

## **Programme Develop: Research Day at Develop: Brighton**

**Tuesday, 9 July**

Osbourne Room, Room 7, Hilton Brighton Metropole

- 10.00**                    **Introduction and Orientation: Situating *Games for Good***  
Karen Cham, Helen Kennedy, Ewan Kirkland (University of Brighton)  
Gregor White (Abertay University)
- 10.10 – 10.45**        **PLAYING WITH PERFORMANCE / PERFORMING PLAY: Creating hybrid**  
**Session 1**                    **experiences at the fringes of video games and performance**  
Mona Bozdog, Dayna Galloway (Abertay University)
- 11.00 – 11.45**        **Panel: Game Workers: Individualisation and Collectivism in the UK game**  
**Session 2**                    **industry**  
Kevin Agwaze (Game Workers Unite UK), Paolo Ruffino (University of Lincoln),  
Jamie Woodcock (Oxford Internet Institute, University of Oxford)
- 12.00 – 12.45**        **3D experiences to enhance engagement with cultural heritage collections**  
**Session 3**                    Karina Rodriguez Echavarria, Myrsini Samaroudi (University of Brighton)
- Reality Inspired Games: Values-Led Design in Cancer Patient Support**  
Robyn McMillan (Abertay University)
- 12.45 – 14.00**        **Lunch break**  
*(please note, lunch is not included but there are various places near the Hotel to get lunch)*
- 14.00 – 14.45**        **Panel: Creating the Conditions: Enabling Equality in Games Education and**  
**Session 4**                    **Research**  
Rosie Ball (Chucklefish Games), Marie-Claire Isaaman (Women in Games), Chris  
Lowthorpe (InGAME), Sean Taylor (InGAME). Moderated by Sharon Tolani-Sage  
(Norwich University of the Arts)
- 15.00 – 15.45**        **Understanding Social Capital in Gaming Communities**  
**Session 5**                    Angeliki Glynou (Edinburgh Napier University)
- Trapped Between an Exodus and an Apocalypse: How Discourses of Disruption**  
**and Crisis Shape and Constrain the Indie Scene**  
Dean Bowman (University of East Anglia and Norwich University of the Arts)
- 16.00 – 16.45**        **Panel: Pro-social gaming; designing for public interest**  
**Session 6**                    Joseph DeLappe, Darshana Jayemanne, Hadi Mehrpouya (Abertay University)
- 17.00 – 17.45**        **A Conceptual Framework for Creating Educational Escape Rooms**  
**Session 7**                    Panagiotis Fotaris (University of Brighton)
- The present and future of scientific discovery games**  
Benjamin Keep (Stanford University)
- 17.45 – 18.30**        **Panel discussion**  
**Plenary**                    Karen Cham, Helen Kennedy, Ewan Kirkland (University of Brighton)  
Gregor White (Abertay University)
- 18.30**                    **Drinks reception with Main conference delegates**

## Programme Develop: Research Day at Develop: Brighton

<p><b>10.00</b></p>	<p><b>Introduction and Orientation: Situating <i>Games for Good</i></b></p> <p><b>Karen Cham, Helen Kennedy, Ewan Kirkland (University of Brighton) Gregor White (Abertay University)</b> <i>See panel discussion at end of programme for bios</i></p>
<p><b>10.10 – 10.45 Session 1</b></p>	<p><b>PLAYING WITH PERFORMANCE / PERFORMING PLAY: Creating hybrid experiences at the fringes of video games and performance</b></p> <p><b>Mona Bozdog, Dayna Galloway</b> In this session we will be discussing the outcomes of an Applied Research Collaborative PhD project which aimed to address the question of how game design and contemporary performance practice can both inform and contribute to the development of new and hybrid story walking experiences. The PhD project explored through making and subsequent reflection two of these potential forms as illustrated in two large scale hybrid experiences: <i>Inchcolm Project</i> and <i>Generation ZX(X)</i>.</p> <p><b>Bios:</b> <b>Mona Bozdog</b> is a Lecturer in Immersive Experience Design at Abertay University. She has recently completed her Applied Research Collaborative Studentship PhD at Abertay University in partnership with The Royal Conservatoire of Scotland and The National Theatre of Scotland. Her research is practice-based and focuses on the convergence of contemporary performance practices and video games, particularly designing hybrid forms of storytelling, performative games, mixed-reality and immersive experiences and games for public spaces and heritage sites.</p> <p><b>Dayna Galloway</b> is Head of Division of Games and Arts within the School of Design and Informatics at Abertay University. Dayna’s research focuses on the structures, dynamics and aesthetics of video games, and in particular the emergence of new interactive forms and experimental game design practices.</p>
<p><b>11.00 – 11.45 Session 2</b></p>	<p><b>Panel: Game Workers: Individualisation and Collectivism in the UK game industry</b></p> <p><b>Kevin Agwaze, Paolo Ruffino, Jamie Woodcock</b> This panel gathers researchers who have recently been investigating the nascent labour union Game Workers Unite UK. The talks in this session explore from various perspectives how GWU UK understands and evaluates the exposure of its members when negotiating controversies and struggles, specifically in the absence of an identifiable employer.</p> <p><b>Bios:</b> <b>Kevin Agwaze</b> is a AAA gameplay programmer and labour organizer. As the treasurer of the Game Workers Unite UK union and a Women in Games ambassador, he seeks to improve working conditions and inclusivity across the industry.</p> <p><b>Paolo Ruffino</b> is the author of <i>Future Gaming: Creative Interventions in Video Game Culture</i> (Goldsmiths/MIT Press 2018) and of numerous publications on</p>

	<p>games and media studies. He works as lecturer at the University of Lincoln, and as researcher at the Lincoln Games Research Network. He has been studying contemporary events of video game culture, contemporary modalities of production and the emergence of forms of automation in the practices of play.</p> <p><b>Jamie Woodcock</b> is a researcher at the Oxford Internet Institute, University of Oxford. He is the author of <i>Marx at the Arcade</i> (Haymarket, 2019) about videogames, and <i>Working The Phones</i> (Pluto, 2017), a study of a call centre in the UK - both inspired by the workers' inquiry. His research focuses on labour, work, the gig economy, platforms, resistance, organising, and videogames. He is on the editorial board of <i>Notes from Below</i> and <i>Historical Materialism</i>.</p>
<p><b>12.00 – 12.45</b> <b>Session 3</b></p>	<p><b>3D experiences to enhance engagement with cultural heritage collections</b></p> <p><b>Karina Rodriguez Echavarria, Myrsini Samaroudi</b> The presentation will cover recent developments in the development of 3D experiences for Cultural Heritage by using an interdisciplinary approach in collaboration between heritage organisations, communities, artists and technical experts. The presentation will demonstrate that 3D technologies which are traditionally used by the gaming industry also have an important role within the heritage sector in order to involve wider audiences in the interpretation of the artefacts and their contexts.</p> <p><b>Bios:</b> <b>Karina Rodriguez Echavarria</b> is Principal Lecturer, School of Computing, Engineering &amp; Maths at the University of Brighton. Her research interests include the development and application of computational technologies for the digitisation of objects and environments; the information management, analysis, search/browse visualisation of visual representations, including 2D and 3D content; as well as their physical reproduction using digital fabrication. A focus of the research is the Cultural Heritage (CH) sector and its related applications such as creative applications, art, culture, education and tourism.</p> <p><b>Myrsini Samaroudi</b> holds a degree in History and Archaeology from the Aristotle University of Thessaloniki, Greece and a MSc in Cultural Informatics and Communication from the University of the Aegean, Greece. She has worked as an archaeologist in Greece, as a researcher in academia and as a cultural informatics professional for the implementation of IT in cultural heritage organisations. She has also taught courses on museums and cultural heritage management. Myrsini is working on a PhD in collaboration with the Royal Pavilion and Museums, Brighton and Hove. She is currently investigating how digitally fabricated replicas of artefacts can be incorporated in museum experiences for different audience groups.</p> <p><b>Reality Inspired Games: Values-Led Design in Cancer Patient Support</b></p> <p><b>Robyn McMillan</b> This presentation will explore the early development process informed by reality-inspired game design to re-imagine patients' stories to explore various outcomes, their values and needs in the context of healthcare. Exploring merging fiction with reality through complex design techniques (autobiography,</p>

	<p>war narrative and new media journalism respectively). It aims to highlight how games can engage players in healthcare contexts to develop empathy and to capture the reality of lived experiences of people embroiled in these issues through values-informed design.</p> <p><b>Bio:</b>  <b>Robyn McMillan</b> is a PhD student at the University of Abertay Dundee, Scotland. Her research focuses on utilising games to explore patient journeys on ‘what it means to live with cancer’. Robyn has also worked in the Scottish games industry for Outplay Entertainment and has participated in research alongside Oxford University and Microsoft Research.</p>
12.45 – 14.00	Lunch break
14.00 – 14.45 Session 4	<p><b>Panel: Creating the Conditions: Enabling Equality in Games Education and Research</b></p> <p><b>Rosie Ball, Marie-Claire Isaaman, Chris Lowthorpe, Sean Taylor</b>  <b>Moderated by Sharon Tolani-Sage</b></p> <p>This panel explores how to create the conditions that empower gender-balanced and diverse teams to realise shared goals and achieve their creative potential in educational, research and innovation contexts. It will discuss nurturing a culture of equality, professional accountability and strategic orientation, debating the importance of equal and inclusive trans-disciplinary teams and project design, and the need for representative role models and mentorship.</p> <p><b>Bios:</b>  <b>Rosie Ball</b> is the Brand Designer for independent games studio Chucklefish. She was recently named among the 100 Most Influential Women in Games by gamesindustry.biz. Rosie has been a game designer, artist and producer for both Chucklefish and Disney Interactive and received the BAFTA Ones to Watch Award in 2011. She is also a member of the Women in Games Advisory Board.</p> <p><b>Marie-Claire Isaaman</b> is CEO of Women in Games: a not for profit organization that works to address gender imbalance, inequality and discrimination across the game industries. She engages with a wide range of businesses and organizations as a consultant and researcher. Marie-Claire was named in the 2019 GamesIndustry.Biz 100 Most Influential People in Video Games list and has featured multiple times in MCV's Annual Top 100 UK Women in Video Games. Women in Games was awarded the TIGA Games Industry Diversity Award 2017 and as CEO she was presented with a Special Award at GameRome 2018 for her pioneering work on equality and diversity in the sector. She is a Trustee for the Open College of the Arts, Orto Stella Charity: Empowering Women Lives After Domestic Abuse and the BGI.</p> <p><b>Chris Lowthorpe</b> is an award-winning, highly experienced game educator and playful provocateur. He earned his doctorate at the University of Abertay Dundee, where he won the 2014 Innovation in Teaching Award. Recently he was Academic Project Lead for the Games Fusion Project at London College of Communication and is now R&amp;D Fellow at InGAME, Dundee. With Sean Taylor, he co-authored Punk Playthings: Provocations for 21st Century Gamemakers.</p> <p><b>Sean Taylor</b> joined the organized chaos of DMA Design in 1995 - midway through the production of the original <i>Grand Theft Auto</i> - and has been making games ever since. During 10 years as producer at Denki, Dundee’s digital toy</p>

	<p>factory, he helped design, develop and launch hundreds of games across web, mobile, television, console and social - most notably, the BAFTA-winning <i>Quarrel</i>. He is currently Project Director of InGAME, Dundee – part of the Creative Industries Cluster Programme – and co-author of Punk Playthings.</p> <p><b>Sharon Tolani-Sage</b> is a Lecturer and member of the Games Art and Design academic team at Norwich University of the Arts. In addition, she is a writer and translator for ‘Pulp’, an Italian/English design magazine. Winner of NUA’s Teaching Excellence Award, she specialises in lecturing on the cultural, contextual and storytelling aspects of digital games. Her teaching practice is based on the foundational elements of critical thinking, communication, and teamwork, identified by research as the three factors that feature most prominently as ideal requirements in prospective candidates for employment in the creative industries. (Next Gen Skills Academy, 2015). In 2017 she became an Ambassador for the not-for-profit organisation Women in Games, and in 2019 joined the Advisory Board.</p>
<p>15.00 – 15.45 Session 5</p>	<p><b>Understanding Social Capital in Gaming Communities</b></p> <p><b>Angeliki Glynou</b> Communities within virtual game worlds can be considered as both <i>designed objects and emergent cultures</i>. Social interactions in game communities are diverse and multifaceted yet these phenomena belong to an ecosystem of experiences and social outcomes for the participants. In order to be able to support social interactions more efficiently, we need to study the relationships developed between participants and the structure of those relationships within a given collectivity - in other words the game’s capacity for social capital.</p> <p><b>Bio:</b> <b>Angeliki Glynou</b> is a PhD student at Edinburgh Napier University. Her PhD thesis focuses on emergent cultures in Massively Multiplayer Online Games (MMOG) and the modes of creation and expression of social capital in the game worlds and the networks of fan communities. Angeliki’s background is in Design and her previous research was focused on Heritage and Tourism in MMOGs. Her broader academic interests include game design for social change, virtual communities, fandoms and participatory culture</p> <p><b>Trapped Between an Exodus and an Apocalypse: How Discourses of Disruption and Crisis Shape and Constrain the Indie Scene</b></p> <p><b>Dean Bowman</b> Drawing on a discourse studies methodology and inspired by the cultural materialism of Raymond Williams, this paper reflects on how the rhetorics of crisis shape and constrain discourses of the indie scene. It asks the questions: which futures are imagined and who do they serve?</p> <p><b>Bio:</b> <b>Dean Bowman</b> is a PhD Candidate studying at the University of East Anglia analysing the games industry from production studies perspective and exploring the subversive potential of indie game narratives within dominant paradigms of play. He also teaches games studies and cultural studies at Norwich University of the Arts.</p>

<p><b>16.00 – 16.45</b> <b>Session 6</b></p>	<p><b>Panel: Pro-social gaming; designing for public interest</b></p> <p><b>Joseph De Lappe, Darshana Jayemanne, Hadi Mehrpouya</b> Game technologies advanced drastically over the past two decades. Open source software and new models to get access to game technologies provide a unique opportunity to artists and activists to build speculative gaming technologies. We will discuss our own practice, how we use game technologies to develop critical design and game concepts and how academic research can inform platform design. Projects: Glasgow Children Hospital in Minecraft; Speculative diseases of the future: Maladox: Designing for children equity in virtual worlds; Elegy: GTA USA Gun Homicides; Killbox</p> <p><b>Bios:</b> <b>Joseph De Lappe</b> is an artist/activist and Professor at Abertay University. He is an internationally recognized practitioner engaging contemporary issues in politics, violence and war through computer gaming, sculpture, participatory art, installation and interventionist strategies. Killbox was nominated for a Scottish BAFTA as best computer game, 2016; Elegy: GTA USA Gun Homicides recognized with an Honorary 2019 Webby Award.</p> <p><b>Darshana Jayemanne</b> is the author of <i>Performativity in Art, Literature and Videogames</i> (Palgrave MacMillan 2017) and a Co-Investigator in the AHRC/ESPRC-supported “Reality Remix” project on the Next Generation of Immersive Experiences. She was a jurist for the International Games Festival’s Award in Narrative Excellence and has appeared on BBC Radio 3’s Free Thinkers.</p> <p><b>Hadi Mehrpouya</b> is a Public-Interest Technologist and lecturer in computer games technology at Abertay University. Her research interests are in the intersection between politics, design, art and technology. She is at the final stage of finishing her PhD at University of Edinburgh looking at the role of search engines and social media in how we acquire and disseminate knowledge.</p>
<p><b>17.00 – 17.45</b> <b>Session 7</b></p>	<p><b>A Conceptual Framework for Creating Educational Escape Rooms</b></p> <p><b>Panagiotis Fotaris</b> Educational escape games can create immersion as they combine the strengths of storytelling and gameplay, therefore eliciting high motivation and engagement and so promoting successful learning. This presentation proposes a conceptual framework to operationalise the development of escape rooms into educational practices. It delivers an easy to follow guideline for educators aiming to embrace non-traditional learning techniques – thus escaping traditional classroom routine.</p> <p><b>Bio:</b> <b>Panagiotis Fotaris</b> is Senior Lecturer and Course Leader for BSc Digital Games Development and BSc Computer Science for Games at the University of Brighton. He is an active researcher in the fields of gamification and technology-enhanced learning, currently focusing on the pedagogic potential of immersive technology, virtual/augmented environments, escape rooms, and games in the context of computing and design education.</p>

	<p><b>The present and future of scientific discovery games</b></p> <p><b>Benjamin Keep</b> Games are not usually considered scientific research tools. But today, hundreds of thousands of players have contributed to scientific discoveries through games. Drawing upon a forthcoming paper on the use of scientific discovery games in biomedicine, this presentation summarizes the current state of the field, discusses design issues, and outlines future directions for collaboration between the gaming and science communities.</p> <p><b>Bio:</b> <b>Benjamin Keep</b> is a former developer of Eterna, a citizen science game where volunteers become experts in molecular design and the co-author of a forthcoming Annual Review paper on the use of scientific discovery games in biomedical research. He has a PhD in learning sciences and technology design from Stanford University, where he studied science education with a particular focus on citizen science. He also has a J.D. from Cornell Law School and practiced as a forensic science attorney. He currently advises companies on learning research and study design. He blogs about issues related to science and learning at <a href="http://www.benjaminkeep.com">www.benjaminkeep.com</a>.</p>
<p><b>17.45 – 18.30</b> <b>Plenary</b></p>	<p><b>Panel Discussion</b> <b>Karen Cham, Helen Kennedy and Ewan Kirkland, Gregor White</b></p> <p><b>Bios:</b> <b>Karen Cham</b> has been at the forefront of user centred digital innovation for 25 years; clients include PlayStation, Diesel, ITV, Which?, Top Shop &amp; EY. She is an expert in leveraging PET (persuasion, emotion &amp; trust) in the UX towards behaviour change and has spoken at Gaminomics London, Gamification Europe and in 2017 published <i>Designing for the Play Instinct: Gamification, Collective Voodoo &amp; Mumbo Jumbo</i> in <i>The Business of Gamification</i> (Routledge). She is to speak at Gamification Turkey in November and has written and run three Masters courses in games design &amp; development in consultation with Sony, Samsung and Dreamworks. She is a Women In Games Ambassador and her research concerns designing ethical singularities in IoT, robotics and immersive environments.</p> <p><b>Helen W. Kennedy</b> is Head of Media at the University of Brighton where she provides influential leadership in curriculum innovation, collaborative research and creative partnerships with the City. She is also lead researcher on REFIG – a high-profile international project that seeks to transform the games industry, games education and games culture funded by the Social Science and Humanities Research Council of Canada.</p> <p><b>Ewan Kirkland</b> teaches Screen Studies at the University of Brighton. Focussing primarily on Silent Hill, Kirkland has published numerous papers and chapters on horror videogames. These have explored titles such as Resident Evil, Forbidden Siren and Haunting Ground, and have appeared in <i>Games and Culture</i>, <i>Convergence</i> and <i>Camera Obscura</i>. In the area of Gothic and horror culture, Kirkland’s work has been published in <i>Gothic Studies</i>, <i>The Irish Journal of Gothic and Horror Studies</i> and <i>The Gothic World</i>.</p> <p><b>Gregor White</b> is Dean of Design and Informatics at Abertay University and Co-Director of InGAME: Innovation for Games and Media Enterprise. He is an experienced academic with a track record of innovation and creative collaborative</p>

	<p>working. His work across creative industries and cultural economies has resulted in new products, service models, methods &amp; approaches across these sectors. His strategic approach to industry focused R&amp;D has resulted in funding awards from UKRI and UK &amp; Scottish Governments that represents an investment in excess of £36M in Dundee's growing digital economy.</p>
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