectacularizes failure and solicits laughter through gameplay errors? How do user comments and reactions coincide with the logic of *tsukkomi* and its removed position of admonishment? This is one of the perspectives from which this presentation will conduct its analysis. The second point comes from the aesthetic and functional similarity between user-comments on Nico nico and the *telop* (television opaque projector) subtitles of comedy variety and its extra-diegetic *tsukkomi* effects. These will be also discussed as part of the circulation of media and comedic form between television and online video formats.

Through the comedic structure of *manzai*-style rapport and reciprocal performance found in these videos, we must ask ourselves three questions. The first is “what is the agency of failure” in online gameplay videos, and how does it relate to networks of performance and spectatorship? The second concerns the recontextualization of *manzai*-style performance by video-makers and audiences, and particularly the repetitive nature of such routines. Within that frame, what is the agency of repetitive communication forms that essentially follow a script that rarely deviates from the same patterns? Finally how does these two points relate to issues of play and transmedia circulation in contemporary visual culture? These are some of the questions this presentation will aim to address.



## **Players/Fan Studies: Activity Room C, 11:00 – 12:30**

### 1.3 - An Ethnographic Sketch of Remix and Fan Culture in *Jikkyou Purei*

MONDELLI, Frank

The online Japanese game community is well known for its vibrant *jikkyou purei* scene, in which players record and upload game footage with their commentary onto video streaming sites. With parallels to the free and open source software movement, the phenomena of *jikkyou purei* spans a wide variety of genres and ranges from amateur YouTubers to professionally produced television shows like *Game Center CX*. The phenomena of watching these “remixes” of video game footage (and remixes of *jikkyou purei* footage itself) has emerged to co-exist with the very concept of playing video games, as demonstrated by the inclusion of dedicated “share” buttons on the latest-generation consoles by Nintendo, Sony, and Microsoft.

This talk will examine how the various genres of *jikkyou purei* encourage the facilitation of a unique remix culture with a creative expanse far beyond the basic pairing of commentary and game footage: *jikkyou purei* of other *jikkyou purei*, competitive simultaneous *jikkyou purei*, *jikkyou purei* of visual novels to demonstrate acting abilities and comment on games’ stories, and so forth. I argue that the emergence of this creative scene has been facilitated by decreasing barriers to public artistic expression on the Internet in which consumers have become active contributors within a limited free culture network. This talk will also incorporate interviews with *jikkyou purei* creators to understand the motivations for content creation as well as with *jikkyou purei* viewers to understand the motivations for watching such videos. With the increasing commercialization of *jikkyou purei* and the decreasing gap between amateur and professional works (not least indicated by the inclusion of professional *jikkyou* player Shinya Arino as a playable character in Nintendo’s 2015 *Super Mario Maker*), an examination of the phenomena as it currently stands will shed light on the state of fan culture in Japan today and where it might be going in the future.



## **Marketing and Games: Activity Room D, 11:00-12:30**

### 2.1 – How Was Local Game History Made?

INOUE, Akito

Historical process research on region cultural separation is an important issue in many academic fields, especially in nationalism research as seen in sociology. For example, Hobsbawm (1983) is one of the important researchers in this field. Hypothesis construction by economic research is also thriving. The video game is a suitable field for studying differences in regional histories. The reason is that the historical data of the video game is relatively easy to collect than other fields.

Inoue and Fukuda(2016), showed that important games are different between Japanese and English. This study tries to resolve methodological problems of last year's study. And we analyze the difference of the game history difference in each region.

The basic approach is the same as that of Inoue and Fukuda (2016). We picked up video game titles from video game books, awards, exhibitions about video games, and sales data. If the same video game title was found from several resources, the video game title gets a high score. Some video games get points from only Japanese resources, while others get points from only English resources.

This year, we tried to improve on the following four points: (1) Adding original data volume: We added a lot of original data to increase the accuracy of the analysis. (2) Refining data integration technique: improved the name identification technique. (3) Additional data class: We made a new class that the information about the published year for each list. (4) Implementation of factor analysis.

Through the above procedure, we made better basic data for discussing the regional differences of history. The results of the analysis summary were close to last year's results presented by Inoue and Fukuda (2016). However, the reliability of the data was improved.

Our future research topics are as follows: First, we should improve data integration techniques for making more reliable data. To this effect, we are trying to create a dictionary of game titles and a program for the name identification. Secondly, when the accuracy of the data reaches a certain level, we are going to publish data.

ゲームの市場構造、市場競争力の強いゲームジャンル、固有の文化に根差した表象の在り方などは日本語圏と英語圏において、それぞれに異なっているものだが、それぞれの差異はどのように生成されてきたのだろうか？

日本語圏と英語圏では異なったゲームタイトルがそれぞれ「ゲーム史」を形成されている状況を論じた Inoue,Fukuda(2016)における方法論的な問題点に解決する形で、日本語圏と、英語圏の地域ごとのゲーム史の差について分析・発表を行う。基本的な手法としては Inoue,Fukuda(2016)と同様に、書籍、展覧会、アワード等で選出されたゲームソフトをピックアップし、一度でも選出されれば、それらに独自の評価係数を加点し、これをもとに、日本語圏と英語圏でそれぞれに評価されるゲームタイトルを選出している。ただし、次の三点について、改善を試みた（１）

データセットの追加: 昨年度の報告内容のなかにはまだ英語圏／日本語圏ともにそれぞれの地域のゲーム史に親しみの強い人間が見たときに違和感を覚えるような結果がわずかながら存在しており、精度の向上が課題であった。これに対応するため、元データの量をさらに昨年よりも多く取得することとした。（２）

項目数の追加: それぞれの賞やリストが公開された年代の情勢、データ項目として追加した。これにより、それぞれのゲームタイトルがいつ重要視され、いつ忘却されたといったのかについて把握することが可能になる。いくつかのデータについては、発表時がいつであったかをデータとして追加することで、より細かく、それぞれのタイトルが重要視された時期を明らかにすることができた。（３）

主成分分析の実施: 成分分析を用いて、英語圏特有の主成分／日本語圏特有の主成分に相当すると思われる主成分を確認し、これにより相互の文化圏の特徴を抽出することを試みた。以上の手続きを通じて、各地域間で形成された歴史の固有性を論じるための、より精度の高い基礎資料が構築できたものと言える。

今後の課題としては、本データの精度が一定の水準を越えた時点で、データの公開を実施などがとを考えている。

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## **Marketing and Games: Activity Room D, 11:00-12:30**

### 2.2 – Research on Ontology of Package for Game Software

FUKUDA, Kazufumi

There has been growing interest in the study of video games in recent years. Research on video game preservation has also been active since the 2000s (Winget & Murray 2008, Lowood et al. 2009, Newman 2012, Fukuda & Kamata 2015).

Therefore, there is a need to discuss the accessibility of video games for researchers. This has been discussed in the field of Library and Information Science. The number of previous studies in the field has been limited. However, some studies have made steady progress on the issue.

For example, in the final report entitled "Preserving Virtual Worlds" (2010), McDonough, one of the members of this project, discussed the game's potential to adapt the FRBR and OAIS (McDonough et al. 2010, McDonough 2011). Researchers at the University of Washington have also approached this subject (Lee et al. 2013, 2015, Clarke et al. 2015, Jett et al. 2016). Lee et al. evaluated the meta-data in the case of video games owned by the Seattle interactive museum. On this subject, Clarke et al. analyzed the classification of catalogs. Jett et al proposed a conceptual model for describing video games and interactive media.

In our research, we discuss data models and video game database (Fukuda et al. 2016). Groat described the history of cataloging video games in the United States (Groat 2015). This study revealed the issues of cataloging video games.

This study examines web ontology of video games. The catalog that has been used, OPAC, (Online Public Access Catalog) is well known. Recently, Linked Data or Linked Open Data (LOD) has been essential for considering the use of catalogs and databases on the web. For that purpose, having a standardized vocabulary in order to increase machine readability and reusability must be taken into consideration. A standard vocabulary such as Dublin Core will correspond to the metadata of video games. However as discussed in previous research, videogames are considered to have a special property that allows for cataloging and metadata design. Therefore, there is a need to develop a specific discourse to discuss these special properties.

Specifically, we will collect the metadata set of game databases that are published on the web. They are mapped to the elements of the RDA (Resource Description and Access). We will conduct a comparative analysis of the meta-data set through this mapping. In addition, we will examine design cataloging rules in video games in order to help advance the international standardization of RDA.

近年、ゲームに対する研究的興味が増大化傾向を見せている。そのため、ゲーム現物に対して、研究資料という視点から重要性が向上し、ゲーム保存研究も2000年代後半から活発化しつつある（Winget & Murray 2008, Lowood et al. 2009, Newman 2012, Fukuda & Kamata 2015）。

ゲーム保存研究と合わせてゲーム保存実践も世界中の様々な視点で行われるようになった。これまでに立命館大学ゲーム研究センターで行ってきた調査でも明らかになったところであるが、現状では、国内さらには海外のゲーム所蔵館のデータベースの仕様の統一化は、ほとんど進んでいないという状況である。所蔵種が広がることと合わせて、その管理、さらには所蔵品のアクセシビリティという観点から、データベースの利便性・利活用可能性の向上に関する研究の必要性が高まっているといえる。

情報学アプローチに基づく、ビデオゲームのデータベースについての先行研究としては、例えばFRBRやOAISへのゲームの適応可能性について議論や（McDonough et al. 2010, McDonough 2011）、博物館所蔵のゲームを事例にステークホルダーによる評価を踏まえた16項目からなるメタデータセット「CORE16」の提案（Lee et al. 2013）、ビデオゲームやインタラクティブメディアを記述するための概念モデルの提案（Jett et al. 2016）、さらにはこれら研究を踏まえメディア芸術データベース用のデータモデルとして筆者らが提案したデータモデルに関する研究（Fukuda et al. 2016）、などがある。

本研究では、ここまでのデータモデル案・概念モデル案を踏まえ、データベースのLOD化を目的に、セマンティック化を有効かつ標準的に用いることができるよう、オントロジの定義について検討を実施する。とりわけ、ここではデータモデルで中核となる、ゲームパッケージ・クラスのプロパティを対象とすることとする。

具体的には、ウェブ上で公開されるいくつかのプラットフォームのゲームデータベースのメタデータ設定に関する調査とそれらの比較分析を行い、メタデータセットの素案を設計する。また同セットについて、ダブリンコア、RDF、OWLなど標準的語彙のマッピングを行う。但し、ゲームのコンテンツとしての特殊性から、単に既存の言語のマッピングだけでは不十分となることも想定される。そのような課題をそれぞれ議論したうえで、ゲームパッケージのオントロジを定義する。

このような語彙の標準化研究の進展を通じて、ゲームDBのメタデータの調和（Nilson 2011）が進み、様々なDBが統合化可能となり、より網羅的なパッケージのリストが生成可能となると想定できる。さらには、LODとしての利活用がなされることで、情報検索効率の向上や、データ入手から格納や典拠化さらに利活用まで一貫的にデータを取扱うことが可能となり、多様なユーザのDB利活用可能性向上が期待できると考えられる。

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## **Marketing and Games: Activity Room D, 11:00-12:30**

2.3–What can data tell us about Japan’s videogame culture?

ROTH, Martin, Leander SEIGE, Konstantin FREYBE, Tracy HOFFMANN, André LAHMANN

Japan’s videogames are a major source of influence and innovation in videogame culture around the world and, more generally, local as much as global creative industries. However, understanding their local and global significance, or and their qualities and characteristics – beyond stereotypical and superficial references to their “Japaneseness” remains a difficult task. What are recurring themes, character elements, tropes? How are they interconnected with other games and across different media? How do the players describe and evaluate them? What portion of Japan’s games is published outside of Japan? And, given the history of Japan’s game industry and the increasingly globalized creation and production of digital media today, one might add, provocatively: were videogames from Japan ever really from Japan?

In our paper, we present an ongoing project aimed at mapping Japan’s videogames by relating a broad range of data sources in an interactive structure. Our aim is to visualize, analyze and trace the complex global migration process of Japan’s videogames and the significance ascribed to them by various actors. In order to do so, we are developing a technical infrastructure capable of semantically relating diverse data sources and evaluating them with respect to specific research questions regarding the dissemination, migration and reception of Japan’s videogames. During its three-year runtime, the project will establish best practice solutions enabling researchers working on Japanese videogames to query effectively and interactively the available data, and hopes to provide a frontend for further use by other researchers.

This presentation gives an overview of the project and the main research questions we have. It identifies relevant data sources and proposes a model and vocabulary for connecting them in one infrastructure. In order to focus our future efforts, we hope to inspire discussions about possible solutions to the problems of our approach as much as ideas and use cases the research community is interested in.



## **Games and Learning: Activity Room C, 2:00-3:30**

### 3.1 – Implementing Collaborative Serious Games on Japanese Culture based on Restored Historical Structures and Landscapes in the 3D Metaverse

SHIN, Juhyung, JIAO, Yan, JIANG, Yehang, and INABA, Mitsuyuki

This research aims at creating Collaborative Serious Games (Inaba, et al., 2015) that promote players to obtain better understanding of traditional culture through the interaction with other players mediated by learning contents in 3D metaverse. This research also aims to implement collaborative learning through open and constructive dialogue among players by using the lost historic building restored to the metaverse.

We have been working on the construction of learning environments for both Japanese and East-Asian cultures by using Second Life (SL) which is the most popular platform for 3D metaverse (Shin, et al., 2016). In this particular research, we focus on cultural learning related to tea ceremony. It is one aspect of traditional Japanese culture, which integrates art with tea cups, tea houses, tea cakes, teaware, gardens, and traditional manners. Tea itself was imported from China to Japan in the era of the Tang Dynasty, but it had a strong influence on Zen philosophy in Japan. The culture of tea in Korea was also transmitted from China in the era of Tang Dynasty, and developed as a part of court rituals. Therefore, tea ceremony is a useful subject to learn not only about Japanese traditional culture but also about the interrelationship between cultures in East Asian countries.

As a place to learn the culture of tea ceremony, we are restoring the "aerial" tea house in SL, which existed once in the hilly land of Kyoto prefecture (Fig. 1). The tea house was designed by Kobori Enshu, a famous tea master and architect in the early Edo period, but it was destroyed in 1773. In recent years, remains of the tea house have been discovered. We obtained materials from a local government such as archeological research reports, imaginary illustration, and photographs of existing similar architecture. We are currently working on restoring the tea house with the hillside slope in order to reproduce the building near the original state (Fig. 2).

Furthermore, we are developing a serious game incorporating learning contents with tea ceremony in the restored virtual tea house. We are also preparing quizzes and commentary on tea culture (Fig. 3). We are planning to conduct learning experiments based on the framework of collaborative serious games using these environments in SL. In the experiment, we assume that players with different cultural backgrounds introduce self-cultural knowledge, and cooperate to answer quizzes. Since there is a long tradition of tea culture not only in Japan but also all East Asian countries, tea ceremony could be an effective trigger for active dialogues among players with different cultural backgrounds.

In the presentation of this conference, we will report the results of the learning experiment on the collaborative serious games, using the restored virtual tea room, in addition, to the same type tea house with transparent walls so that the motion of the avatars can be easily observed.

本研究は、3Dメタバース上の学習コンテンツを媒介として他のプレイヤーと交流することにより、プレイヤー同出が伝統的な文化について学習ができる「協働シリアスゲーム」(Inaba, et al., 2015)の実現を目指している。また本研究は、現実空間では既に存在しない歴史的建物をメタバース上に復元したものを題材として用いることで、プレイヤー同出による、柔軟で建設的な対話を通じた協調学習の実践を目的としている。

我々はこれまで、3Dメタバースとして現在最も普及しているプラットフォームであるSecond Life(SL)を用いて、日本と東アジアの文化に関する学習環境の構築に取り組んできた(Shin, et al., 2016)。本研究では特に、茶道に関する文化の学習に焦点を当てている。茶道は、茶碗、茶室、お茶菓子、茶器、庭園、作法などが融合した伝統的な日本文化を代表するものである。お茶は唐時代に中国から日本に輸入され、日本の禅の思想に大きな景を与えた。韓国においても、お茶の文化は唐時代に中国から伝えられ、宮廷儀式の一部として発展した。したがって、茶道は日本の伝統文化だけでなく、東アジア諸国の文化的な関連性を学ぶ上で有益なテーマである。

本研究では、茶道の文化を学ぶ場所として、京都府の丘陵地に一度存在していた空中茶室をSL上に復元した(図1)。この茶室は、江戸時代初期の有名な茶人・建築家である小堀遠州によって設けられたが、1773年に崩壊した。近年、その遺跡が発掘された。我々は、考古学調査の報告書、想像図、類似した既存の建築の写真などの資料を自治体から入手した。我々は現在、元の状態に近い建物を再現するために、SL上に丘の斜面を作り、その上の空中茶室を復元する作業に取り組んでいる(図2)。

さらに、修復された仮想的な茶室に、学習内容と茶室を取り入れたシリアスゲームを開発している。それに加えて、お茶の文化に関するクイズや解説を準備している(図3)。これらの環境を用いて、協働シリアスゲームの枠組みに基づいた学習実験を行う予定である。その実験では、異なる文化的背景を持つプレイヤーが自己の文化的知識を紹介し、協力しながらクイズに答えるという過程を想定している。日本だけでなく、東アジアの国々でもお茶の文化の伝統が長いことから、茶道は異なる文化的背景を持つプレイヤー同出にとって活発な対話を促す有効な手段となりうると考えている。

本カンファレンスの発表では、復元された仮想茶室に加え、アバターの動作を確認しやすいように壁を透明化した同型の茶室を使用した、協働シリアスゲームに関する学習実験の結果を報告する予定である。

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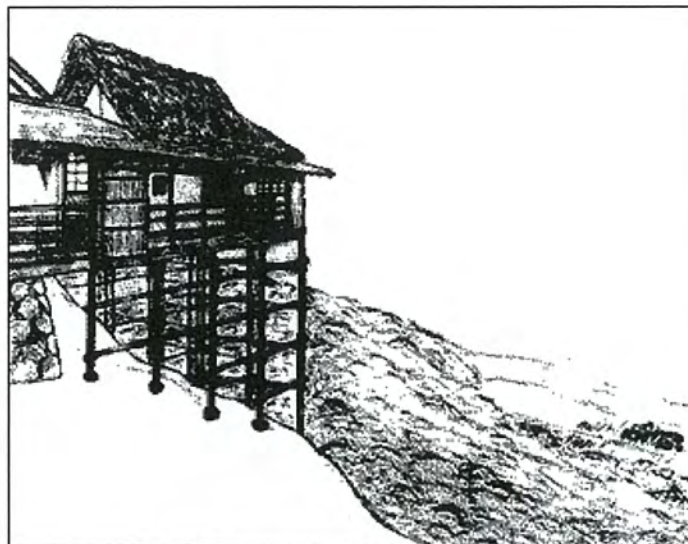


Fig. 1 Illustration of aerial tea house (based on the report by Yawata-City)



Fig. 2 Restored aerial tea house in SL





## **Games and Learning: Activity Room C, 2:00-3:30**

### 3.2 – Game Design Workshops for Children Using an Experimental Learning Software Program

KISHIMOTO, Yoshihiro

Recently in Japan, becoming a "Game developer" has been ranked as one of the top career choices among elementary school students. However, there are very few opportunities for them to actually experience what it would be like to work in this profession. When learning how to program, there are great tools such as "Scratch", but when it comes to game design, there are few programs to choose from.

We created "Adventure Creator", a software program designed to teach children how to create games. While existing software on game production experience is limited to stage editors where blocks and enemies can be arranged freely, they fall short in providing a full game design experience. By using "Adventure Creator" children can learn how to arrange blocks and enemies and change sound effects, making the game more fun.

In order to evaluate the usefulness of the workshops and software, we distributed questionnaire surveys, which were completed by participating children and visiting parents. 74 children and 45 parents participated in the survey.

The results showed that more than 90% of the children found that "Goal effects can make the game more fun", "Sound can makes the game more fun", and "Changing moving speed etc. can make the game more fun". In addition, more than 80% of parents answered "I enjoyed watching my children having fun while learning using 'Adventure Creator'". It was shown that the game design workshop experience, using our software, was effective in teaching children about the different effects and elements of game design.

We will continue to conduct workshops using "Adventure Creator", and also work towards giving children the chance to gain experience by releasing this software on the internet. We want to increase the number of future game designers.

#### **概要**

子どもたちの「職業人気ランキング」で、ゲームクリエイターが上位に入るようになった。しかし、キッズニアなど子ども向けの職業体験施設にゲームクリエイターの仕事体験はまだ無く、『Scratch』のようなプログラミング学習ツールはあるものの、「ゲームデザイン」の実作業を見たり体験したりする機会がほとんど無い。本研究では、「ゲームデザイナー」の立場になって、どうしたら楽しくなるかを考えながらステージを作り上げていくゲーム制作体験ソフト『冒険クリエイト』を開発した。

障害物や敵を自由に配置できるソフトは『スーパーマリオメーカー』など既にあるが、ゲームデザイン体験としては不十分である。障害物や敵の自由な配置に加え、サウンドやゴールエフェクトなどを選択可能とすることによって、「音楽がゲームを楽しくする」「ゴール演出がゲームを楽しくする」「移動スピードの変更がゲーム

を楽しくする」など、プレイヤーの感情に着目してデザインすることを自然に学べるソフトとなっている。児童を対象としたソフトなので、システム変更は視覚的にわかりやすく操作できるよう配慮している。

この児童向けゲーム制作体験ソフト『冒険リエイト』を使用したワークショップを準備した。「東京ゲームショウ2016」でのワークショップをはじめ、5回のワークショップを行い、合計74名の参加児童と45名の見学保護者を対象に質問紙調査を行い、有用性を検証した。

「楽しく学習することができた」と回答した児童は69名(93%)、「音楽がゲームを楽しくすることが分かった」「少し分かった」と回答した児童は70名(94%)、同じく「ゴール演出がゲームを楽しくする」は67名(90%)、「移動スピードなどの変更がゲームを楽しくする」は67名(90%)と肯定的な回答を得ることができた。また、8割を超える保護者から「楽しんで学ぶことができていた」との回答を得た。

## Keywords

Game Developer, Game Design, Experience Learning Software for Children, Workshop



## **History of Video Game Industry: Activity Room D, 2:00-3:30**

### 4.1 – The Media Mix Engine: transmedia synergies in the Japanese video game industry during the mid-1980s

PICARD, Martin

This paper seeks to examine the popularization of the video game console industry in Japan during the 1980s, which developed in a specific marketing context known as the *media mix*.

For this presentation, the author will investigate the *media mix* and video games' place within it in. *Media mix* – a term more or less similar to transmedia practices (Jenkins 2008) – is, as Marc Steinberg demonstrates in *Anime's Media Mix* (2012), a marketing practice of releasing interconnected works for a wide range of media (*manga*, *anime*, movies, etc.) and commodity types, generally through the promotion of a main character (*kyara*) and an attractive fictional world (*sekai*). From their introduction in this media environment at the beginning of the 1980s, Japanese video games have been increasingly getting both integrated and shaped by this system while still being understudied in regard to the ways in which its different modes of production and distribution affect gamers (not only in the actual play activity, but also in their consumption modes and cultural practices), and games' content.

After introducing the *media mix* in relationship with video games, the author will contextualize the success of two significant video game consoles in Japan during the 1980s, the Nintendo's Family Computer (Famicom) and the NEC/Hudson Soft's PC Engine. These platforms were highly successful in their use of *media mix* marketing strategies. It will be argued that the integration of video games in the *media mix* environment has climaxed on the Famicom and PC Engine platforms with the works of companies such as Bandai (*Kinnikuman Muscle Tag Match*, 1985, *Famicom Jump Eiyuu Retsuden*, 1989), Hudson Soft (*Cobra*, 1989-1991; *Tengai Makyo [Far East of Eden*, 1989-1993]), Telenet Japan (*Valis*, 1989-1992; *Mirai Shonen Conan [Future Boy Conan*, 1992]), and NCS (*Ranma ½*, 1990-1992; *Cyber City OEDO 808*, 1991). To understand these implications, the author will examine how these games, integrated and shaped by the *media mix* system, participated to the transformation of modes of production and distribution of video games in Japan, especially by being adapted from popular *anime* and *manga*, but also in creating new attractive worlds and characters to enticing "narrative consumption" (Ōtsuka and Steinberg 2010). Consequently, these strategies affected Japanese gamers, particularly in their consumption practices, for example in trying to embrace the whole universe of a franchise by grasping each of its parts (animated movies and series, comics, tie-ins, etc.) or by collecting figures of their favorite characters in dedicated stores (Galbraith 2010). Synchronously, it altered games' content by favoring content that appealed to fans of *anime*, movies (with cut-scenes), and mature content.

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## **History of Video Game Industry: Activity Room D, 2:00-3:30**

### 4.2 – Comparative Case Studies in Emerging of the Digital Game Platforms in North America

NAKAMURA, Akinori and Devin Monnens

This study attempts to clarify the initial formation of the North American digital game industry from a business management studies perspective by examining various corporate materials published from the late 1970s to the early 1990s. This paper will compare and analyze the business strategies surrounding Atari's Video Computer System, later known as the Atari 2600 (henceforth, VCS), and the Nintendo Entertainment System (henceforth, NES).

This study attempts to investigate the concept of "platform." One of the notable studies in regards to pursuing this concept is the Platform Studies series by MIT Press. In fact, this series had already dedicated entire volumes to the VCS and NES—the main subjects of the present comparative analysis. This series aims at "the investigation of underlying computing systems and how they enable, constrain, shape and support the creative work that is done on them" (The MIT Press). This present scrutiny, however, is conducted particularly from the perspective of the sustainability of business operations of both the platform holders and third party developers, rather than an examination of how the technological constraints of the platform affected the design of software products. Such examinations may be able to unravel the reasons behind the prolonged existence of dedicated game platforms despite the continuous evolution and development of personal computers—which enable more generic and broader platforms for digital software.

In order to examine the differences between the VCS and NES as platforms, multiple qualitative case analyses have been conducted. The summary of the results indicate that while Atari tended to either be resistive or reactive in their relationship with third parties for the VCS, Nintendo of America (NOA) positioned third parties strategically at the launch of the NES, providing those interested in supplying their products with clear rules and expectations. It also becomes evident that while certain rules and regulations imposed by NOA on the third parties might have limited the creativity of potential software producers, NOA also supported products from third parties by educating vendors at various stores about third party products, which was particularly important, as at that time, most of these companies, such as Capcom, Enix, Konami, and Square, were unknown to customers. Simultaneously, such imposing rules resulted in the establishment of competing platforms, which in turn presented a different type of offer to third party developers. These findings reveal that in order to ensure the longevity of a platform, the corporation developing that platform must focus not only on the software products produced for that platform, but also on the relationships between their third parties, retailers, and users. rHowever, various limitations apply to the present study. First, little information is available for sales figures and other quantifiable data, in particular precise weekly sales figures. This limits scholars from examining the network effect of the subject platforms. The present study also compares the business systems of each platform rather than the platform developer's leadership style and its effect on company operations or the role of quality software titles on the penetration of the platform. This does not, however, imply these elements have no effect on the performance of a

given platform. Rather, these variables may need to be examined together to further clarify how a firm can sustain and extend its platform in the most optimal manner.

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## **Business and Production Studies: Activity Room C, 10:15-11:45**

### 5.1 – The Luminous Commodity: In-game advertising and rhetorics of globalisation in Final Fantasy XV

HUBER, William

In the magic-filled, fantasy world of Eos, the setting of the game Final Fantasy XV, players can purchase Nissin Cup Noodle instant ramen. In this paper, we discuss the aesthetic and rhetorical implications of this design choice.

The game was released in 2016, nearly thirty years after the inaugural title in the series. In the past decade, characters and settings from games in the Final Fantasy series and related titles (such as Kingdom Hearts) have been used in co-marketing schemes to sell products as varied as clothing, luggage, and credit cards, and a history of the simulated fictive commodity emerges as in-game items accrue intertextual coherence across game titles, producing a recognisability which converges on the qualities of branded goods in the real world. This progression takes a new character as real-world brands are remediated within the fictive spaces of Final Fantasy XV: characters can buy and consume Nissin Cup Noodles, and pursue quests related to the preparation of the noodles.

Other brands appearing in the game include Japan Air Lines, American Express, and Coleman camping gear. More than simple advertising, in most cases they are presented as in-game commodities—virtual in a conceptual as well as material sense—with in-game behaviours and benefits for players. In-game objects and goods are part of the RPG genre with origins in table-top role-playing and war-gaming. These objects can be restorative, destructive, or augment the player's effectiveness. As they become available for both purchase and manufacture in game settings, they easily constitute an economy in themselves, while creating a basis for an allegory of the (real-world) economy. The use of in-game advertisement tie-ins is not recent: game series such as Yakuza, Rainbow Six and Metal Gear Solid have included branded goods. Those games were set in recognizable places on Earth, however: Final Fantasy XV is set in a fantasy world named Eos.

This paper will locate the inclusion of real-world branded goods within a history of the in-game commodity in Japanese (and other) role-playing games. While it is obvious that there is a straightforward commercial relationship between Square-Enix and the manufacturers of the commodities represented in the game, the inclusion of Nissin Cup Noodles in Final Fantasy XV is a reasonable consequence of the transitive relationship between the usefulness of the in-game commodity and the referential power of the fantastic as allegorical.

Advertising and inclusion of brands in narrative media is not new and has been considered in previous scholarship. We argue that a specific rhetoric of the commodity—one that could be characterised as transcendent, or luminous—has been developing

across a series of works produced by Square-Enix. Per this rhetoric, commodities move across the membranes of spaces distinct from subjects and bodies.

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## **Business and Production Studies: Activity Room C, 10:15-11:45**

### 5.2 – Superstar Indies: Understanding a Japanese Videogame Phenomenon

SCHEIDING, Ryan, Marc Lajeunesse and Mia Consalvo

Increasingly the videogame industry in the West has become a two-tiered system consisting of large AAA developers and smaller independent (indie) game developers. This has become especially true as AAA budgets inflate and create a dichotomy of large scale, high budget AAA games versus smaller scale, low budget Indie titles. However, little research has investigated the state of the videogame industry in Japan, and how its structure might be shifting with the rise of new platforms and payment systems for games. Yet, we have already witnessed some shifts from the traditional system of large Japanese firms, such as Square Enix and Capcom. One particular example of this shift is the rise of smaller independent companies founded by Japanese industry icons, which we are tentatively labeling as “Superstar Indies.”

There are several examples of well-known personalities from the Japanese videogame industry leaving large corporations in order to start their own companies (see table 1). While this phenomenon is noteworthy by itself, the move of celebrity videogame producers, directors, and creators into a different segment of the industry raises several important questions. How are these new companies funded? What are the corporate structures that these new companies use? Can these companies be referred to as being truly “Independent” developers? Though each Superstar Indie provides a different set of answers to these questions, answering these questions could lead to a general reconfiguration of how we think about the Japanese videogame industry.

Through an analysis of this emergent phenomenon, this paper will build upon established literature in the field of political economy of the videogame industry in order to argue that Superstar Indies transcend the traditional videogame company categorizations of AAA and Indie (Consalvo, 2016; Dyer-Witheford & de Peuter, 2009). Analysis of the structures, rhetoric and outputs of this unique type of company pushes game studies scholars to acknowledge the diversity of different national systems, and prompt a reconfiguration of thought regarding how we study and theorize the global videogame industry.

**Table 1: “Superstar Indies”**

Superstar	Indie Company	Notable Games
Igarashi Koji	Inti Creates	Bloodstained: Ritual of the Night (Upcoming)
Inafune Keiji	Comcept	Mighty No. 9
Itagaki Tomonobu	Valhalla Game Studios	Devil’s Third
Kojima Hideo	Kojima Productions	Death Stranding (Upcoming)
Mikami Shinji	Tango Gameworks	The Evil Within
Sakaguchi Hironobu	Mistwalker	The Last Story
Suda Goichi (aka suda51)	Grashopper Manufacture	No More Heroes
Yu Suzuki	Ys Net	Shenmue III (Upcoming)

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## **Business and Production Studies: Activity Room C, 10:15-11:45**

### 5.3 – Narratives of Japanese Independent Videogame Developers: A Case Study at 17-Bit

KENNEDY, Morgan

Although it is commonly accepted that the videogame was invented in North America, it gained many of the things we associate with contemporary games, such as narrative and graphical fidelity, via Japan. Taken together, the hardware, software, developers, and players of Japan paint a dynamic picture - one that is sometimes incorrectly conceived of as representing gaming's past. Adding to this is the fact that there are relatively fewer published academic sources for the Japanese games space, especially in regards to narrative, making the picture also an incomplete one.

Already within the field of game studies, theorists such as Jesper Juul, Espen Aarseth and others have engaged in a debate about the relationship between gameplay and narrative in games, each making various claims about the primacy of one or the other. Of course, when it comes to narrative in games, the interactive nature of the object makes the task especially difficult because game researchers must also account for player actions. Comparatively less academic attention and empirical research has been paid to the way gameplay and narrative actually function within particular games at a granular level. Examples do exist, however. One example of such research on the Aki Nakamura's application of Eugene Dorfman's concept of *Narreme*, the smallest unit of narrative structure, to games.

On a purely technical level, it is the flexibility with which videogame technologies can be acquired, distributed, and modified by end-users that has made the computer an enduringly popular game platform. In part because of this designed flexibility, videogame technologies allow people from a diverse set of backgrounds to tell different kinds of stories. This has given rise to the figure of the independent videogame developer in both North America and, more recently, Japan. Simultaneously groups of Indigenous activists, artists and game developers working in development studios such as e-Line Media, creators of *Kisima Injitchuna/Never Alone*, and within academic research groups such as Aboriginal Territories in Cyberspace (AbTeC) have sought to open up the narrative possibilities of interactive media through the appropriation of game forms for use by Indigenous storytellers. In the latter case, the *Skins* project was a series of game development and storytelling workshops organized for AbTeC in which Aboriginal youth who created their own games based after listening to traditional storytelling by elders.

This paper first examines the narrative tools of independent game developers in Kyoto, Japan, in order to first ground the concept of the narreme in contemporary practice. Based on semi-structured field interviews with developers working in a variety of production capacities at 17-Bit, this paper then shows how independent videogame developers in the studio conceive of and utilize narremes in their games. It then discusses the possible implications for transferal of these practices to the Indigenous artists, developers and researchers working on similar projects in North America who seek to create games that place Indigenous people closer to the center of their own story.



## **Situated Gaming: Activity Room C, 1:15-2:45**

### 6.1-On the Infrastructure of Gaming: The Case of Pachinko

AMANO, Keiji and Geoffrey Rockwell

#### **Introduction**

In December of 2016, the National Diet of Japan passed a law allowing the government to license casino resorts in Japan (Harmon 2016). Whether or not the law was passed in time for such “integrated resorts” to be built in time to attract tourists coming to Japan for the 2020 Olympics, this represents a major change in the infrastructure of gaming in Japan from neighborhood gambling in the form of Pachinko Halls to integrated destination resorts that combine gambling, gaming, and other activities like golf. In this paper we will take the case of pachinko to describe the importance of gaming infrastructure. Specifically we will:

- Make the case for **looking at the infrastructure of gaming** in general and that of pachinko in particular as a way of understanding not only gambling, but also the integration of game culture and gambling in Japan.
- Discuss the **evolution of pachinko infrastructure** from the small halls set up in entertainment districts to the large neighborhood parlours with automated systems.
- Conclude, by speculating on the changes coming as destination resorts get built bring pachinko into **integrated spaces** with everything from hotels to restaurants to golf.

#### **On Infrastructure**

Hiroki Azuma (2009) talks about postmodern Japanese otaku culture in terms of “database animals”. By this he means otaku culture no longer believes in grand narratives; instead they consume from transmedia “databases” of content. While Azuma didn’t mean databases literally he was drawing our attention to the relationship between the way content is framed (teleological vs. random access database). This framing of content is what we mean by infrastructure, though like Alan Liu (2016) we are not only interested in the habits of consumption, but also the technologies that support and enframe content like games. In the case of pachinko like other forms of gambling, the infrastructure is changing: the spaces are changing, the machine templates are changing, the ball and money management systems are changing and all this affects the design of the experience of playing.

#### **On the Evolution of Infrastructure**

The evolution of the infrastructure of pachinko since it first became popular in the 1950s is particularly instructive of the role of infrastructure in game experience. The first parlours were small spaces in entertainment districts where parlour staff replenished balls behind the wall of machines. Players played standing. As pachinko exploded you began to see larger and more dedicated parlours until pachinko came to dominate key neighborhood intersection real estate. Recently with the popularity of pachinko falling and the threat of the legalization of casinos we see companies like Dynam Japan developing new forms of neighborhood parlors that include some of the features of integrated resorts (“Balls in the air” 2014). We will return to integration as a theme in the conclusion.



The evolution of the infrastructure is not only about the space and about location of parlours, but also about business. The pachinko industry today is connected with many ancillary device manufacturers and other related businesses such as golf resorts and trademark rights business. In the full paper we will concentrate on the evolution of spaces, the evolution of control systems in parlours, and the evolution of industrial relationship that will change the context of licensing.

### Conclusion: Integrated Spaces

In the final section we will look at the promise of integration of infrastructure and content through the annual reports of the big players like Sankyo and the SEGA SAMMY Group (SSG). By integration we mean both the transmediation of content over platforms (from videogames to pachinko), but also the effects of the integrated companies, spaces, and forms of gaming. What does it mean when the cultures of gaming from that of pachinko to videogames to golf are integrated into resorts? What will it mean for the game economy in Japan? How do the large companies like SSG present the coming opportunities for integrated resorts to their shareholders? The licensing system has yet to be brought back to the National Diet, but it almost certainly will be designed so that the government benefits from and controls the integrated resorts.

Fig.1 Industry Map of Pachinko

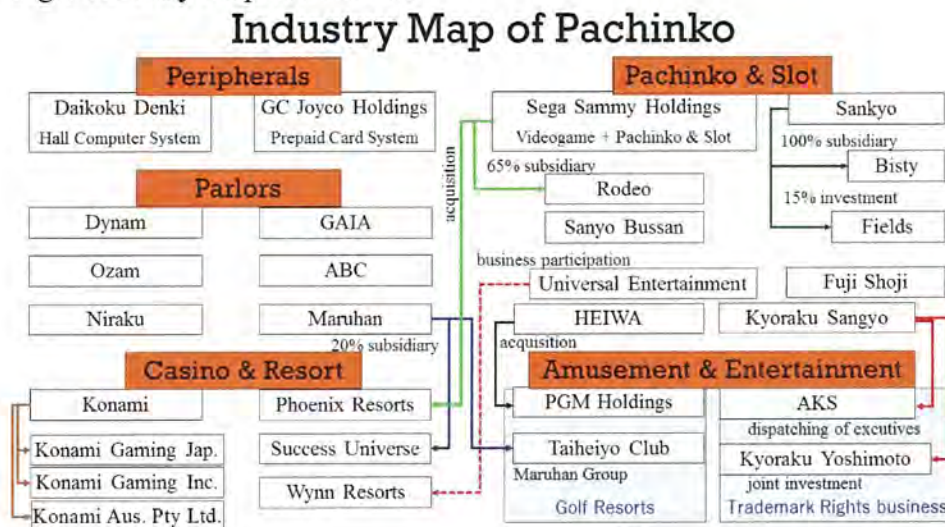


Fig. 2. An example of Contemporary Pachinko Parlor

## 2<sup>nd</sup> largest pachinko parlor in Japan: ZENT Nagoya North



Source: <http://www.p-world.co.jp/aichi/zent-nagoyakita.htm>

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## **Situated Gaming: Activity Room C, 1:15-2:45**

### 6.2- Playing in Public: Japanese Game Centers Between Local Culture and National Networks

PELLETIER-GAGNON, Jérémie

The culture surrounding video games in Japan is often represented through stereotyped ideas and images in Western media. When foreign cameras focus on the many gamers that populate game centers, it is mainly to seek confirmation of the techno-orientalist myths (Roh, et al. 4) that Asian bodies would be more at ease with machinic algorithms than with other human beings, and positing the Western subject and his lack of innate technical expertise as a more human figure; which turns to ridicule Asian expert gaming and certain types of ludic engagement. This sort of representation is reductive and dehumanizing. In the case of the culture of Japanese arcade gaming, this phenomenon is even more emphasized due to the fact that arcades no longer exist as a main cultural hub in many poles of the Western world since the middle of the 1980s, which accentuates the exototic appeal and imagery associated with Japanese game centers and public ludic engagement in the eyes of foreign observers.

This paper aims to demystify the enduring phenomenon of the presence of arcade gaming in Japan by demonstrating the diversity of practices of these gaming venues, as well as by putting emphasis on the multiplicity of their publics beyond the restricted circle of hard core video game fans. As a first step, the discussion will tackle the notion of amusement centers, video game arcades and game centers in Japan from a historical perspective. From the 1920s up to the end of the 20th century, the spatial structures and the types of machines housed in a typical Japanese video game arcade evolved according to the socio-economic and political context from both a local and national standpoint. The Second World War, the first oil shock and the major reform of the Regulation Act Regarding Businesses Affecting Public Moral in the 1980s (Fūeihō) are as many events (Akagi 33; Gorges 165; Kinefuchi & Murase) that turned the Japanese arcade game production and production businesses upside down, and in response to which different markets were explored, new user bases were formed and innovative ludic affordances were designed.

Second, this presentation will introduce a reflection on the current situation of the world of Japanese arcade gaming. This will be done through the analysis of three case studies, each about a different game center that had been the object of field studies by the author between January and April 2016. Two of these game centers are characterized by their deep entanglement with a specific local gaming culture (a-cho and Tsujishōten in Kyoto) and the third one finds its uniqueness in this paper as being both a game center and a cultural hub of the Japanese media mix environment (SEGA Ikebukuro GIGO in Tokyo). Finally, through these examples, it will be demonstrated that what is truly at stake in the misrepresentation of gaming practices in video game arcades is our collective understanding of public gaming as a practice profoundly affected by situated dynamics. This paper will sketch to what extent arcade gaming is a specific type of techno-ludic experience due to the fact that it is exposed to numerous external forces, trajectories and vectors that come to influence its practice and, in turn, being shaped by it.



*You Can't Compete with a Japanese Arcade Gamer*, Youtube (utilisateur: IVUDO)

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## **Augmented Gaming and Sandbox Games: Activity Room D, 1:15-2:45**

### 7.1- Strategic use of tying complementary data services: A case of Pokemon

KIMURA, Makoto

Steinberg (2012, 2015) defined the media mix as a system composed of elements or physical goods on which specific characters, stories, and the worldview are centered. He distinguished between the media mix (e.g., novels, comics, animation, and digital games) in the Japanese market and transmedia storytelling in the U.S. market thus: “Japanese consumers in daily life met the rich integration of various kinds of objects by the media mix, compared with consumers and poor integration of few objects by the media mix in the United States” (Steinberg, 2015). The so-called character merchandising, which can be defined as the “adaptation or secondary exploitation, by the creator of a fictional character or by a real person or by one or several authorized third parties, of the essential personality features (such as the name, image or appearance) of a character in relation to various goods and/or services with a view to creating in prospective customers a desire to acquire those goods and/or to use those services because of the customers’ affinity with that character” (World Intellectual Property Organization, 1994), has played an important role in the emergence and growth of business ecosystems (Iansiti and Levien, 2004) in the Japanese setting.

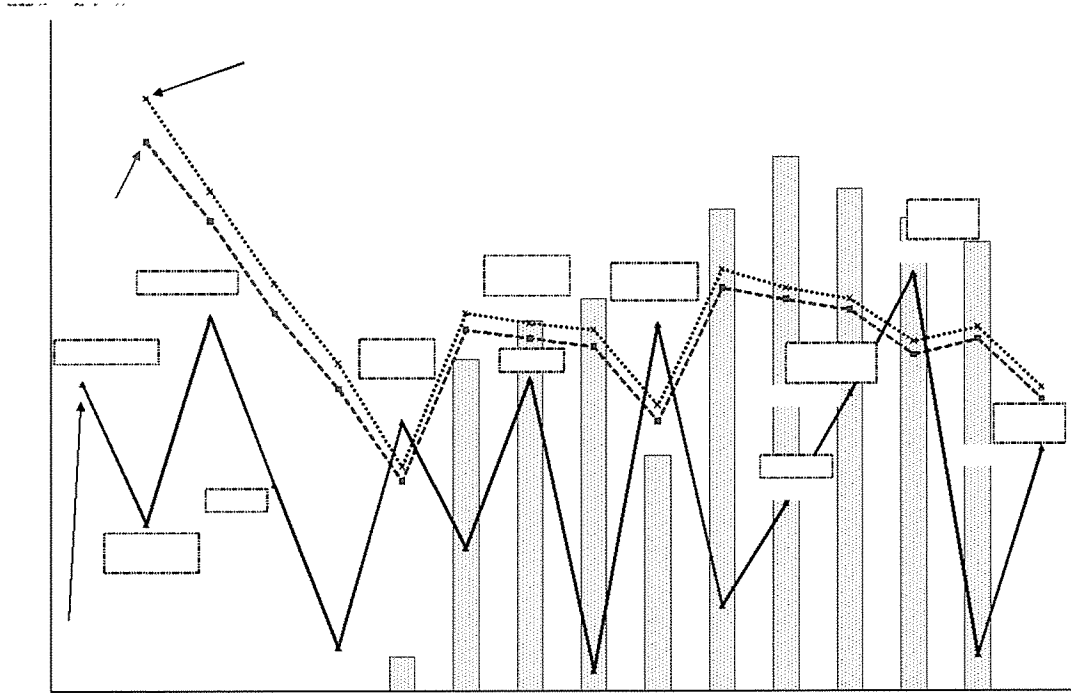
Based on the foregoing, this study incorporates the concept of the strategic use of tying complementary products (SUTCP) presented by Carlton and Waldman (2002) to propose the concept of the strategic use of tying complementary data services (SUTCDS) for character merchandising. In particular, it examines the degree to which data bundling services cause V-shaped sales for derivative works of an original console game in videogame-centered business ecosystems. As the single case of SUTCDS in the Japanese market, the renewal of the business model of Pokémon the movie series (Pokémon-TMS; 1998–2012) and its V-shaped box-office revenue are described (see Figure 1).

The artefacts of SUTCP are primary and complementary products, which are sold into the primary market and newly emerging markets. By contrast, the artefacts of SUTCDS are an original copyrighted work, a digital complementary data for this original work, derivative works, and their related products. SUTCDS is different from transmedia storytelling (cross-media seriality of stories) since the complementary data for the original work are not always necessary in the derivative works. These complementary data function as the flag to activate the virtual character and the items when the original work is used.

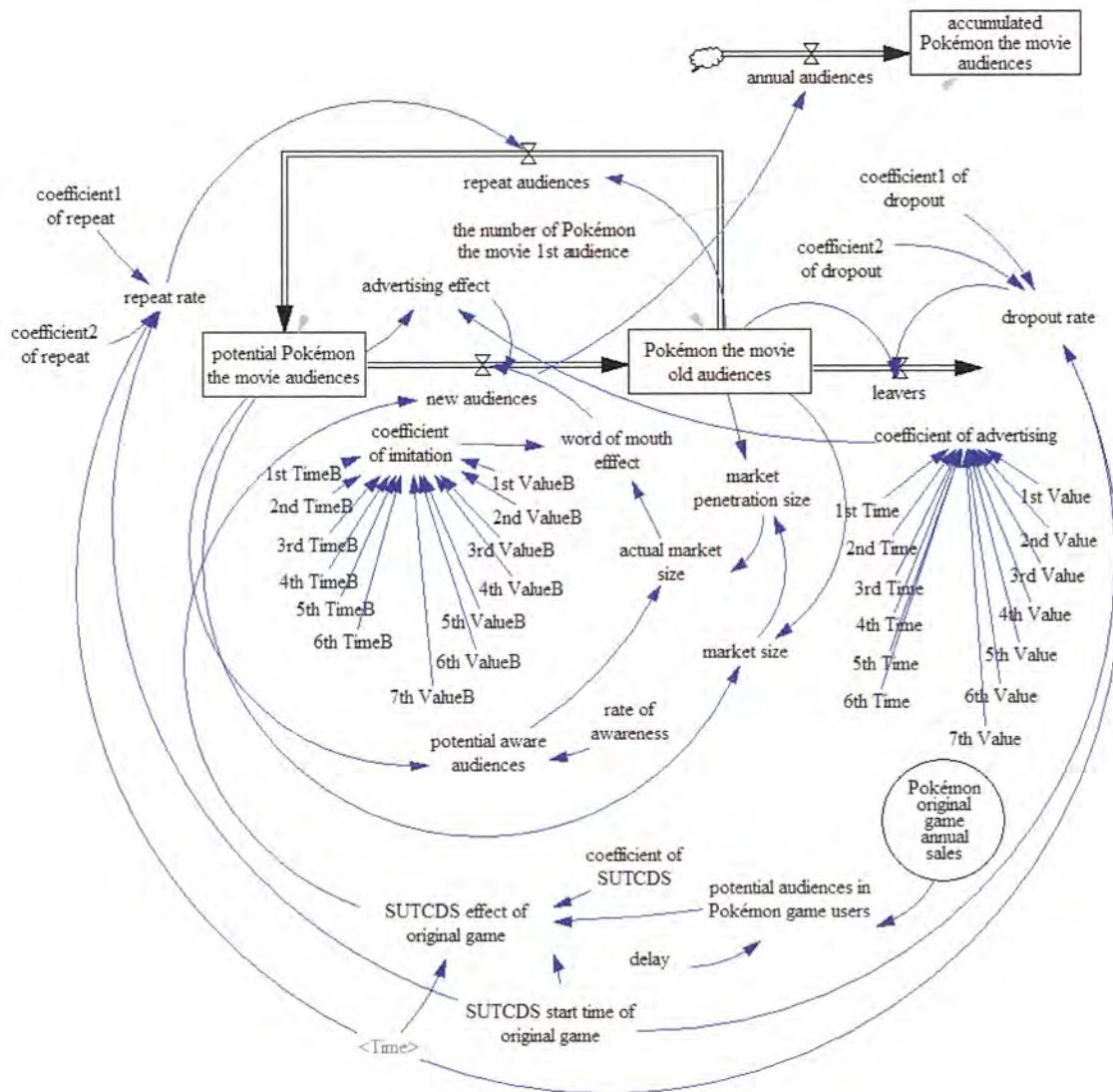
In this study, I assume that the author and copyright holders of the original work tie the complementary data services in order to accelerate the diffusion of derivative works and their related products. Three markets are under focus: the original works market (i.e., the videogame market), derivative works market (i.e., the film market), and related product market (i.e., the toy market).

Methodologically, to investigate and estimate the SUTCDS effects, I modify the Norton–Bass (1987) model to combine the audiences of Pokémon-TMS and the sales of the original console game (see Figure 2). The model used herein to calculate the performance of the movie series is

proposed by using system dynamics (SD) notation and MCMC (Markov Chain Monte Carlo) methods. The simulated results suggest that new ideas about business ecosystems in the context of character merchandising concerning digital games such as SUTCDS can forge new relationships among an original work, derivative works, and related products.



**Figure 1** Pokémon original game series sales and the performance of Pokémon-TMS (1997–2012)



**Figure 2** The model derived from the SD notation

## Keywords

Character merchandising, Media mix, Videogames, Film industry, Norton–Bass model, System dynamics

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## Augmented Gaming and Sandbox Games: Activity Room D, 1:15-2:45

### 7.2- Replaying Minecraft? Sandbox building meets Action JRPGs

AARSETH, Espen, BLOM, Johanna

#### **Introduction**

Since 1986, the *Dragon Quest* series, created by Yuji Horii, has been one of the main Role-Playing Game series internationally (2016). The series gained fame outside of Japan as *Dragon Warriors*, before it became known as *Dragon Quest*. A new addition to this series is *Dragon Quest Builders* (2016), a ブロックメイクRPG that combines role-playing game elements with *Minecraft* mechanics. DQB tries to combine the idea of *Minecraft*'s open sandbox mechanics with a structured storyline. However, this combination of structure and freedom raises a series of questions:

#### **Research questions**

How has *Minecraft* influenced this important Japanese game series? How does the roleplay/story-mode influence the Minecraft-like/sandbox freedom of DQB? What is the relation between the story mode and the free building mode of the game?

#### **Method**

We critically compare the sandbox style mechanics and gameplay of *Minecraft* to *DQB*, and examine how the emphasis on story, quests and characters change the sandbox openness of *Minecraft* into a more restricted game type. For this analysis we use quest theory (Tosca 2003, Aarseth 2005) and game mechanics theories, e.g. Sicart (2008). In the analysis we show how *Minecraft*'s total openness and flexibility is contained by the need for keeping the narrative development on track. DQB consists of two different modes, a progressing story mode and an open-world landscape, but the connection between the two is one-way: items and characters from the story mode can be brought to the open sandbox mode, but not vice versa.

Finally, we will examine how players respond to these limitations, by looking at letzplay DQB videos and comments in the discussion sections of these videos. Are players expecting a *Minecraft*-like freedom; are they trying to work around these limitations; or are they accepting apparent limitations caused by the marriage between two very different game modes? With games like *Skyrim*, there are numerous examples of how players break the intended structure of the game by building “uber-weapons” or having fun with the Non-Playing Characters (NPCs). In *Minecraft*, on the other hand, it is hard to play subversively, because there is no strongly authored narrative to play against. We will look at examples of subversive DQB play and discuss how the relative lack of freedom in DQB restrains the players in contrast to the Western sandbox games.

#### **Conclusion**

The paper will show what happens when a popular game concept, the open-world building game genre, is mixed with a traditional Japanese story-oriented game genre, the action RPG. We show that the *Minecraft* ideal of the open gameworld is limited by the needs of storytelling, in a less integrated but also less subversive way than other ludo-narrative open-landscape games, e.g. the *Fallout* or *Elder Scrolls* series. As Picard and Pelletier-Gallon (2015) claim, research on the dynamics between the games of Japan and the West seems to be lacking in game studies. As we observe, the particular combination evident in DQB shows that even the so-called classical JRPGs (Kiyoshi, 2012) can still evolve.



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## **Gender Issues: Activity Room C, 3:00 – 4:30**

### 8.1 - Gender and Androgyny in The Legend of Zelda Series

STANG, Sarah

Nintendo's The Legend of Zelda series is one of the most beloved and iconic Japanese video game franchises in the world. The series' large fan base is vocal and passionate, and recent conversations between Nintendo and players have focused on the newest title in the series, Breath of the Wild. Nintendo's brief 2014 E3 trailer for the game featured a version of Link who appeared, to many fans, to be female – a first for the series. This sparked a widespread debate about the possibility of a female protagonist, either a “genderswapped” Link or an empowered Princess Zelda. While the game, which was released in March of 2017, failed to deliver on these hopes, these discussions nevertheless reveal an awareness of, and concern with, gender representation in Nintendo games. Considering these conversations, my presentation provides an analysis of gender representation in The Legend of Zelda series. Much of my discussion focuses on Link, including an in-depth look at the debates surrounding his gender in Breath of the Wild and Nintendo's disappointing response. I also discuss Link's androgynous design and how he fits in with the Japanese cultural appreciation of masculine-skewed androgyny and the Japanese role-playing game tradition of “blank slate” protagonists. This is followed by a discussion of Princess Zelda, who, although often portrayed as a damsel-in-distress, is actually a complex and interesting character. Her history and abilities make it clear why many fans would prefer to see Zelda star in her own game rather than simply re-hashing the same story with a female Link. Overall, I argue that between the complexity of the main characters and the passionate demands of the series' fans, The Legend of Zelda has a lot of potential in the area of gender representation, though this potential is held back by Nintendo's infamous conservatism.



## **Gender Issues: Activity Room C, 3:00 – 4:30**

### 8.2 - Visual Novels & Female Fantasies: BL Transmedia and Participatory Adaptation Cultural Cross-Pollination

deWINTER, Jennifer

Visual novels are often branching narrative games that predominantly use static character and setting images with possible short animations for certain scenes or actions. A type of interactive manga, visual novels such as *Ace Attorney* (逆転裁判—*Gyakuten Saiban*; Capcom) or *Fate/Stay Night* (フェイト/ステイナイト; Type-Moon) offer players complex storylines, often provided through the lenses of different protagonists, for relatively little production cost. Moreover, they often provide the structure or the interface employed in hybrid genre games, such as *Sakura Wars* (サクラ大戦—*Sakura Taisen*) or *Touken Ranbu* (刀剣乱舞).

In this presentation, I argue that visual novels are often able to make the jump to other media adaptations because, first, they are an inexpensive test to a larger narrative that is likely to hold onto a core fan-base once made; and second, visual novels rely on fannish activities to garner evidence and support for transmedia investment.

Visual novels play an important role in the lifespan of transmediated approaches to IP. Anime is expensive to make, as is action or 3D RPG games (further, action and RPG games typically require longer play sessions and thus tend to attract male audiences more than female audiences). However, successful visual novels are almost always adapted into multiple media platforms, such as manga and anime, and in the case of BL stories, the content is often converted from yaoi to shonen ai. In many ways, they are a later-stage hybrid of manga plus drama CD, and the drama CD is already the transitional test bridging manga to anime. Yet even these types of transmedia adaptations would probably have little chance for success without dedicated fan communities participating in amplifying the IP.

Much has been written about doujinshi manga (Arai and Kinukawa, 2013; Ichikohji and Katsumata, 2015; He, 2014; Orbaugh, 2003). As Mehra (2002) writes, “there is evidence that the manga industry and the doujinshi markets do not merely coexist; rather, they appear to provide benefits to each other” (p. 160). Doujinshi often adapt of visual novels as well, in part because of the manga-like quality of the source text and in part because of the formula that visual novels use to create a sense of distance and possibility between characters: nothing invites adaptations into BL amateur adaptation like estranged, underdeveloped, handsome characters of the type that populate most visual novels and hybrid games marketed to women. Further, with the rise of social media photography apps, non-artistic fans participate in transmedia adaptations, posing in famous scenes from the visual novel or using the visual novel as inspiration for other forms of fannish participation (*Touken Ranbu*’s Katana Women).

Little attention has been given to visual novels because, in many ways, this is a gendered genre, made even more gendered by the sizable library of BL stories available. Yet these games are economically and culturally significant, affecting transmedia strategies of professionals and amateurs alike.



## **Gender Issues: Activity Room C, 3:00 – 4:30**

### 8.3 - Women in Games: The Strong's Initiative to Document the Roles of Women in the Gaming Industry

SYMONDS, Shannon

For many decades, women have played key roles in the design, production, manufacture, marketing, and writing of video games, and yet their history in the gaming industry is too little preserved and too often underappreciated. The Strong's Women in Games initiative will document and celebrate these crucial contributions through a concerted effort to collect, preserve, and interpret artifacts and archival material related to women in gaming. The Strong will feature many of these materials in an onsite and online exhibit scheduled to open September 2018.

Women have long played central roles in the development of both computers and games. Going back to the 19th century, female designers produced some of the most influential and important games of all time, including Lizzie Magie's *The Landlord's Game*, on which *Monopoly* was based, and Eleanor Abbott's *Candy Land*, a timeless classic created originally to help polio victims. Women also pushed forward the development of computer technology. Ada Lovelace became the first computer programmer through her work with Charles Babbage on his Analytical Engine in the 19th century. Admiral Grace Hopper created the first computer language compiler in the 20th century. And as seen in the recent blockbuster movie *Hidden Figures*, African-American Katherine Johnson (known as the "Human Computer") faced persistent social obstacles and discrimination during her work with NASA's early installation of digital electronic computers. Her calculations were essential to the success of the first space flights, including those of John Glenn and the Apollo 11.

Not surprisingly, given their deep roots in the history of computers and board games, women also became leaders in the development of electronic games. Carol Shaw, sometimes referred to as the first female video game designer, created Atari's *3-D Tic-Tac-Toe* and Activision's *River Raid*, while Dona Bailey co-created the hit Atari arcade shooter game *Centipede*. In addition, Roberta Williams launched the graphical adventure genre with her groundbreaking games for Sierra, including *Mystery House* and *King's Quest*. Brenda Romero was a central contributor to the *Wizardry* series that dominated the early role-playing genre and is today a leading creator of analog and virtual games. Brenda Laurel of Purple Moon and Megan Gaiser of Her Interactive led the development of games explicitly marketed to girls, including the *Rockett* and *Nancy Drew* series. In fact, women have exercised particular influence over the development of educational computer games, from Mabel Addis's work on the 1965 *Sumerian Game* (possibly the first use of a computer game in a classroom setting) to Ann McCormick and Leslie Grimms, co-founders of The Learning Company, whose games like *Rocky's Boots* and *Reader Rabbit*, among others, launched the educational computer sector of the industry.

In recent years, women have led the creation of many of today's most exciting games, such as Kellee Santiago's *Flow*, *Flower*, and *Journey* and Kim Smith's *Portal*. And in addition to their work as game creators, designers, and publishers, women have contributed greatly to areas such

as marketing, manufacturing, music, graphic design, journalism, and historical research. Noted game designer Sheri Graner Ray became one of the first women to formally speak about gender in video gaming, and her book *Gender Inclusive Game Design: Expanding the Market* was nominated for the 1996 Game Developer's Book of the Year.

Unknown to most, women heavily populated the assembly lines of early Atari coin-up manufacturing plants and created the first game assurance testing program. In 1980, Margot Comstock launched *Softalk*—an early magazine dedicated to the Apple II series of computers and the first to cover a wide range of topics related to computing (e.g. programming, gaming, industrial and hobbyist usage) rather than having one specific focus. Women feature prominently in game marketing, including Mary Fujihara of Atari and Cathy Carlston of Broderbund. Women have also made their auditory mark on games. Yoko Shimomura became the first widely recognized female Japanese game composer with her work on *Street Fighter II*, *Kingdom Hearts*, *Super Mario RPG*, and *Parasite Eve*. Jennifer Hale holds a Guinness World Record for “most prolific female videogame voice actor” and is especially lauded for her work as the female version of Commander Sheppard in the *Mass Effect* series.

Launching this initiative will enable The Strong to document women's contributions more effectively and share it more broadly. Through the work of the museum's International Center for the History of Electronic Games, we have already collected thousands of games, publications, and archival materials related to women's history in gaming. They range from the classroom materials Mabel Addis used for her pioneering *Sumerian Game* to Roberta Williams' game design notes and also to a wide range of development and business records in the Atari Coin-Op, MECC, and Her Interactive company collections. These materials provide a strong base for understanding the vital contributions of women to the video game industry, but there are so many more parts of the story that need to be collected, preserved, and shared before they're lost.

This presentation will survey these efforts with a special emphasis on questions revolving around the experience of Japanese women in the game industry.

## **Players Ethnography: Activity Room C, 9:00 – 10:30**

### 9.1 - Final Fantasy and Ethnography: An Anthropological Approach Towards Fantasy and Video

van OMMEN, Mattias

With increased internet connectivity and faster connections across the globe, videogames have risen as online spaces where players can co-create their own emergent virtual communities. Based on a year-long ethnographic study of video gamers in urban Tokyo, this paper considers the role of fantasy and video games in Japanese youth culture. Drawing on interviews and participant observation in both the offline and online realms, it seeks to demonstrate the significance of fantasy role playing video games in young people's lives, as they mediate their identities between various new media in a Japan characterized by precarity and shrinking job markets (Allison 2013). Doing so, I highlight how video games have become not only a product to be consumed, but also potentially a place of belonging and emotional support (*kokoro no yoridokoro*) for players. Therefore, I view the fantasy-laden in-game activities and characters as not constituting a "separate" reality from the offline realm where players escape to, but as a novel yet powerful way towards creating and maintaining offline socialities, as the rich testimonies of players show. I argue that ethnographic research methods, due to their exploratory and emergent nature, can fill an important role in analyzing video games' position in the society at large, because videogames themselves often operate on structures of emergence (Juul 2002).

Specifically, I conducted a case study on players of the MMORPG *Final Fantasy XIV: A Realm Reborn* (Square Enix, 2013) for this project. As the recent installment of a globally acclaimed video game series with a strong foothold in Japan, it proved a fitting case study for doing ethnographic research on the rich communities that call Eorzea, the fantasy world of *Final Fantasy XIV*, their home. However, due to the transmedia nature of popular culture consumption in Japan, I had to travel beyond the game realm itself in order to fully grasp the game as a cultural phenomenon. The video game world is sustained and enriched by fan conventions, meet-ups in themed cafés, video series on youtube, character-inspired twitter interactions, fan magazines, wikis, official forums, and let's plays on Nico Nico, to name a few. In this way, the fantasy-driven stories with player and non-player characters in-game foster creative engagements across media towards impacting the personalized life stories of players themselves.

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## Players Ethnography: Activity Room C, 9:00 – 10:30

### 9.2 - Exploring Japanese and North American Player Differences in Final Fantasy XIV

BAYLISS, Jessica

While there are large playstyle differences between individuals, it is possible for people from different regions to play the same game differently as a group. Final Fantasy XIV is the second massively multiplayer online game (MMOG) in the popular Final Fantasy series and rather than outsourcing publication of the game to different regions (which can sometimes cause regional play differences), the publisher Square Enix retains control over the Japanese, North American, and European regions directly. It is very simple to create characters on any server run by Square Enix with a single game account. The FFXIV character Lucky Bancho runs a site of server statistics of active characters called the Lodestone Survey (2017) and using this, most players do play on servers using the language of the region they are in (Figure 1). Over one year and six months, more than 740 hours have been spent playing on both a Japanese server (Ramuh) and North American (NA) server (Leviathan). While Ramuh is a smaller server, it is consistent with the statistics of other Japanese servers that are larger, such as Chocobo.

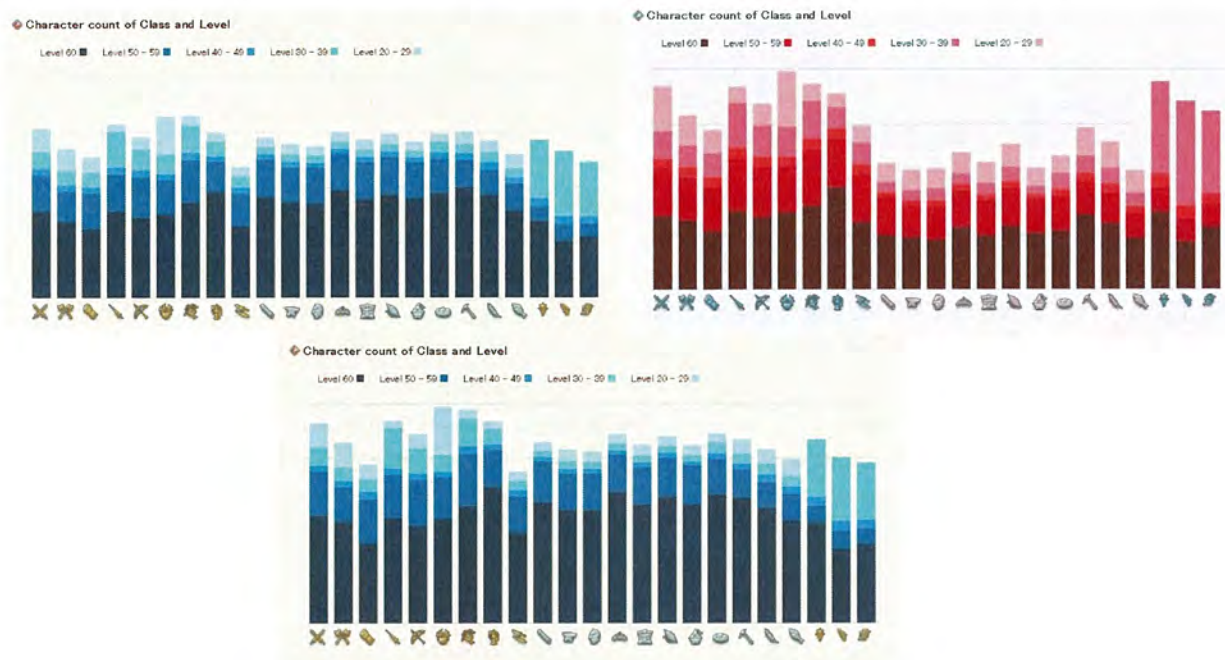
Among several differences, Japanese players prefer the Lalafell character race more than NA players. Japanese players are also more likely to level crafting classes (Figure 2). Real Money Trading (RMT) advertising remains a significant problem in FFXIV with Square Enix's recent ban on accounts for advertising from January 5 - January 17, 2017 (2017) being at a total of 433 accounts across all servers. However, it appears that RMT is a more significant problem on NA servers overall as it was tracked through in game advertisements on the two servers and examined in terms of a variety of external currency selling sites. When Japanese server currency is offered (some sites only offer NA and EU currency), it averages roughly 2-4x the cost of currency on the NA servers, suggesting that there is a difference in supply and demand between NA and Japanese servers.

These differences lead to different player experiences between NA and Japanese servers, especially in regards to social interactions. Additional, but less easily quantified differences such as random dungeon group greetings and different organizations for dungeons and raids will also be discussed. The design of the game does slightly prefer a Japanese style of organization.

Figure 1: Server player populations for the majority language for active characters with a main class higher than level 36 on Ramuh (JP), Leviathan (NA), and Chocobo (JP).



Figure 2: Class levels for active characters with a main class higher level than 36 on Ramuh (JP), Leviathan (NA), and Chocobo (JP). The tenth through twentieth bars are crafting classes.



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## **Players Ethnography: Activity Room C, 9:00 – 10:30**

### 9.3 - Sweet Solutions for Female Gamers”: Cheritz, Korean Otome Games and Tumblr Otaku Fandoms

GANZON, Sarah

Otome games, while a niche category of games marketed to women in Japan, continues to gain audiences outside its country of origin. The paper will examine the role of South Korean otome games, and their role in expanding the otome game player fanbase worldwide. I will take Cheritz, a South Korean all-female indie company that specializes in creating otome games, as a case study--focusing on not only their games, but also the various ways in which they successfully expanded their global fanbase, despite not having the transmedia networks and infrastructure of otome games in Japan. In relation to this, I will examine the migration of otome games to South Korea, and Cheritz' promotional activities such as café events, fan fiction and review contests, tie-ins with doll company Crobidoll, and most recently, participation in Tumblr's gift economy (Scott 2009). Because the number of otome game players in Korea is relatively small, companies such as Cheritz are some of the first companies who have ventured to localize their games in English for global audiences, marketing to a particular demographic that is “looking for creative Asian style games,” and in this way growing the global market of otome games. In doing so, these strategies follow the cultural logic of Hallyu, which in turn attempts to both preserve cultural values and traditional gender norms while at the same time present more modern values associated with consumer cultures (Lin and Tong 2008), while simultaneously marketing to otakus online. While Japan certainly positions itself as a cultural power (Iwabuchi 2002), especially among global game audiences, it is important to consider how Japanese games are repackaged, rewritten and re-presented among players outside Japan.

I will also discuss the changing representation of women in Cheritz' games--three otome games—*Dandelion: Wishes Brought to You*, *Nameless: the One You Must Recall*, and *Mystic Messenger*. By exploring Cheritz' games' discourses on gender and sexuality, I not only will point out essentialist gender notions in game mechanics, game narratives and niche marketing directed at female players, but also show how these discourses are also largely shaped by cultural logics that enable their circulation and fan resistance, especially given the growing number of otome game players outside of East Asia.

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## **Cross-Cultural and Socio-Cultural Issues: Activity Room C, 11:00 – 12:30**

### 10.1 - “The Game is Afoot: Transmedia Storytelling in Japanese Sherlockian Videogames”

OKABE, Tsugumi (Mimi)

Since the publication of the abridged and translated version of “The Man with the Twisted Lip” (*Kojiki Doraku* 1894), Sir Arthur Conan Doyle’s Sherlock Holmes has had a profound impact on the popular imagination of the Japanese people. From anime, to manga, to board games and to videogames, the quintessential Victorian detective has been adapted across media, bringing to life tantalising stories of mystery and detection and rendering them in playful and interactive ways. In Japan, the Sherlockian detective has been featured in a number of visual novel adventure games such as in the *Ace Attorney* series. This paper explores what happens when classic tales of detection are “transmediated” to videogames, but specifically examines *Dai Gyakuten Saiban: Naruhodō Ryūnosuke no Bōken* (*Great Turnabout Trial: The Adventures of Ryūnosuke Naruhodō*) directed by Shu Takuma and published by Capcom on July 9<sup>th</sup> 2015. The game is currently available only in Japan for the Nintendo 3DS. Set in both the Meiji Era (1868-1912) and the Victorian period (1837-1901), the game brings together Ryūnosuke Naruhodō (the ancestor of Ryūichi Naruhodō, also known as Phoenix Wright) and Conan Doyle’s Sherlock Holmes to solve a series of crimes. Considering the international and imperial climate in which Conan Doyle’s detective emerged, the game’s adaptation of Sherlock Holmes draws curious attention to the ways in which questions of (national and cultural) identity are negotiated in the pairing of the two cultural detectives. Critics such as Caroline Warren Reitz posit that the detective story is itself “a product of heated debates about national character” (9). How, then, do adaptations of the Sherlockian detective in Japanese videogames thematically deal with questions of detection, nation and narration? What role does history and cultural memory play in the formation of the detective’s cultural identity? To situate this investigation within its broader historical and literary context, I will begin by drawing on the works of Kawana, Reitz, Silver and Saito. This will be followed by a close reading of the game’s content to explore how certain narrative functions are transmediated and gamified (Hutcheon; Jenkins), which will provide the basis for analysing the broader cultural politics of transcultural adaptations of Sherlock Holmes in videogames.

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## **Cross-Cultural and Socio-Cultural Issues: Activity Room C, 11:00 – 12:30**

### 10.2 - Yasumi Matsuno's Balkanism

ZANESCU, Andrei

Yasumi Matsuno's work on *Tactics Ogre: Let Us Cling Together* and *Final Fantasy Tactics* bears the imprint of conflicts that were taking place at the time of their development, namely the Yugoslav Wars and the ethnic cleansing of Bosnia. Matsuno's games are an attempt at witnessing the tragedy of these events from a perspective completely external to their scope. Arguably, the design of these games produces an essential synthesis of Europe, and more specifically the Balkans.

Drawing on the concept of Europeanism as it is put forward by philosophers Jürgen Habermas and Jacques Derrida, I argue that Matsuno's storytelling produces a different form of Europeanism, which I would name Balkanism. Although this term has been used within discourse to signify a common culture and political sphere for Balkan countries, it has been done in a pejorative light. Matsuno's synthesis of the modern into the medieval fantasy depicted in his games produces an entirely different form of Balkanism.

Balkanism in this sense is represented through *Tactics Ogre* and *Final Fantasy Tactics*' conception of class, ethnicity, nationhood and religion. Yasumi Matsuno's work therefore ties the contemporary form of Balkanism as we understand it, to its historically thematic roots. These games therefore present a Europe which is altogether different with its form as presented in John McCormick's canonical definition of Europeanism's core tenets.

By examining these games and their author's statements on their influence, it becomes possible to posit a version of Balkanism which is defined historically and culturally predicated determinants. Here, it is important to also draw on Karl Marx's discussion of historical materialism and Edward W. Said's conception of orientalism. With these two sets of theory, Matsuno's portrayal of the Balkans takes an interesting form, as a witness account that mobilizes essentialist ideas about Europe and conversely about Japan and their respective cultures.

In these respects, Yasumi Matsuno's game design is an exercise in transmedia social commentary and philosophic work, perhaps unconsciously so, that crafts stories as representations of these core characteristics of Balkanism viewed from the outside. This theme is maintained and developed over successive projects and across game platforms.

This presentation will discuss the historical context of the Yugoslav Wars and the ethnic cleansing of Bosnia as backdrop and influence for Matsuno's work. *Tactics Ogre* and *Final Fantasy Tactics* will be dissected in their depiction of class, ethnicity, religion and nationhood. Further, the concepts of Europeanism, historical materialism and Orientalism will be considered with the purpose of outlining the characteristics which Matsuno portrayed as essential to Balkan culture and conflict. Finally, the extent to which these depictions are a romanticized fabrication and to which they can form the core of a new Balkanism will be evaluated.

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**Cross-Cultural and Socio-Cultural Issues: Activity Room C, 11:00 – 12:30**

10.3 - The Frames of the Game: The Portal as Portable in *Steins;Gate*

ABEL, Jonathan

This paper examines the role of the handheld phone in the worlds and timelines of *Steins;gate*. For a visual novel game that was originally conceived as a phone game, the inclusion of the most ubiquitous portable gadget of contemporary life as the primary mise en scene (or mise en screen) is significant not only for narrative play and functionality within the diegesis but also for how the design was meant impact the user in the real world. Taking both a narratological and digital humanities approach by considering both the user level narrative and the index structures of the text and visual files that organize world through screens and scenes, this paper shows how frames in *Steins;gate* act as points de capiton that suture the user world and the game world together. The remediation of *Steins;gate* in various gaming platforms, on radio, as manga, into anime, and through film successively reframe and transform the frame and yet from a transmedia perspective the importance of the frame remains remarkable stable and vital to understanding all versions of *Steins;gate*.



## **Platform Studies: Activity Room D, 11:00 – 12:30**

### 11.1- Transmedia storytelling and theory-visualization in the Xeno-verse

FUST, Philipp

When Square's *Xenogears* was released in 1998 for the PlayStation, it was the first one in a series of philosophical science-fiction themed role-playing games with a highly complex storyline. The plot of the *Xeno*-universe, which I like to call *Xeno*-verse, is told along a huge variety of media. Initially planned as a series of six chapters, *Xenogears* is the fifth one, and before the project was canceled, there were not only the *Xenosaga*-trilogy on PlayStation 2 that depicts the first three chapters, but also an anime- and manga-series and furthermore a Nintendo DS game called *Xenosaga I & II*.

Although this summary doesn't include every medium there is, it is safe to say that the *Xeno*-verse is a suitable example of what is called 'transmedia storytelling' (Jenkins 2006: 20). Remarkable about the *Xeno*-verse is the nature of the story. Both *Xenogears* and *Xenosaga* relate to Freudian and Lacanian themes depicted through visualizations of trauma-induced breakdowns of the protagonists, to give an example. Furthermore, all games refer to Friedrich Nietzsches works. The whole story is based on philosophical and psychological theories that spread through the whole *Xeno*-verse in varying manners of representation.

In my paper, I want to talk about the unique methods particularly the games visualize and narrativize the previously mentioned philosophical and psychological theories. Not only do I want to examine depictions of identity issues (Freud 2010, Lacan 1988) and talk about the manner, in which topics like 'god', 'transhumanism' and 'good and evil' (i.a. Nietzsche 1998, 2005) among others are interwoven in the whole *Xeno*-verse and how these subjects are aestheticized. Additionally, I intend to flip the coin. I claim, that in the *Xeno*-verse transmedialization not only refers to the story, but rather to philosophical and psychological theories themselves. In the games, the blank text of, for example Freud's books, is translated into a specific aesthetical game-text. This means, that the games themselves are theoretical components of the theories they are based on. In this way of looking at things, the *Xeno*-verse can not only be regarded as entertainment media but furthermore as an offspring of the aforementioned theories and thus part of philosophical and psychological discourses.

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*Xenosaga Episode III: Also sprach Zarathustra* (Monolith Soft, 2006, PlayStation 2)

*Xenosaga I & II* (Monolith Soft, 2006, Nintendo DS)

## **Platform Studies: Activity Room D, 11:00 – 12:30**

### 11.2- Transmedia Storytelling in the Game & Watch Series

SMITH, Peter

Legendary toy and game designer, Gunpei Yokoi, is responsible for many of Nintendo's successes over the years, including the Game Boy and Virtual Boy (Voskuil & Okada, 2014). As a toy designer he had the idea for the Game & Watch series of games while observing a man who was passing the time by using an electronic calculator on a commuter train on his way home from work (Brown, 2016). All Game & Watch games at that time used a segmented LCD that allowed for various segments to be sequentially activated to simulate animations and gameplay, on an otherwise simple piece of hardware

This screen design has been largely replaced by matrix LCD screens, but can still be found in calculators, thermostats and even some car display panels. The use of this technology exemplifies Gunpei Yokoi's general philosophy of incorporating lateral thinking in game design, which involves leveraging existing (and even worn out) technologies and using them in creative new ways to create surprising results (Yokoi, 1997). While segmented LCD technology has largely been replaced in handheld electronic games, it paved the way for handheld electronic games to exist and remains useful in other applications today.

Game & Watch games were incredibly popular with nearly 60 titles over a 10 year span. The hardware contributed to all future Nintendo Consoles, but the characters and stories were borrowed from licensed characters, like Mickey Mouse, Popeye the Sailor Man, and other Nintendo franchises found in the arcade at the time, which would become part of Nintendo's transmedia empire, spanning console games, handheld games, television, and comics. They even introduced a brand new character that would appear on various Game & Watch games. Players could follow this unnamed protagonist as he fought a giant octopus, saved babies from a fire, or performed as a clown, among other exploits. Although he never had a name on Game & Watch, Mr. Game & Watch gained a name and renewed life as a popular character in the Super Smash Bros. series, which pits characters across Nintendo's library against each other. While rarity may cause difficulty in experiencing the gameplay on an original handheld console, many Game & Watch games have been recreated on emulators, with different versions available for PC, Android, and iOS.

Gone are the physical buttons, replaced with images of the original case, and the weight of a smart phone is surely different from the weight of an LCD console from the 1980s. Yet, the iconic look and feel of the Game & Watch games has spawned what can instantly be recognized as a thematic genre, even when recreated on modern platforms.

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## **Platform Studies: Activity Room D, 11:00 – 12:30**

### 11.3- Translating Computer to Cardboard

ALTICE, Nathan

The videogame explosion of the 1980s spurred publishers to translate their digital properties into other lucrative media, from pop songs and cartoons to comic books and plush toys. But one of the more peculiar cross-media translations occurred in the adaptation of videogames to board games.

Unlike adaptations of popular movies or television, translating games from digital to analog involved more than visual allusions to theme, narrative, or character. Designers had to evoke games through both representation and mechanism, often translating complex digital computation into physical components like dice, spinners, and cardboard.

My paper will showcase several board game adaptations of Japanese arcade and console games, including Zaxxon, Donkey Kong, Super Mario Bros., and The Legend of Zelda, and discuss how designers approached the peculiar problem of game-to-game adaptation in the 1980s. Since “porting” videogames to board games tasked designers to identify a game’s core systems and adapt them to alternate means of play, in what ways did that process reveal the commonalities and differences between game media? And how might adaptation help us better understand both digital and non-digital platforms?





## Close Readings: Activity Room C, 2:00 – 3:30

### 12.1- Names of Playable Characters in Video Games

FUKUCHI, Kentaro

The names of characters play a significant role in the narrative of video games. Most characters have predefined names such as “Pacman” or “Pitfall Harry” and their names are displayed on cabinets, instruction manuals, and repeatedly on game screens. On the other hand, many games, especially Role-Playing Games (RPG), allow the player to name the character he plays. In this case, the name given by the player is used only in the gameplay.

In addition to the previous styles, some games offer ‘preset’ names. Typically, these games offer default names of the player characters, but allow the players to change the names. This style appeared in Japan and the US almost simultaneously (1985, 1986), but it is employed more frequently in Japanese RPGs (JRPG).

In this paper, we report the findings obtained from a study of the history of preset names of player characters. This study focuses on the following three aspects of storytelling: interactivity, role-playing, and transmedia.

Interactive storytelling is one of the significant functions of the video games. As opposed to the traditional static media, interactive storytelling generally requires an embodied avatar of the player in the game world to show the relationship between the player character and the objects through the interaction. In addition, strong characters are needed to tell the story, and various games introduced named characters.

Some early video games took Tabletop RPGs (TRPG) as their model. By contrast, early Japanese adventure games or RPGs had no background of TPRG and thus Japanese game developers modeled Japanese manga and animation to market their products. For this reason, Japanese game players accepted the idea of RPG and interactive storytelling at the same time. Predefined names were preferred to show the characters and storylines, which are influenced by Japanese subculture.

This tendency was accelerated by the emerging Japanese fanfiction movement or Otaku culture. Fanfiction featuring protagonists from video games became popular in late 80’s, and common name of the player character was strongly desired by the writers and readers. Preset names were widely used to identify the player character in their fanfiction. The same situation can be observed in some fan fiction/art sites such as “DeviantArt”. We hypothesize that this is what influenced the preference for the use of preset names in Japanese video game culture.

We finally discuss the li

主人公キャラクターがいるビデオゲームにおいて、そのキャラクターの名前がどのように与えられるかは、ゲームにおけるストーリーテリングと深く関わる。名前の与えられる方には、あらかじめ定められている、プレイヤーが自由につけられる、あるいはプリセット名が定められているが変更できる、などの形態が見られる。本論文では、主に 1980 年代から 90 年代にかけて発表された日米のビデオゲームを比較し、ストーリー

テリングにどのような違いが生じたかを論じる。初期ビデオゲームはテーブルトップ  
ロールプレイングゲーム (TRPG) の影響下にあり、1970 年代にアメリカで発表された  
コンピュータゲームの多くに、TRPG と同様、キャラクターメイクを伴い、その名前は  
プレイヤーが自由につけるか、名前をプログラムが保持しないものが大半である。  
1980 年代に入り、「パックマン」以降、既存キャラクターの転用ではないゲームキャ  
ラクターが広く認知されるようになり、固有名を持つゲームキャラクターは急増する  
。また、それらキャラクターを核としたストーリーがゲームに付随して語られるよう  
になる。ここで日本においては与えられたキャラクターになりきるプレイを「ロールプ  
レイ」として受容する動きが見られるようになる。ところが 1980 年代終わりから  
1990 年代にかけて、両者を融合する設計が見られるようになる。すなわち、プレイ  
ヤーキャラクターにプリセット名は与えられているが、プレイヤーがそれを変更できると  
いうものである。この形式は日本のゲームでその後多く採用される一方で、アメリカ  
ではあまり目立たない。プリセット名が与えられたゲームは、キャラクター性を前面  
に出したストーリー重視のゲームを志向しつつも、ゲームプレイにおいてはプレイ  
ヤーキャラクターの詳細な描写に立ち入らず、プレイヤーの想像・創造の余地を多く持  
つ点では、プリセット名のないゲームに近い。一方で、非ゲームメディアへのメディア  
ミックス展開においてプリセット名が用いられ、プレイヤーキャラクターのイメージ  
固定に利用されている。また、同人誌など二次創作作品においても、プリセット名が  
あるキャラクターとないキャラクターとで、二次創作作品間でのプレイヤーキャラ  
クターイメージの固定のされ方に異なる傾向が見られた。

## Close Readings: Activity Room C, 2:00 – 3:30

### 12.2- The final *Final Fantasy*?

PAYEN, Sylvain

The *Final Fantasy* games have constantly alternated between epic heroic fantasy and cyberpunk (Blasingim, 2006). Multiplying the fans' debates, this franchise constantly refers back to basics ; but what are the roots of this license? Imbued with Scandinavian, Arabic, Greek mythologies ; Imbued by folklore: wizard, witch, monsters (Payen, 2016); by science fiction: robotics, spaceship, and also the fear of destruction rooted in contemporary Japanese society. Cultural appropriation in Japanese pop culture is very common (Consalvo, 2016; Schwartz, 2006), but the various opus of Final Fantasy attempted to create a coherent world combining all these elements by re-creating a new mythology rather than magnifying the "exotic" cultural elements.

*FFXV* takes place in a world with at the same time ultra-modern megalopolis and medieval city; magic crystals - the origins of the license - and futurism - which lead the franchise to the international success with *FFVII*. This franchise is also marked by its gameplay approach between the classical linear Japanese RPG and the open world more in vogue with the revival of the American RPG since the mid-2000s (Schules, 2015). Combat and evolution systems have been redesigned in a more dynamic and contemporary logic opposed to the roots of the license. So we will explore the dramatic and gameplay positioning of this new opus, in attempt to show how Square-Enix tries to make a synthesis of the series but also bring together two branches of RPGs.

But more than an artistic desire, it seems that this synthesis and new commercial approach is imperative for Square-Enix; while the urban legend of the name Final Fantasy as the last hope of the company Squaresoft was recently denied (Sakaguchi, 2015), the 15th opus could be the last chance for this license in its current form. Ironically, it is already the first movie named Final Fantasy that caused the fall of this company at the peak and forced its merger with its main competitor: Enix (Monnet, 2004).

Obviously this license still meets with popular success (each opus between 6 and 10 million units sold), but the time and development costs limit the game's profitability. *FFXV* was first introduced at E3 2006 and will be released in November 2016 after more than 10 years of development. In addition, this license hasn't produced an opus in its classical form since *FFXIII* in 2009 (*FFXIV* is an MMORPG and *FFXIII* known two sequels). Thus, and in view of the new Media-Mix strategy (Picard & Pelletier-Gagnon, 2015) taken by Square-Enix (Honeywood, 2007), it is likely that *Final Fantasy* becomes a showcase license to attract an audience to other games or more profitable products via iconic characters. The movie *Kingslame* and the anime Brotherhood which presented *FFXV* or the games like World of *FF* and *Dissidia FF* are representative of this new strategy.

Our paper aims to explore the eclectic mix of fantasy produced by the license Final

Fantasy, to analyze what comes out from this 10 years announced synthesis and specifically the mix between fantasy and Hi-Tech, to finally imagining the repositioning of Square-Enix according to the reception of this game.

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## Close Readings: Activity Room C, 2:00 – 3:30

### 12.3- Characters as gateways to the Game World

BLOM, Johanna

This paper will present characters as a gateway to understanding a game world. It considers game worlds to be *hyperdiegeses*, (see Hills, 2002), of an imaginary world that can be transmedial. Existing theories suggest that information about imaginary worlds is obtained through either story-telling (see Ryan, 2014; Jenkins, 2006; Wolf, 2012) or the concept of infrastructures (see Wolf, 2012). However, as of yet there is no theory that considers characters as a source to provide the player with information about the game world in order to make sense of it. This is relevant because in Japanese role-playing games in particular, the player heavily engages with different characters as a mandatory and non-mandatory part of the game. Through a textual analysis of the *Eiyuu Densetsu: Kiseki* game series (2004 – 2014), this paper will therefore consider characters as a factor of consistency through which the player can obtain knowledge about the game world to make sense of it.

Despite the *Kiseki* games mostly being set in the same world, the (player-) characters, place, circumstances, story, etc. change every other game. There is no apparent connection between the individual games, making it difficult for the player to relate to the new setting the game places her in. However, by considering game characters as the central element that shape the game world in which they move, based on the so-called Japanese *media mix* (see Condry, 2013; Steinberg, 2012), this paper demonstrates that the characters connect different instalments – sometimes even different worlds. The characters' appearances in various instalments indicate continuity between them to which the *implied player* (see Espen Aarseth, 2007) can relate in order to understand the world she is placed in.

When characters share their knowledge, which often shows their point of view of the world, the player gains pieces of knowledge about the world, which she experiences directly and indirectly. In this sense, similar to Eiji Otsuka's *narrative consumption* (2010), characters become the gateway for the *implied player* to the game world. This is a role that is not only reserved for the player-character, but can be applied to non-playable characters as well (Blom, 2017).

Furthermore, when we consider game characters as a gateway to the game world, the *Kiseki* series demonstrates that they are a factor of consistency that connects the game world to other various texts they appear in, such as certain stories in *manga* or *anime*, and affirm the flow of continuity between them. The knowledge that familiar characters produce through their appearances in different game instalments and other media give the *implied player* an understanding about the circumstances of the world as they allow her to connect one situation to another. This way, familiar characters are able to give situations a specific meaning that indicate not only continuity, but also reveal that they make the connection possible at all.

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## **Platform Studies 2: Activity Room D, 2:00 – 3:30**

### 13.1- Engine: The Mechanics of Play

FREEDMAN, Eric

The game industry is not simply a sum total of its software enterprises and its serialized intellectual properties; it is also an arena of hardware development and licensing. Perhaps most notably, the brand name is not simply attached to game franchises, but also to engines that govern the physics-based properties of characters and, by extension, those players who read and engage them. While the interface is the critical zone that constitutes the user's experience, it cannot be untethered from the subtler trails of core technologies; the interface stands between these foreground and background layers of narrativity and the engine. While we may readily decode the narrative, the industrial mechanics are hard to hold onto, as the engine itself is immaterial, unrepresentable, pure unadulterated code that is textual but not visual. By posing certain functional limits while celebrating certain capabilities, the engine contours the discourse.

This study is designed to help game scholars understand how to critically examine game engine technologies, and to encourage broader intellectual (and creative consideration) of the role of game engines in an industry commonly read as a series of playable intellectual properties. Through a case study of Capcom's engine development pipeline—from the MT Framework to *Panta Rhei*—this paper proposes how we might engage with the study of a relatively immaterial or “difficult” object.

Capcom's engines provide a common work environment for the company's global network of developers, programmers, directors, and sound designers, and simplifies the development process across multiple platforms. For developers, game engines create a series of fixed relations, but also present a necessary mechanical order (a software framework that lays out core functionalities—for example, rendering, physics, collision, acoustics). Game engines make the process of development more economical, but the need for rapid development and cross-platform deployment that engines answer also presents a trade-off between order and control, and freedom and possibility.

This analysis examines the manner in which the space for possibility shrinks through the process of development, and the manner in which engines set transactional limits on storytelling—fixing and controlling assets. This analysis considers the degree to which freedom, expressivity and multivocality are delimited by software mechanics, and situates the dual investments of companies such as Capcom in the build of serialized intellectual properties and the engines that govern them within the broader landscape of transmedia storytelling.





## Platform Studies 2: Activity Room D, 2:00 – 3:30

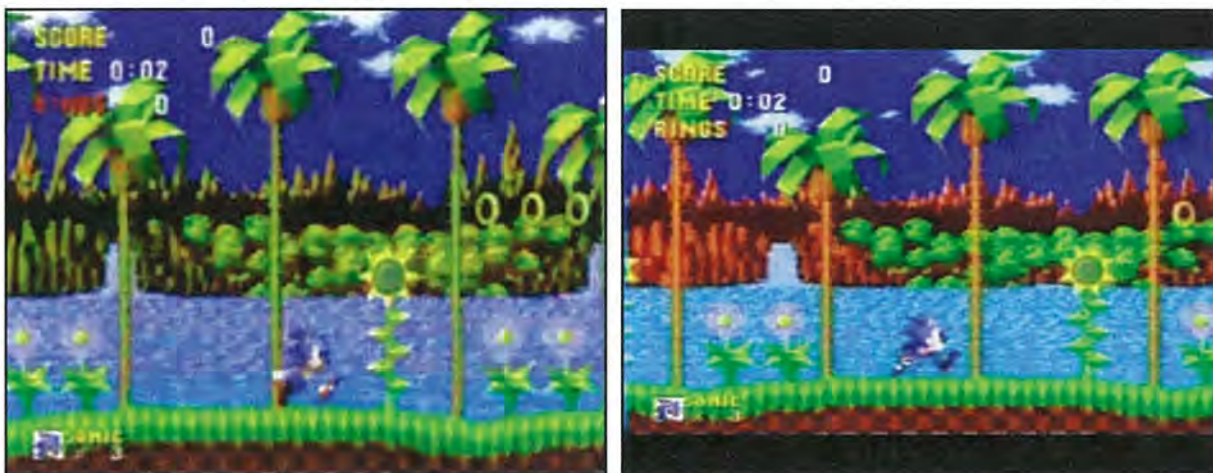
### 13.2- “Slower, squashed and six months late.” Playing Japanese videogames in Europe 1991-2017

NEWMAN, James

It wasn't easy playing Japanese games in London in the 1990s. Apart from the delays in release dates and what often felt like disproportionately high prices, games frequently looked and sounded different - and subjectively worse - when played on European consoles. This article explores the reasons for these differences taking 1991's Sonic the Hedgehog (Sega Mega Drive), as a case study.

Given that Sonic is defined by its speed, it is disappointing to learn that the version you grew up playing in Europe actually ran almost 20% slower than originally intended. Moreover, Sonic's world was compressed with black borders top and bottom that gave the European Erinaceinae a distinctly stocky stature compared with his Japanese counterpart. And Sonic's sonics did not escape either. Just as the hedgehog ran slower, so too did the soundtrack and, while it's not quite a dirge, Green Hill Zone's musical accompaniment was an altogether more downtempo affair for European ears.

So, what's happening? These differences are a consequence of the regional television standards with which the consoles had to be compatible. As the European 'PAL' TV standard specified a higher screen resolution and a slower refresh rate than the Japanese (and US) NTSC standard, unoptimised code (with no extra rendering or increase in the vertical frame buffer size) would see game graphics squeezed inside a 'window' with each frame of animation and musical event triggered 17.5% slower than the original. Like many games of



its period, PAL Sonic was “Slower, squashed and six months late” as one of my research participants once put it!

*'Full-Frame' Sonic the Hedgehog (NTSC, Japan/US)*  
*slower) (PAL, Europe)*

*'Squashed', letterboxed (and 17.5%*

And lest we think the differences between Japanese and European Sonic are limited to the audiovisual, they do materially affect gameplay. With the European game operating at a comparatively leisurely pace, there is literally more time to perform moves. Indeed, Sonic's clock ticks slower in the PAL version. As such, an in-game second lasts longer - in real time - in Europe than in Japan.

Although, as we shall see, some UK/European magazines ran features on importing Japanese games (noting the speed improvements and earlier releases), many players throughout the 1990s remained unaware of the variable PAL conversions. However, with modern access to 90s games (including Sonic) often coming via emulation, differences between PAL/NTSC/60/50Hz versions of games have become more visible (as well as more audible and playable) with comparisons easier to make. Emulators (whether fan-produced or powering 'official' re-releases) either default to the NTSC standard or, in some cases, allow players to switch between standards speeding up or slowing down the game accordingly. The analysis here considers how emulation technologies have not only contributed to the circulation of games and circumvention of regional/territorial lock-outs, but also how they have raised awareness of the specificities of historical display technologies (see Bogost n.d.).

The paper concludes considering the implications for historians and practitioners of this 'inherently unstable' (Newman 2012) 'fragmented' (Giordano 2011) medium.

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## **Platform Studies 2: Activity Room D, 2:00 – 3:30**

### 13.3 - Transmedia through globalization in otome industry: a reception study of gender representations in France

ANDLAEIR, Leticia

The aim of this work is to discuss about the place of gender representations within construction of an industry targeted to young women and imported from Japan to Western.

Born at the end of the 1990's, the otome game industry has existed in Japan for a decade and has begun to be known in Western as a niche market in the last few years. Now that few of otome games have been localized in Western, a community of fans (Jenkins, 2006) has emerged and is producing a lot of contents as fan-fictions or fan-arts.

As otome game industry is relatively new in France, the reception of otome products tends to be influenced by productions (from industry or fans) circulating within online communities. Furthermore, Otome games tends to propose normative representations of genders based on stereotypes and archetypes related to shojo culture (Kim, 2009). Those representations are sometimes questioned by fans' productions, taking part of narrative and building transmedia storytelling (Jenkins, 2009). This gender rewriting through fan productions allows us to interrogate how gender narrative evolves in this transmedia storytelling, and also within the globalization process in otome industry construction in Western. The aim is to clarify how those gender representations are adapted from industry products, to fan productions, and then goes back to industry game productions in a cultural circulation process (Brougère, 2008).

This work is based on a research focuses on an online-community around a game called Sweet Crush (Beemoov Studio, 2012). Members of this community often appreciates otome games: they discuss about Japanese otome productions, share fan-fictions or fan-arts and news coming from otome industry. To conduct this research, an ethnographic inquiry has been lead with the game producers of Sweet Crush and young girls by interviews and observations at work or at home. An online observation has also been conducted on websites and forums. The posture of this inquiry was an ethnomethodological posture (Garfinkel, 1967): the researcher is supposed to be a member of the studied society. It supposed to be a player in aimed to be able to grasp "commun understanding" between fans and producers.

First, this presentation proposes to analyze what representations of genders from Japanese otome culture are used or adapted in otome western productions. Then we will be able to see what can be circumvented or adapted by players in their practices related to the game as writing or drawing and constructed as part of a transmedia storytelling. Eventually, we will discuss about how those parts of transmedia storytelling are included in a cultural circulation process to build a new niche market.

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**Posters and Demos Posters and Demonstrations: August 21st, 3:30-5:30**  
**Activity Room B**

**1. Applying Game Design Technology in Visualization Case of VR-Timeline From Digital Humanities Perspective (Demonstration)**

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The development of digital games are becoming diversified by drastic popularization of game engines as typified by Unity and Unreal Engine. Moreover, game engine's application potentiality except for game development is being proven. For example, the cases of application of game engines are spreading in the fields of healthcare and architectural engineering. In response to this situation, we will discuss the game engine's application for academic activities in the Humanities. Concretely speaking, we take particular note of historical-data-visualization as an application area of game engines.

We are developing original data-visualization tool “ENGI KUKAN (縁起空間R)” with Unity. By using ENGI KUKAN R, we can make a 3D-timeline from arbitrary data-set (csv or json) composed of a tuple of the time information, header label and other concern information. Moreover, that can make VR-timeline is compatible with Oculus Rift (Fig-1).

As supporting tools for making timeline in previous researches and cases, Tiki-Toki, TimelineJS, jQuery Timeliner is well known. Comparing these with our research, ENGI KUKAN R can provide more rich browsing experiment in the points of 3D-CG, motion processing and interactivity. In particular, people can recognize the timelike relation of plural events by a sense of immersion created by ENGI KUKAN R. In addition, we are planning to add gaming elements to ENGI KUKAN R. For example, quiz and puzzle functions are under consideration of implementation. Such gaming functions will be enjoyable e-learning method for history education.

These our approaches should be said that social implementation and academic application of game development's technical know-how. At the same time, it takes on significance in the field of digital humanities in which timeline is regarded as the basis of all researches.

At the presentation of the day, we will demonstrate ENGI KUKAN R with Oculus Rift and discuss about the usefulness.

UnityやUnreal

Engineに代表されるゲームエンジンの目覚ましい普及は、ゲーム開発の裾野を大きく広げた。さらに昨今では、建築や医療などゲーム開発以外の様々な領域へのゲームエンジンの応用可能性が明らかになりつつある。

本研究では、こうした潮流を踏まえつつ、人文社会科学領域における学術活動へのゲームエンジンの応用とその有用性について議論する。具体的には、近年、データ時代の新たな表現として多様な領域で盛んに実装がおこなわれているデータ視覚化を題材として考察を進める。

また本研究の核として、Unityを用いた独自のデータ視覚化ツール「縁起空間R」の開発をおこなう。縁起空間

Rは、年表形式(時間情報、事象ラベル、その他関連情報からなるタプル)のCSV(あるいはJSON)データのインポートに対応し、所謂「3D-Timeline」を容易に作成でき、さらに、VRデバイスに対応した「VR-Timeline」の作成も可能となる。

年表(タイムライン)作成を支援するツールとしては、Tiki-TokiやTimelineJS、jQuery Timelinrなど様々な開発が展開されているが、本研究では、ゲームエンジンを用いた開発をおこなうことで、3D-CG、モーション処理、インタラクティブ性といった点において、既存事例と比べて、よりリッチな閲覧体験を提供することが可能となる。とりわけ、複数の出来事間の時間的関係性をいかにして把握するかという「経年スケールの認知」については、VR空間への没入感をいかした独特の“気づき”が提供される。また、縁起空間Rではクイズ機能やパズル機能といった年表にゲーム性を付与するモードも実装予定である。

こうした取り組みは、ゲーム開発技術の社会的・学術的応用であり、同時にデジタル・ヒューマニティーズ領域において一定の意義をもつ応用研究になると考えられる。

なお報告においては、縁起空間Rのデモンストレーションをおこなうとともに、その有用性について議論する。



Fig-1: VR mode of ENGI KUKAN R

## 2. Social logs and visual design -Through design and implementation of "Toilet type UI"- (Demonstration)

NAKAJIMA, Risa, Sigenori Mochizuki & Sinya Saito, Ritsumeikan University graduate school of image arts, [im0057hi@ed.ritsumei.ac.jp](mailto:im0057hi@ed.ritsumei.ac.jp), [mochiz@im.ritsumei.ac.jp](mailto:mochiz@im.ritsumei.ac.jp), [saitos@fc.ritsumei.ac.jp](mailto:saitos@fc.ritsumei.ac.jp)

In recent years, web technology is progressing. Because it is diversified in applied fields. I list two as background. The first is the spread of "multi-platform". The second is IoT (Internet of Things), which has been incorporated into various fields of society and that which has penetrated our lives. Also, many social logs are accumulated on the server. These servers record behavior and communication of various people. Infographics is visualization of information by diagrams and graphs. It can convey information to other people in an easy-to-understand manner, but infographics also includes things such as animation and things that can create interactive experiences. Otake (2011) is researching Serious games. This research aims at improving communication by the music system. I think that visualizing social communication will be like a

kind of serious game. Sakamoto (2014) is visualizing on social media. In this research, the impression of the figure formed from the remarks is visualized. However, few studies have made visualization of the post itself.

Based on these circumstances, this research is a study on visualization of social logs. The purpose of the research is to derive unique knowledge for them. This time, I will focus on communication using social media. Then I will focus on people's negative emotions and how to deal with them. And I will develop our own UI and data visualization method. Specifically, I will develop the web system "TOTOL" (The Online Toilet Of Lament). This system shares negative feelings people experience in their lives with others. And it will digest them cooperatively. Posts of general SNS are displayed in text. However, "TOTOL" visualizes them. "TOTOL" can transform the text into a pleasantly pleasant expression and convey it to the other person. In this research, this exchange method is defined as "commitment". I think that the IoT era will come. So, I would like to propose this system as one model of "life entertainment".

Also, as mentioned above, this research is based on SNS. In addition, I'm also considering proposals for new Serious game. I think that the results obtained from this point of view can contribute to game studies and Re-playing Japan.

近年、Web技術は、これまでも増して応用される分野の多岐が進んでいる。その背景には、同じコンテンツの閲覧や投稿、複数の異なるプラットフォームで行うことが出来る「マルチプラットフォーム」の普及やIoT(Internet of Things)の社会的実装が多方面で進められていること等があげられる。こうした動きと連動して、サーバー上には色んな人の行動やコミュニケーションの記録であるソーシャル・ログが多く蓄積されている。それらの情報、図やグラフを用いて視覚化することで受け手にとってわかりやすく伝えるための方法としてインフォグラフィックスが挙げられる。インフォグラフィックスの流れとして、図やグラフでの可視化に止まらず、動画を用いたものやインタラクティブな体験が出来るものまで、幅広くなってきている。また、大竹・神野・花村・武田・古市(2011)において、音楽制作システムを通じたコミュニケーションの向上を目的としたシリアスゲームに関する研究がなされている。このような流れから、ソーシャル・コミュニケーションをより洗練された形で可視化し、一種のシリアスゲーム的な側面が見出せるのではないかと考えている。その中で、阪本・神田(2014)は、ソーシャルメディア上での発言から形成される人物像の印象の可視化を行っているが、投稿自体の可視化を行っている研究は少ない。

本研究は、こうした状況を踏まえて、ソーシャル・ログの可視化に関する独自の知見を導き出すことを目的とする。今回は特に、ソーシャルメディアを用いたコミュニケーションにおける人々のネガティブな感情とその対処方法に着眼点を置き、独自のUI及び、データの可視化手法の開発を行う。具体的には、人々が生きる中で体験するネガティブな感情を自分以外の誰かと共有し、協力的に消化するWebシステム「TOTOL」を開発する。一般的なSNSの投稿のようにテキストで表示させるのではなく、キャラクター化して表示する。そうすることにより、文字データを微笑ましく楽しい表現において相手に伝え、伝わる事が出来る。本研究では、この交流手法を「コミッチ・ケーション」と定義し、IoT時代が来ることを見据えた「生活密着型エンタテイメント」の一つのモデルとして提案したい。

また、上述の通り、本研究はSNSをベースとする新たなシリアスゲームの提案も視野に入れている。そして、この観点から得られた成果は、ゲームスタディーズおよびRe-Playing Japanに対して貢献するものと考えている。



**Figure 1:** Demonstration exhibition image1



**Figure 2:** Demonstration exhibition image2



**Figure 3:** Demonstration exhibition image3



**Figure 4:** Demonstration exhibition image4

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### **3. “The Digital Game Work Which Is Available a Having The Re-Experience Japanese Elementary School Cultures – The VR Eraser Duel” (Demonstration)**

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At this year's conference, I will exhibit a VR game titled “Eraser Duel,” using a head-mounted display (HMD). I chose “HTCVive” from among several HMDs because it has room tracking capabilities. This game is supposed to be against NPC, and development environment is Unity. So, players can play “Eraser Duel” in a VR space. Students can enjoy playing “Eraser Duel” within their classrooms conveniently at their desk. Basically this game is played by 2 to 4 people. Each player places his/her eraser, one by one, on the desk. The players then take turns flicking their erasers in order to knock their opponents' erasers (off the desk). At the end of the game, the winner is determined by the player who has the most erasers remaining on his/her desk. Throughout the gameplay, players are able to manipulate the ways in which they maneuver the eraser, but still within the context of the rules of the game. Players, for example, have found creative ways to prevent the eraser from slipping out of their hands, and discovered effective ways to spin and handle the weight of their erasers. 2016 is said to be *the* year of VRs. As a result, VR is distributed widely. Many of these VRs tend to be set in outer space and/or the deep sea, places where normally people will have difficulty accessing in reality. However, “Eraser Duel” invokes a sense of nostalgia in players who are immersed in its virtual space. Players are able to return their elementary school days--a time when they once played this game as children.

As a method, I created the surrounding environment mainly around the degree of difficulty naturally occurring outside the basic rules of the game (such as the regulation of play erasers from the teacher) and the scale feeling of the surroundings that elementary school students at that time would have felt.

The current adult who is playing in the classroom of his/her elementary school can feel nostalgia by playing this game. In addition, people overseas can learn about the culture of Japan's elementary school through this game. In that respect, I think that this exhibition is in line with the theme of “Transmedia” for this year's conference.

Collaborator: Shuji Watanabe, Ritsumeikan University Graduate School of Image Sciences, [wash@im.ritsumei.ac.jp](mailto:wash@im.ritsumei.ac.jp)

## 概要

子どもたちの「職業人気ランキング」で、ゲームクリエイターが上位に入るようになった。しかし、キッザニアなど子ども向けの職業体験施設にゲームクリエイターの仕事体験はまだ無く、『Scratch』のようなプログラミング学習ツールはあるものの、「ゲームデザイン」の実作業を見たり体験したりする機会はほとんど無い。本研究では、「ゲームデザイナー」の立場になって、どうしたら楽しくなるかを考えながらステージを作り上げていくゲーム制作体験ソフト『冒険クリエイト』を開発した。

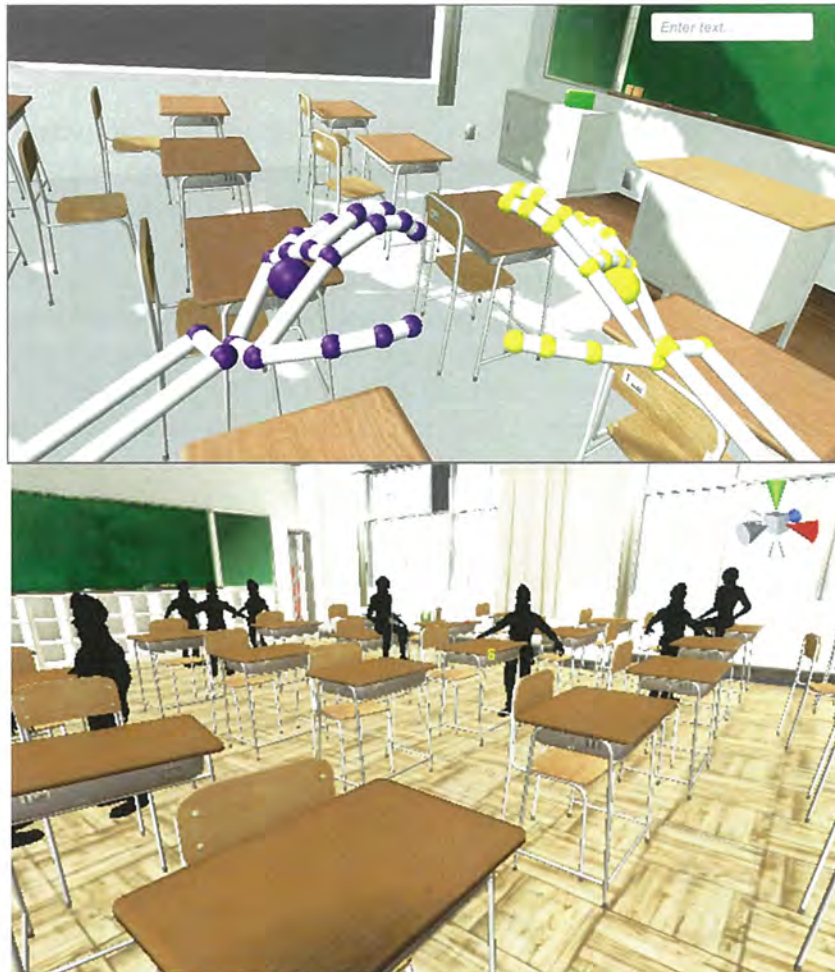
障害物や敵を自由に配置できるソフトは『スーパーマリオメーカー』など既にあるが、ゲームデザイン体験としては不十分である。障害物や敵の自由な配置に加え、サウンドやゴールエフェクトなどを選択可能とすることによって、「音楽がゲームを楽しくする」「ゴール演出がゲームを楽しくする」「移動スピードの変更がゲームを楽しくする」など、プレイヤーの感情に着目してデザインすることを自然に学べるソフトとなっている。児童を対象としたソフトなので、システム変更は視覚的にわかりやすく操作できるよう配慮している。

この児童向けゲーム制作体験ソフト『冒険クリエイト』を使用したワークショップを準備した。「東京ゲームショウ2016」でのワークショップをはじめ、5回のワークショップを行い、合計74名の参加児童と45名の見学保護者を対象に質問紙調査を行い、有用性を検証した。

「楽しく学習することができた」と回答した児童は69名(93%)、「音楽がゲームを楽しくする」ことが「分かった」「少し分かった」と回答した児童は70名(94%)、同じく「ゴール演出がゲームを楽しくする」は67名(90%)、「移動スピードなどの変更がゲームを楽しくする」は67名(90%)と肯定的な回答を得ることができた。また、8割を超える保護者から「楽しんで学ぶことができていた」との回答を得た。

Chart: Some scene images under development

I placed a humanoid object as an assumption in the space of the classroom of elementary school.



Introduced Leapmotion to experience the feeling of actually playing eraser with fingers.

#### 4. GAME DESIGN WORKSHOPS FOR CHILDREN USING AN EXPERIMENTAL LEARNING SOFTWARE PROGRAM (Demonstration)

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Recently in Japan, becoming a "Game developer" has been ranked as one of the top career choices among elementary school students. However, there are very few opportunities for them to actually experience what it would be like to work in this profession. When learning how to program, there are great tools such as "Scratch", but when it comes to game design, there are few programs to choose from.

We created "Adventure Creator", a software program designed to teach children how to create games. While existing software on game production experience is limited to stage editors



where blocks and enemies can be arranged freely, they fall short in providing a full game design experience. By using "Adventure Creator" children can learn how to arrange blocks and enemies and change sound effects, making the game more fun.

In order to evaluate the usefulness of the workshops and software, we distributed questionnaire surveys, which were completed by participating children and visiting parents. 74 children and 45 parents participated in the survey.

The results showed that more than 90% of the children found that "Goal effects can make the game more fun", "Sound can make the game more fun", and "Changing moving speed etc. can make the game more fun". In addition, more than 80% of parents answered "I enjoyed watching my children having fun while learning using 'Adventure Creator'". It was shown that the game design workshop experience, using our software, was effective in teaching children about the different effects and elements of game design.

We will continue to conduct workshops using "Adventure Creator", and also work towards giving children the chance to gain experience by releasing this software on the internet. We want to increase the number of future game designers.

#### Keywords

Game Developer, Game Design, Experience Learning Software for Children, Workshop



## 5. Towards implementation of Persona and Play Arc in a Fighting game (Demonstration)

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In this paper, we describe a system for automatically generating game plays of a fighting game with arbitrary characteristics. In particular, we focus on two characteristics: *persona* [1] and *play arc* [2]. *Persona* is a model of a player's decision-making style, and in fighting games, Rushdown (staying close to the opponent and overwhelming the opponent by fast attacks) and Zoning (taking distance from the opponent and using long range attacks or counterattacking the approaching opponent) are typical personas. *Play arc* refers to a time series of events during game play. In fighting games, a time series of change in the superiority of the players can be considered a play arc as shown in Fig. 1. We use Monte-Carlo tree search (hereinafter MCTS), which has outstanding performance in various games, in game AIs (hereinafter AIs) for generating game plays considering these two characteristics.

Along with the spread of electronic sports, games are being considered as promising new media. The goal of this research is to establish main technologies for the next generation of contents distribution service like Twitch where over 100 million users are watching videos of game plays every month. Conventional research on AIs is focused on improving their strength and the quality of play experiences by players, leading to few studies on AIs to improve the quality of watching experiences by spectators. Procedural Play Generation (hereinafter PPG), which aims at generating contents to entertain spectators, has been recently proposed by our group [3]. In order to cope with different preferences of spectators, PPG consists of (1) a system that analyzes such preferences and recommends game plays individually to spectators and (2) AIs that generate game plays according to spectators' preferences. In other words, the objective of PPG is to automatically generate game plays in the form of battles between AIs using the aforementioned mechanisms and to provide resulting game plays to individual spectators according to their preferences.

In conventional MCTS-based AIs, when a game state is evaluated, it is assessed based on whether it is a winning state, or how close it is to the winning state. However, this is not the aim of our system. Since our system manipulates the characteristics of game play by AIs, game state is evaluated in relation to spectators' interests. According to our empirical evaluation, it was confirmed that the proposed AIs are effective in generating expected game plays, so we will be demonstrating and conducting user evaluation of the system in Replaying Japan 2017.

ゲームの市場構造、市場競争力の強いゲームジャンル、固有の文化に根差した表象の在り方などは日本語圏と英語圏において、それぞれに異なっているものだが、それぞれの差異はどのように生成されてきたのだろうか？

日本語圏と英語圏では異なったゲームタイトルがそれぞれ「ゲーム史」を形成されている状況を論じた Inoue, Fukuda(2016)における方法論的な問題点に解決する形で、日本語圏と、英語圏の地域ごとのゲーム史の差について分析・発表を行う。基本的な手法としては Inoue, Fukuda(2016)と同様に、書籍、展覧会、アワード等で選出されたゲームソフトをピックアップし、一度でも選出されれば、それらに独自の評価総数を加え、これをもとに、日本語圏と英語圏でそれぞれに評価されるゲームタイトルを選出している。ただし、次の三点について、改善を試みた(1)

データセットの追加: 昨年度の報告内容のなかにはまだ英語圏/日本語圏ともにそれぞれの地域のゲーム史に親しみの強い人間が見たときに違和感を覚えるような結果がわずかながら存在しており、精度の向上が課題であった。これに対応するため、

元データの量をさらに昨年よりも多く取得することとした。(2)

項目数の追加: それぞれの賞やリストが公開された年代の情報を、データ項目として追加した。これにより、それぞれのゲームタイトルがいつ重要視され、いつ忘却されたといったのかについて把握することが可能になる。いくつかのデータについては、発表時がいつであったかをデータとして追加することで、より細かく、それぞれのタイトルが重要視された時期を明らかにすることができた。(3)

主成分分析の実施: 成分分析を用いて、英語圏特有の主成分/日本語圏特有の主成分に相当すると思われる主成分を確認し、これにより相互の文化圏の特徴を抽出することを試みた。以上の手続きを通じて、各地域間で形成された歴史の固有性を論じるための、より精度の高い基礎資料が構築できたものと言える。

今後の課題としては、本データの精度が一定の水準を越えた時点で、データの公開を実施などがとを考えている。

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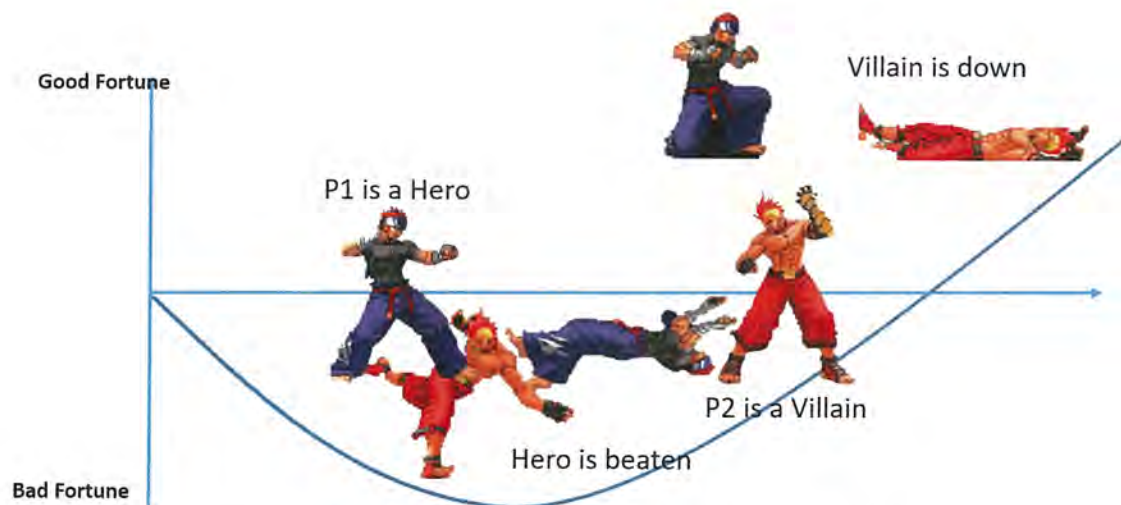


Figure 1 An example of a Man-in-Hole play arc based on Hero's fortune in a fighting game.

#### 6. Beyond the conflicts: How does transmedia storytelling change the relation between digital/analog and interaction/non-interaction in Otome game? (Poster)

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This paper examines an alternative manner of transmedia storytelling, focusing on otome games, dating-simulators for female players. According to Henry Jenkins, transmedia storytelling uses multiple platforms such as movies, books and games to tell the unified narrative, and each platform should have their own narrative which bring the richness to the unified one. Web Marketing Consultant Gianluca Fiorelli summarized Jenkins' definition of transmedia storytelling; it represents "across multiple delivery channels for the purpose of creating a unified and coordinated entertainment experience. Ideally, each medium makes its own unique contribution to the unfolding of the story." In this sense, transmedia distinguishes itself from its analogic form cross-media. The latter is not necessarily about having different narratives among each platform. Jenkins also claims that transmedia storytelling is not another name of, in his words, media franchising, or also known as media mix. The core of his claim is, franchising may tend to be reproducible and redundantly, while transmedia storytelling attempts to enrich the continuous narrative world.

He stresses users or players' engagement to transmedia storytelling, such as creating their own sequels in fan communities. Media Psychologist Pamela Rutledge also points out this characteristic of this narrative form. She says, "Transmedia stories can ... break down the barriers between the story and reality by bringing the narrative out into the real world ... where participants engage with narrative elements and characters using real world locations as part of the storyworld." However, certain kinds of video games, such as those that require player's engagement, may not conform to this condition, e.g., otome games.

This paper argues that the voice actors in otome games fulfill decisive roles in bringing this genre to another stage of transmedia storytelling. On the one hand, with their supplements, voice drama CDs in particular, otome games contain the basis of transmedia storytelling essentially. On the other hand, the existence of male voice actors fundamentally removes the possibility for female players to make their own narrative world completely; they can't reproduce the thing they long most for in their ideal world. Thus, prevailing transmedia storytelling should be renewed with an alternative perspective.

・性プレイヤーを対象とした恋愛シミュレーションゲーム、いわゆる「・・・ゲーム」は、1994年の『アンジェリーク』発売以来 20 年の歴史をもつ。それは今  
・ではゲーム産業の・翼をになうまでになる・・・、学術的なアプローチの・ではまだ・り・にとどまっている。・・・ゲームもまた、海外における・本のサブカルチャーへの関・の・まりと・並みを揃える形で英語など諸外国語に翻訳されており、学術的研究もなどを舞台に国外主導で・  
Replaying Japan や DiGRA われてきた。その結果、・本・化への関・が議論の・つの校となり、・性プレイヤーを想定するジャンルという性質から、ジェンダーやフェミニズムもまた頻出するテーマとなっている。  
だが、・・・ゲームにはそうした・化的・フェミニズム的領域とことまらないシステマやメタメディア的な側・もある。しかし、それを考察するにはより俯瞰的な視点を取る必要がある。  
本発表では、・・・ゲームの限定版におけるトランスメディア的特徴に・を向け、複数メディアの使・が他のゲームジャンルにおける場合とどのように異なるのか、そしてそれがゲームを規定するうえで重要な概念であるインタラクティブィティにどのような影響を与えるのかについて、・つの読みを提・する。 本発表では、2016  
年までに発売された家庭・・・ゲームの限定版ソフトのうち無作為に抽出した 100  
本に注・し、通常盤や・・・ゲーム以外の限定版ソフト

との同梱物やストーリー展開の・法の違いを・較する。まずリリースデータから・・ゲームにおける限定版の割合の・さを確認したあと、抽出した限定版のや冊・などのメディアごとに分類し、それらのストーリーテリングへの関与のパターンを分析する。そして・・ゲームに多く・られるドやブックレットといった特典が独特のトランスメディア状況を作り出し、ゲームの外部において物語を補完・継続することで、ゲームの内部と外部をシームレスに接続していることを浮き彫りにする。これらの作業を通じて、・・ゲームがゲームと多様なメディアからなる同梱品という、デジタル／アナログ、インタラクティブ／ノンインタラクティブの関係いかに影響を与えているのかを検証する。

同梱物の内容を	CD
ラマ	CD

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## 7. Report on Game Design Work Shop Using "Difficulty Adjustment Engineering" and Narrative Engineering (Poster)

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In recent years, research findings from various academic disciplines including Aesthetics, Information Science, and Business are reported in Game Studies. However, there are fewer discussions on learning methods in game production (game production know-how). This report discusses the significance and usefulness of "game production education," which is practiced at Ritsumeikan University in the School of Film and New Media.



Our presentation explores the narrative structure found in ecosystems and human relationships and offers a learning model to raise awareness of game design through the process of finding gaming elements in a game (at the difficult level structure).

In particular, we apply this model in our lectures and workshops such as "Interactive video production practice I" "Interactive design theory" "Game design practice" through a heuristic method. For example, in "Interactive Video Production Practice I" students create a so-called *kamishibai* ("picture-story show") and learn the fundamentals of artwork while learning how to construct a linear story. The next step is to remodel the story into an adventure game by embedding gimmicks and "branching structures." Throughout this process, students are able to learn the basics of game programming, while at the same time, they learn how to gamify stories. Students are also able to adjust the level of difficulty in this process.

In relation to "Interactive design theory" we incorporate the method of gaming into a workshop and have students observe their surrounding environment (or the real world) as "a difficulty structure." Here, our aim is to teach students a gaming technique process that does not begin with the re-editing of games.

In this report, we introduce models for educational practice, referring to our own lectures and workshops which were carried out in the fiscal year 2016 and 2017.

近年、ゲームスタディーズにおいては、美学や情報学、工学等をはじめとして多様な学術領域からの研究成果が活発に報告されている。一方、ゲーム制作のノウハウにおける学習方法に関する論考は少ない。こうした状況を踏まえ、本報告では、立命館大学映像学部において実践されている「ゲーム制作教育」についての事例報告をおこない、その意義や有用性について議論する。

我々の講義設計の基本にあるのは、生態系や人間関係にみられる“物語構造”や“難易構造”にゲーム的要素を見出すプロセスを通じ、ゲームデザインへの意識醸成を支援する学習モデルである。具体的には、「インタラクティブ映像制作実習I」「インタラクティブ・デザイン論」「ゲームデザイン実習」といった講義で本モデルを実践し、ヒューリスティックに検討を重ねている。

例えば、「インタラクティブ映像制作実習I」において学生らは、いわゆる“紙芝居”を制作し、アートワークの基礎を学びつつ、直線的な物語の構成手法を学ぶ。そして次のステップとして、紙芝居にギミックや分岐構造を埋め込むことで、アドベンチャーゲームへと改造する。このプロセスを通じ、ゲームプログラミングの基礎を習得するとともに、物語のゲーム化という問題をとらえる能力を養う。また、難易度の調整方法についてもこのプロセスの中で扱われる。講義型の「インタラクティブ・デザイン論」においては、「ゲームデッサン」、すなわち、現実世界を難易度構造体として観察しゲーム化する手法をワークショップとして取り入れている。ここでは、現実世界における自身の周辺環境から難易度構造を観察・抽象化することを目的とし、学生に対して従来のゲーム作品の再編集からスタートしないゲーム化技法プロセスを教示している。なお今回の報告では、2016年度、および最新の2017年度における実際の講義やワークショップの様子や制作された成果物を参照しながら教育実践を紹介する。

## 8. What Otome Games Can Teach Us? (Poster)

JUHYUNG, Shin

Digital games are now a part of our daily life and culture and players gain knowledge that is contained in the games and learn through playing. Whether that is something that is intended by game designers, whether that influence is intended or not, this is true of all games including those games known as *Otome games*.

*Otome games* are mainly aimed at female players. Their main storyline is falling in love with a man and the protagonist is generally a young maiden (*otome*). These games have simple straightforward rules and texts, beautiful graphics and sounds (voice). *Otome games* are unusual, because the target for players is not an object of conflict and attack as in most other genres of games. The targets are not enemies to defeat they are a goal to reach. They are an object of affection to whom players show their love. In other words, *Otome games* offer players the opportunity to simulate a role and to start a love relationship with the targets.

Recent *Otome games* are mostly adapted to mobile platform so players have easy access to *Otome games* anywhere, anytime. In some cases, *Otome games* include customizing factors as found in *Bishojo games* (love simulation games aimed at men), (e.g., changing the appearance of the target to their taste), but a major characteristic of most *Otome games* is that players can change themselves (avatars) with gorgeous makeover: fancy clothes, accessories, different hair styles and make up, etc., in order to steal the main target's heart. Also, often some *Otome games* provide information related to fashion or historical background and customs.

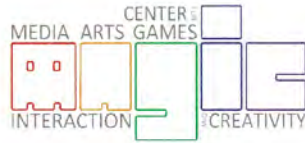
In some of *Otome games* players cannot see their avatars but in others they can, in both cases the method of playing remains same. The players adopt the role of support for the chosen target and players need to play to make their target happy or they need to give them presents to maintain a relationship they have made. Player have to choose from a number of characters like an outdoorsy sporty looking man, a handsome man, a gentle sweet guy and so on. It seems that most of *Otome games* rest on idealized stereotypical romance relationship between man and woman.

Therefore, in this poster, through analyzing mobile *Otome games*, I wish to indicate their characteristics and to explore the ways in which these games describe relationships of romance between man and woman and the roles and strategies they allow in order to reach the goal; to complete the romantic relationship.

In conclusion, I suggest what *Otome games* show and influence us and what we learn from it.

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