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GAYME: The development, design and testing of an auto-ethnographic, documentary game about quarely wandering urban/suburban spaces in Central Florida.

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GAYME:
THE DEVELOPMENT, DESIGN AND TESTING
OF AN AUTO-ETHNOGRAPHIC, DOCUMENTARY GAME
ABOUT QUARELY NAVIGATING PEDESTRIAN SPACES
IN CENTRAL FLORIDA

by

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ABSTRACT

GAYME is a transmedia story-telling world that I have created to conceptually explore the dynamics of queering game design through the development of varying game prototypes. The final iteration of GAYME is *@deadquarewalking**. It is a documentary game and a performance art installation that documents a carless, gay/queer/quare man's journey on Halloween to get to and from one of Orlando's most well-known gay clubs - the Parliament House Resort.

"The art of cruising" city streets to seek out queer/quare companionship particularly amongst gay, male culture(s) is well-documented in densely, populated cities like New York, San Francisco and London, but not so much in car-centric, urban environments like Orlando that are less oriented towards pedestrians. Cruising has been and continues to be risky even in pedestrian-friendly cities but in Orlando cruising takes on a whole other dimension of danger. In 2011-2012, *The Advocate* magazine named Orlando one of the gayest cities in America (Breen, 2012). *Transportation for America* (2011) also named the Orlando metropolitan region the most dangerous city in the country for pedestrians. Living in Orlando without a car can be deadly as well as a significant barrier to connecting with other people, especially queer/quare people, because of Orlando's car-centric design. In Orlando, cars are sexy.

At the same time, the increasing prevalence in gay, male culture(s) of geo-social, mobile phone applications using Global Positioning Systems (GPS) and location aware services, such as *Grindr* (Grindr, LLC., 2009) and even *FourSquare* (Crowley and Selvadurai, 2009) and *Instagram* (Systrom and Krieger, 2010), is shifting the way gay/queer/quare Orlandoans co-create social and sexual networks both online and offline. Urban and sub-urban landscapes have transformed into hybrid "techno-scapes" overlaying "the electronic, the emotional and the social

with the geographic and the physical" (Hjorth, 2011). With or without a car, gay men can still geo-socially cruise Orlando's car-centric, street life with mobile devices. As such emerging media has become more pervasive, it has created new opportunities to quarely visualize Orlando's "technoscape" through phone photography and hashtag metadata while also blurring lines between the artist and the curator, the player and the game designer.

This project particularly has evolved to employ game design as an exhibition tool for the visualization of geo-social photography through hashtag play. Using hashtags as a game mechanic generates metadata that potentially identifies patterns of play and "ways of seeing" across player experiences as they attempt to make meaning of the images they encounter in the game. *@deadquarewalking* also demonstrates the potential of game design and geo-social, photo-sharing applications to illuminate new ways of documenting and witnessing the urban landscapes that we both collectively and uniquely inhabit.

*In Irish culture, "quare" can mean "very" or "extremely" or it can be a spelling of the rural or Southern pronunciation of the word "queer." Living in the American Southeast, I personally relate more to the term "quare" versus "queer." Cultural theorist E. Patrick Johnson (2001) also argues for "quareness" as a way to question the subjective bias of whiteness in queer studies that risks discounting the lived experiences and material realities of people of color. Though I do not identify as a person of color and would be categorized as white or European American, "quareness" has an important critical application for considering how Orlando's urban design is intersectionally racialized, gendered and classed.

This thesis is dedicated to my parents Shari Moran and Tom Moran. Thank you for your never-ending love and support. You are my heroes.

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LIST OF ACRONYMS (or) ABBREVIATIONS

LGBTQ+: Lesbian Gay Bisexual Transgender Queer/Questioning-plus. This is an umbrella term to describe a diverse array of gender and sexual minority lived experiences that exist in tandem with dominant, cisgender, monogamous, heterosexual culture(s). Cisgender is a term used to describe people who do not identify as transgender or who identify as a man and were male-assigned-at-birth/identify as a woman and were female-assigned-at-birth. The plus sign serves somewhat as a catch-all function not limited to but meant to be inclusive of varying gender and sexual minority identities and lived experiences such as pansexual, asexual, transsexual, two-spirited, ally, intersex, gender non-conforming, agender, demisexual, poly-amorous, non-monogamous, etc. Such umbrellas terms like LGBTQ+ or trans* can be helpful for locating gender and sexual minority populations in different socio-cultural systems but also risk perpetuating normative constructs that overlook an intersectional understanding of diverse, individual, lived experiences.

CHAPTER ONE: INTRODUCTION

Summary

This thesis documents the development, design and testing of GAYME – a transmedia story-telling world about LGBTQ+ culture and heritage in Orlando. GAYME's final iteration is *@deadquarewalking* – a performance art installation and documentary game.

Chapter 1 provides an overview of how Orlando's local, LGBTQ+ heritage inspired the idea for developing a gay/queer/quare, computer game. Chapter 2 through a literature review defines what a game is, examines the serious games movement and gives an overview of some LGBTQ+ perspectives in both commercial and serious gaming specifically highlighting the contributions of queer game designers such as Alan Turing, Dani Bunten Berri and Anna Anthropy.   A chronology of the various GAYME prototype iterations is also outlined in this section. Chapter 3 explores how intersectionality, feminist theory, queer studies, urban studies, art criticism, flaneurie, the phoneur and location-based games contribute to GAYME and *@deadquarewalking's* theoretical framework. This chapter additionally considers the gamelike, playfulness (or paedia) of geo-social applications such as *FourSquare*, *Grindr* and *Instagram*. Chapter 4 presents the initial methodology and research design for *@deadquarewalking* (paper prototype) and Chapter 5 goes into detail regarding the final development stages of the *@deadquarewalking* prototype.   The results from a pilot study with 14 players are discussed in Chapter 7. The final chapter is the conclusion.

The Parliament House Motor Inn Is Not In Cocoa Beach

The idea for GAYME was born from a YouTube video I came across on the GLBT

History Museum of Central Florida, Inc.'s website. The video clip was a scene from the episode

"The First Wives Club" in the HBO miniseries "From the Earth to Moon" (1998).   The segment

re-purposed the exterior of a well-known Orlando gay club as a heteronormative, 1960s motor

inn across the way from Kennedy Space Station in Cape Canaveral.

Figure 1: Screen shots of the exterior of Orlando gay club Parliament House and its cinematic repurposing as a heteronormative, motor inn across the way from the Kennedy Space Center.

Prior to the arrival of Disney World, Parliament House actually was a heteronormative

motor inn but for the past thirty years the motel has functioned as a gay bar. I was fascinated by

the fact that an exterior sign that I knew so well as icon of local, gay culture, after several years

of living in Central Florida, could be re-purposed and almost "heterosexualized" for a broader,

mass media audience but still retain its queerness/quareness as a local, iconic, gay institution.

The juxtaposition of Parliament House, particularly its exterior sign, in the scene becomes an

inside joke for anyone who knows the true meaning of that sign as a symbol of a gay place. This

covert gay/queer/quareness follows Russo's (1987) and Katz & Ward's (2010) discussions of an

extensive queer/quare history of hidden cultural codes in visual art and design embedded in a

broader heterosexual cultural intelligibility as well as Doty's (2012) exploration of

gay/queer/quare cultural production and reception practices.   Doty elaborates:

> My uses of the terms "queer readings," "queer discourses," and "queer positions," then, are attempts to account for the existence and expression of a wide range of positions within culture that are "queer" or non-, anti, or contra-straight. I am using the term "queer" to mark a flexible space for the expression of all aspects of non- (anti-, contra-) straight cultural production and reception. As such this cultural "queer space" recognizes the possibility that various and fluctuating queer positions might be occupied whenever *anyone* produces or responds to culture…By using "queer," I want to recapture and reassert a militant sense of difference that views the erotically "marginal" as both (in bell hook's words) a consciously chosen "site of resistance" and "a location of radical openness and possibility" (hooks, 1990; Doty, 2012; p. 611).

I use the word "quare" in conjuction with "gay" and "queer" in this thesis in order to

operationalize Johnson's (2001) intersectional critique of queer theory as a destabilizing factor in

sometimes necessary identity politics particularly in terms of social constructions of race and

ethnicity as well as (I would argue) socio-economic status, age, ability, religion, national origin,

geo-political location, etc. In Irish culture, "quare" can mean "very" or "extremely" or it can be

a spelling of the rural or Southern pronunciation of the word "queer."   Living in the American

Southeast, I personally relate more to the term "quare" versus "queer." Johnson (2001) also

argues for "quareness" as a way to question the subjective bias of whiteness in queer studies that

risks discounting the lived experiences and material realities of people of color. Though I do not

identify as a person of color and would be categorized as white or European American,

"quareness" has an important critical application for considering how Orlando's urban design is

intersectionally racialized, gendered and classed.

Experiencing the duality and covertness of cultural codes in this television scene

profoundly impacted me and motivated to me more intentionally research Orlando's LGBTQ+

cultural heritage to find out what was queerly/quarely visible to the local, Orlando public and what was not. In this paper, I will mainly be approaching local, LGBTQ+ culture in Orlando from my personal perspective and lived experiences as a cisgender, quare/gay, hard of hearing, white/Irish-Slovakian-German-English American, man participating in a local, predominantly cis, gay male culture and LGBTQ+ activist culture.

Setting the Record Straight

In 2009, I conducted a pilot study interviewing Orlando resident David Bain, who at the time was the webmaster for the GLBT History Museum of Central Florida, Inc.. I found that the public archives of the local libraries and museums in Orlando, Florida had collected and preserved little to no documentation of the city's local LGBTQ+ culture. Instead self-identified LGBTQ+ residents of the Greater Orlando area had collectively taken it upon themselves to build an online, digital archive and forum (formerly GayOrlandoHistory.com, now www.GLBThistory.com) to document local, LGBTQ+ cultural heritage for the historical record. Based on David's interview and an annotated content analysis of the virtual museum website, I came to the following conclusions.

From Point A to Point Gay

A local, LGBTQ+ culture in Central Florida is publicly documented as far back as 1970, one year prior to the Walt Disney® World Resort opening its doors to Magic Kingdom® Park and one year after the 1969 Stonewall Riots in New York City. It seems highly likely that LGBTQ+ visibility in Central Florida increased due to a combination of the opening of Disney

World, nation-wide social activism including the civil rights movement, second-wave feminism and the sexual revolution, and the onslaught of the AIDS epidemic.

The Tension Without and Within.

In addition to the challenges of navigating a dominant, heteronormative culture, Orlando's local, LGBTQ+ culture is not homogenous but rather comprised of an array of varying intersectional, lived experiences. Conflict between the local men's and women's cultures has been a documented issue but based on David's interview and from my own personal experiences in Central Florida, in addition to gender, socio-economic status, gender expression, race, ethnicity, national origin, language, religion, HIV status, etc. having also been influencing factors regarding who feels welcome where. Such intersectionality shapes the inclusivity or exclusivity of different cultural events and spaces as well as social relations.

Queer Where?

LGBTQ+ places in Central Florida appear to be transient, fragmented, and de-centered operating on the margins of Orlando's suburban infrastructure . LGBTQ-oriented stores, bars and community centers among other places have occupied many different spaces throughout the region, but few have lasted long-term. While the Parliament House Resort is the one of the oldest LGBTQ+ or more specifically cis, gay men's cultural establishments in Orlando having operated as a gay club for 37 years, it is also the most distantly removed from the city's Central Business District. It is located in what some might refer to as the Orlando's "Red Light District" near the intersection of Orange Blossom Trail and Colonial Drive and not far from the city's Parramore neighborhood, a historically Black/African American neighborhood.

<u>Queer 2.0.</u>

In Orlando, LGBTQ+ individuals' ability to communicate and gather with one another has historically been severely limited. At one time, the word "gay" was prohibited as a listing in the local Bell South phone book and individuals were not allowed to place advertisements using the word "gay" in the Orlando Sentinel, the local paper. Preceding the founding of an LGBTQ+ communal space, a 24-hour hotline existed to connected individuals with information about LGBTQ+ places, events and resources. The introduction of the Internet has created new opportunities for Orlando's LGBTQ+ cultures to connect, socialize and even preserve their cultural heritage. At the same time, it has arguably facilitated a mass "queer migration" to cyberspace that has diluted the need for LGBTQ+ storefronts and other "in-person," LGBTQ+ gathering spaces.

<u>How to design a gay/queer/quare game?</u>

Based on the findings of my pilot study and drawing on previous research regarding the transmedia story-telling potential of computer games (Turkle, 2003; Jenkins, 2003; Schell, 2008; McGonigal, 2011), I developed an interest to design a social impact game about local, LGBTQ+ culture. Boelstorff (2005), Underberg (2006), Giaccardi and Palen (2008) and Miller (2008) all highlight the potential of computer games and new media technology for cultural story-telling, heritage preservation and folklore.   Additionally, I wanted to explore how such a game could encourage and facilitate LGBTQ+ community engagement and asset-building based on participatory design principles (Flanagan & Nissenbaum, 2007; Watkins, 2007; Lewis, Uhrig, Ayala, & Stryker, 2011). I soon found that a central question for this project became: *What does*

a gay or LGBTQ+ game look like and how do you design it so that it is meaningful to the people(s) or culture(s) that you are attempting to represent?

Jane McGonigal's (2011) ground-breaking book on the pro-social potential of computer games has become a widely referenced text on the social impact potential of computer games (Ferguson, 2012). McGonigal identifies three components of games that have critical, real-world intervention applications. She specifically discusses a genre of computer games known as "god games" that are "world-and population-management simulations that give a single player the ability to shape the course of events on earth in dramatic ways, over lifetimes or longer" (p. 297).

Referencing examples such as Will Wright's *The Sims* (Electronic Arts and The Sims Studio, 2000-2013) or *Sid Meier's Civilization* (MicroProse, 1991), McGonigal first argues that such games allow gamers to "take a long view" of the world scaling out perspectives of time and space so individuals can consider their "moment-by-moment actions in the context of a very long future" ranging from one person's lifetime to the entire course of human history (p. 297-298). Secondly, gamers are engaged in ecosystems thinking, or the ability to study, analyze and anticipate how society functions as a complex web of interconnected, interdependent parts. Finally, gamers develop problem-solving capacities through pilot experimentation, or "the process of designing and running many small tests of different strategies and solutions in order to discover the best course of action to take" maximizing success (p. 298). McGonigal considers alternative reality games to be an offshoot of such "god games." These games seek to hone "future-making skills" addressing problems like running out of oil in the game *World Without Oil* (Eklund et al., 2007) or addressing other issues like poverty, hunger, human rights, and clean-water access in the game *EVOKE* (World Bank Institute, 2010).

McGonigal (2011) concludes "Games don't distract us from our real lives. They fill our real lives: with positive emotions, positive activity, positive experiences, and positive strengths. Games aren't leading us to the downfall of human civilization. They're leading us to its reinvention" (p. 354). McGonigal's optimism regarding how games can change the world seems to present feasible approaches for social impact game development, but also raises questions regarding how the forces of technological determinism and essentialism that enable a heteronormative, gender binary in technology may intersectionally be at play within the social impact potential of computer games that McGonigal attempts to harness. GAYME seeks to explore/question/map out gay/queer/quare space in the context of how McGonigal claims gaming can "reinvent" the world as we/you/I know it.

CHAPTER TWO: LITERATURE REVIEW

What Is a Game?

First, it is important to define what a game is. McGonigal (2011) ,simply put, defines a game as having four key elements: goals, rules, a feedback system and voluntary participation (p. 21). Schell (2008) writes that "a game is a problem-solving activity, approached with a playful attitude" (Location 1145). He goes further to add that "the game is not the experience. The game enables the experience but is not the experience…Game designers only care about what seems to exist. The player and the game are real. The experience is imaginary –but game designers are judged by the quality of this imaginary thing because it is the reason people play games" (Location 569). This experiential phenomenon that Schell illuminates is especially compelling. Games can serve as tools for studying or "acting out" how people live out their lives in the world. Underberg (2006) writes that games and interactive media can transform the presentation of folklife "using immersion and interactivity to convey experiential mood and reconstruct ethnographic experience" (p. 310). Ortner (1997) focuses on the notion of the "serious game" in the context of lived experience and cultural anthropology. "While these "games" possess the potential to be playful and pleasurable, the stakes are high for individual players and they "must be played with intensity and a sometimes deadly earnestness" (p. 12-13).

Boelstorff (2005) further argues that the discipline of ethnography and its research methodology of participant observation and field work is significantly relevant to the study of emerging media like computer games. Both are "emergent, incompletely understood, and thus unpredictable." Ethnography also "blurs the line between researcher and researched" which is vital to this thesis project as an auto-ethnographic game about my own participation in local

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gay/queer/quare men's/LGBTQ+ activist culture. In the sense of both an ontological construct

and a digital cultural form, computer games have significant implications for critical theory

engaging practice theory (Bourdieu, 1977), hegemony (Gramsci, 1971), and discourse (Foucault,

1978) in creative and innovative new ways that continue to contribute to both the study of culture

(anthropology) and the study of people through participant observation (ethnography) (Ortner,

1997; Boellstorff ,2005; Underberg, 2006; Miller 2008). Ortner further elaborates below:

> [1] "The idea of the game—the serious game—is meant to resolve a number of problems in
> a broader theory of practice, problems that arise particularly from concerns that animate
> feminist, minority, postcolonial, and subaltern theorizing. One is the necessity for
> retaining an active intentional subject without falling into some form of free agency and
> voluntarism. Here I have argued that, if we take the methodological unit of practice
> theory as the game, rather than the "agent," we can never lose sight of the mutual
> determination(s) of agents and structures: of the fact that players are "agents," skilled and
> intense strategizers who constantly stretch the game even as they enact it, and the
> simultaneous fact that players are defined and constructed (though never wholly
> contained) by the game" (Ortner, 1997, p. 19-20).

What Is a Serious Game?

In addition to thinking of the "serious game" as an ontological unity of cultural

anthropology, the term "serious game " also refers to the serious game movement, a genre of

social impact games dedicated to prosocial, educational outcomes and/or social justice activism

(Gee, 2003; Flanagan and Nissenbaum, 2007; Kirkley, Duffy, Kirkley, & Kremer, 2011).

Flanagan and Nissenbaum (2007) write of more recent creative and activist movements over the

past century that have engaged with game play or "play systems" to bring about social change.

"Dada, Surrealist and Fluxus artists used games to investigate war, the unconscious, ideas about

networks, and the meaning of artwork itself" (p. 182). Influenced by his work in 1950s and

1960s Brazil with The Theatre of the Oppressed (Boal, 1979), activist theater director Augusto

Boal developed a public games methods that empowered affected participants to "act out" social oppression that they experienced. The 1970s New Games Movement in California evolved from 1960s counterculture with a mission to transform culture through play. This movement sought to encourage new forms of critical play that positively "[altered] the way people interacted with each other, across perceived limitations of age, ethnicity, gender and economic status" (Flanagan & Nissenbaum, 2007, p. 183). Such notions of social impact games have also gone virtual in the digital age.

Arguably all computer games are serious games, whether for entertainment or educational purposes. Gentile et al (2009) state that computer games have the potential to promote prosocial as well as antisocial content. "Violent content in video games can lead people to behave more aggressively. Prosocial content, in contrast, can lead people to behave in a more cooperative and helpful manner." Drawing from communication theorist Marshall McLuhan's (1964; McLuhan and Fiore, 1967) famous saying(s) "the medium is the message/massage," Gentile et al. (2009) quote media effects researcher John Wright (Wright et al., 2001) stating "the medium isn't the message as much as the message is the message" (p. 761-762). Flanagan and Nissenbaum (2007) echo this media effects research phenomenon calling attention to such "incidental learning" in gaming where messages embedded in a medium reinforce certain values or beliefs. They provide examples of *The Sims* (Electronic Arts and The Sims Studio, 2000-2013) teaching consumerism as capitalistic practices of commerce are central to the gameplay or *Grand Theft Auto* (Rockstar North (formerly DMA Design), Rockstar Leeds, Rockstar Toronto and Rockstar Lincoln, 1997-2014) "rewarding criminal behavior and reinforcing racial and gender stereotypes" (p. 181).

Ludology, Narratology and Transmedia Worlds

But what can games accomplish in regards to local, LGBTQ+ culture(s)? Boellstorff

(2005) describes the on-going relationship between games and culture in three emergent ways:

1) game cultures, or how games themselves function as cultural forms
2) cultures of gaming, or the diverse array of cultures and sub-cultures of people who play games
3) the gaming of cultures, or how gaming is presently shaping cultures across the globe.

Frasca (2003) also examines the systemic nature of computer games in the context of

culture as a simulation of the real-world. He defines computer games specifically as mechanical

systems defined by rules that simulate real and fictional situations (p. 222-223).   Frasca further

argues that these rule-based simulations express messages in emergent new ways by breaking

down traditional notions of narrative dichotomies and plot closure (game character wins or loses)

in favor of gaming models that do not have a fixed sequence of events (game character can win

or lose multiple times in different ways (p. 225-229). There are several iterations of play defined

by rules that can be "manipulated, accepted, rejected, and even contested" allowing for

seemingly endless possibilities of experience. He is a proponent for ludology or the study of

games also known as game studies.

Ludology, as defined by Espen Aardeseth (1997), is "the study of games and game play,

rather than framed through the concerns of pre-existing disciplines or other media" (Jenkins

2003, p. 129). Scholars like Murray (1997) approach game studies more from a narratology

perspective examining games through the lens of traditional story-telling mediums like theater,

literature and cinema. Jenkins (2003) establishes a framework for narrative in video games that

does not necessarily define or drive the gameplay but expresses "poetic and symbolic potential"

to enhance the experience (p. 129). Jenkins makes five major points about the debate over

narrative in video games as listed below:

1) Not all games tell stories
2) Many games do have narrative aspirations
3) Game genres, narrative forms, aesthetics, audience, etc. are not homogenous
4) The mechanics of the game-play are also important to scholarly studies

Games have a different model of story-telling that should be compared to traditional models to

determine similarities and differences but not altered to conform to other cultural mediums.

Jenkins' notion of "environmental story-telling" highlights ways to create spatiality or

compelling spaces that convey meaning in unconventional yet impactful ways through practices

such as "evocative spaces, enacting stories, embedding the narrative and emergent narrative"

(p.120) He believes computer game designers are architects that build a framework of potential

story-telling experiences but do not have to act as explicit story-tellers in the traditional sense.

Building upon this notion of environmental story-telling, Jenkins also has coined the term

"transmedia worlds." Schell (2008) defines these "fantasy worlds" which can be entered through

multiple gateways supported by many different media formats ranging from print to games to

video to music as "the real product that is created…not a story, or a toy, or a game" in mass

cultural entertainment franchises like Star Wars, Pokémon and even Sherlock Homes (Location

6147). Schell argues that "in the long run [transmedia worlds are ultimately] governed by those

who visit [them]". Their "holding power," longevity, and ability to evolve over time arguably

rest solely on active participation in a specific transmedia world's culture through its varying

gateways arguably not unlike how cultures are constructed in the physical world. This paper is

less interested in "fantasy worlds" for entertainment purposes and more interested in the

development of a transmedia world about local, Orlando LGBTQ+ culture(s) and folklore for educational and heritage preservation purposes. Contemplating what such a transmedia world might look like took me through several prototype iterations for a game or GAYME that could serve as a window or gateway to such an emergent world.

GAYME Prototypes

Spectrum

Intitally, I drew inspiration from conceptual, two-dimensional computer games like *The Marriage* (Humble, 2007) and *Passage* (Rohrer, 2007) both games explicitly gendered and heteronormative in their intitial design. I desired to design something similar but from a gay or what I would now call a queer or quare perspective. Geographically mapping out Orlando's LGBTQ culture and heritage through game design became particularly important to me. Using Adobe Flash, my first prototype *Spectrum* chanelled some of my childhood games like *Super Mario Bros.* (Nintendo R&D4, 1985) and *The Legend of Zelda* (Nintendo R&D4, 1986) which both used a aieral map interfaces for players to navigate the game environment going from one location or level to the next. Mirroring that ariel view, I attempted to illustrate representations of the gay club Parliament House, the GLBT Community Center of Central Florida, and Downtown Orlando's Lake Eola Park as meaningful LGBTQ+ cultural places that a user playing the game could visit on their journey. Spectrum's game objectives and incentive to play were difficult for me to identify. The game narrative was somewhat biographical and centered on playing the Michael character loosely based on Michael Hodges, one of the original owners of the gay club Parliament House.

However, I had trouble conceptualizing a game narrative and interaction design that did not stereotype or essentialize aspects of Orlando's LGBTQ culture(s) as a white, gay, male-oriented monoculture. The visual design of the game also needed more development. Looking back, I find it particularly striking that I used HIV infection as a story-telling indicator for "losing the game." I have since grown in my own understanding and education regarding HIV and AIDS, but I think especially based on the place I was in my life in 2009 and having recently learned so much about the death and loss in the gay men's community especially during the on-set of the HIV epidemic, HIV infection equated to "game over" in my psyche as a game designer.   This, however, contradicts the fact of many people living with HIV/AIDS with access to adequate healthcare who are leading healthy, happy lives.

From Gay People + Places + Things to GAYME

Some of these conceputal concerns from the *Spectrum* protoype lead me to explore the potential of the programming software *Processing* to create a web-based, interactive module on local, LGBTQ+ heritage where existing digital artifacts could be used to represent aspects of the local culture versus a poentially essentializing,representational narrative through illustrating represenational game assets . I explored the GLBTHistoryMuseum.com virtual website on Central Florida's LGBTQ heritage selecting various digital artifacts that I somwhat loosely categorized into the categories of people, places and things or "Gay People + Places + Things" (GPPT). The "things" category functioned more as a wild card category that also included artificats digital related to people and places as well as events, publications, etc. The interaction design of GPPT was limited in that a user basically selected a button and it randomly generated

different assets for each of the three categories. The game play was significantly limited, and I

also felt that it was lacking representation of my own creative voice and lived experience

particularly in terms of my passion for design, photography, writing and music composition.

GAYME

The GAYME protoype evolved simultaneously with the GPPT protoype returning

somewhat to the Spectrum concept in terms of a two-dimensional, first-person explorer style

game like *Passage* (Rohrer, 2007) or even *Super Mario Brothers* (Nintendo R&D4, 1985).

GAYME evolved more intentionally as a fictional narrative loosely based on Orlando LGBTQ+

folklife about a young, gay teen named Michael, who is depressed because he is the new kid at

school and is also bullied for being gay. Michael discovers a box of keepsakes belonging to a

gay couple who are now both deceased. The player helps Michael go on an adventure around

Orlando to return the keepsakes to the couple's family and friends. Along the way, Michael and

the player encounter different characters and environmental objects that educate the player and

Michael about Orlando's LGBTQ+ heritage.

GAYME ideally would become a vehicle for telling many different stories both fictional

and real-life based on LGBTQ+ folklife in Orlando. Auto-ethnographic and participatory design

priciples would be employed to help individuals create avatars, environments and objects related

to their own personal experiences as self-identified LGBTQ+ individuals and participants in

different Orlando LGBTQ+ sub-cultures. One vital component of GAYME builds off of what

Schell (2008) calls "empathic projection" or the action of one imagining themselves in the place

of another as they play a character in a game. He writes "…in games you don't just project your

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feelings into a character, you project your entire decision making capacity into that character, and can become them in a way that isn't possible in non-interactive media" (Location 2845). This phenomonen could potentially be powerful in developing a empathic game design schema (Belman and Flanagan, 2010) but could also possibly lead to the "minstrelsy" of potentially "pleasurable stereotypes" of underrepresented or marginalized identities (Leonard, 2006; p.86) and identity tourism (Nakamura, 2002); Shapiro, 2010). Leonard further elaborates on minstrelsy in gaming below.

> Adam Clayton Powell III once described video games as "high-tech blackface," arguing that "because the players become involved in the action . . . they become more aware of the moves that are programmed into the game" (Marriot, 1999). To take Powell's comments seriously, the study of games necessitates inquiry into how and why games provide their primarily White creators and players the opportunity to become the other (Costikyan, 1999). In doing so, these games elicit pleasure and play on White fantasies while simultaneously affirming White privilege through virtual play (Leonard, 2006; p. 86).

Shapiro (2010) defines identity tourism as "taking on racialized, gendered, classed, or national identities in cyberspace [or game environments] without recognizing the 'real-life' circumstances and disadvantages of these identities" (p. 123). Such criticisms also tie into Butler's (1990; 1993) critique of hegemonic, performative reinscription of bodies. What systems of power and privilege would I knowingly and unknowingly perpetuate through the design of GAYME? What types of "incidental leanings" would be interwoven into GAYME? How would I as the designer, check my own subjectivity and biases throughout this project? Queer theory's dismantling of the modern subject in terms of gendered and sexualized power relations challenged me also to question how GAYME might essentialize or normalize the intersectional diversity of Orlando LGBTQ+ lived experiences through its narrative, visual design and game

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mechanics. Furthermore, Muñoz's theory of disidentification (1999) and Johnson's theory of quareness (2001) challenged me to think more in terms of being and becoming varying identities. I began to question my own self-identification of varying social locations of privilege, power and oppression in my own life. Theoretically, GAYME started to increasingly become more about me and my own lived experience from an auto-ethnographic point of view. I no longer desired GAYME to be fictional but rather it began evolving as a window into my own personal life, my own creative expression, my own serious GAYME. This brought be back to the drawing board to reconsider the game design and mechanics of GAYME, but first I decided to look more closely at existing commercial and serious LGBTQ+ games.

A History of LGBTQ+ Games

From a more traditional, ludological perspective, I have found varying examples of potential LGBTQ+ games that have been designed for the console, the desktop computer and more recently the mobile phone. In May 2010, the Internet blog MADATOMS.com published a story on their website entitled "A History of Gay Rights in Video Games" written by Ben Siemon and illustrated by David Hwang. This "gay video game" timeline, pictured in Appendix B, attempted to summarize the evolution of LGBTQ+-oriented content in video games. The online, LGBTQ+-gamer community portal GayGamer.net reposted the story saying it was "not a definitive list" but a good attempt at shedding light on what GayGamer.net blogger PixelPoet considers progress for the gaming world (Siemon and Hwang, 2010).

> I have to admit, while it definitely is not a definitive list, they…touch on a number of the more key issues that we have seen pop up in videogames for the past few decades. Birdo being transgender has always been a favorite one of mine, even if the US arm of

Nintendo has tried to sweep it under the rug in the past. The Sims also probably get a few more panels than it needs, since it did take three major iterations of the game to finally get marriage as an option, but then again maybe the game is just an excellent reflection on the actual long and drawn out process of getting similar rights in the US.

Overall, I'm happy to see the progress we have made in the gaming world, and we'd like to think that this site and you readers are helping in that evolution. So take some time to bask in the knowledge of your gay gaming roots, and celebrate the victories that we have made this far, and with those positive feelings, go out into this ever-changing world and do your part to make sure that all gamers have a better and more equal tomorrow (PixelPoet, 2010).

Comments on both MADATOMS.com's original post and GayGamer.net's repost were mixed and varied. Some commenters were appreciative; others lamented games that had been left off of the timeline such as specific installments of the *Final Fantasy* series (Square Enix, 1987-2014), *Fable II* (Lionhead Studios, 2008), *Jade Empire* (Bioware and LTI Gray Matter, 2005-2008), and *Dungeon & Dragons: Temple of Elemental Evil* (Troika Games, 2003). One comment mentioned a few games that were left off of the list and then stated, "I guess this is the American-only timeline of LGBT issues in games." Others debated when *The Sims* (Electronic Arts, 2000) game actually began to allow same-sex relationships and to what extent. User Zacqary Adam Green said, "The timeline forgets to mention that same-sex Sims couples could not "Play in Bed" in *The Sims,* and weren't given the option to "Woohoo" until *The Sims 2* (Electronic Arts, 2004). The user Nexus responded saying, "Um Zacqary, I distinctly remember my gay Sims having sex in the first Sims game." Commenters also discussed what the identity descriptor "gay" meant in describing gay rights in video games and gay characters as well as whether the timeline was specifically referencing LGBTQ+ issues or "LGBT appearances or characters in games" (Siemon and Hwang, 2010; PixelPoet, 2010).

LGBTQ+ Games on the iPhone

The computer games included in MADATOMS.com's gay history tutorial of computer game cultures were designed for the arcade, home console or desktop computer. Since the onset of the Smart Phone revolution dating back to the introduction of the iPhone in 2007 (Feijoo et al., 2011), some LGBTQ+-oriented computer games have also emerged specifically on the Apple iOS mobile game platform: *Super Gay and the Attack of His Ex-Girlfriends* (Klicrainbow, 2011), *Mini Gay Boyfriend* (Digicub Ltd., 2010)and *Mini Gay Girlfriend* (Digicub Ltd., 2011). Created by the Barcelona-based game developer company Klicrainbow, *Super Gay* was heralded as the first computer game about a gay superhero, available for Apple platforms: iPhone, iPad and IPod Touch. The main character Tom Palmer is a genetic scientist who recently broke up with his fiancé Ilsa Himler after coming to terms with his being gay. Palmer's boss also happens to be Iilsa's father and he dies of a heart attack after discovering that Palmer is gay. Iisla, enraged by both her father's death and Palmer breaking off their engagement, becomes the villain in the game's story along with her thousands of clones.   The two-dimensional game experience is made up of 32 levels of play with various mini-games including first-person exploration, puzzle-solving and a mini-dance party. *Super Gay,* stylistically, looks somewhat like a super hero comic book but mirrors the overall mechanics and interaction design of more classic 1980s and 1990s, two-dimensional console and computer games like *Super Mario Bros*. (Nintendo R&D4, 1985), *The Legend of Zelda* (Nintendo R&D4, 1986)*,* and *Sonic the Hedgehog* (Sega, 1991).

Though *Super Gay* is ground-breaking as one of the first, explicitly gay, mobile game apps, its characters, narrative and game design represent and simulate problematic attitudes

towards difference and inter-cultural identity. Alyssa Rosenberg with Think Progress criticized *Super Gay* in a review writing that "this is not the way to build a gay superhero."

> You know what American popular culture needs? Gay superheroes? You know what American popular culture doesn't need? Gay superheroes who come to terms with their sexual orientation by a) beating the hell out of an army of their ex-girlfriends who b) of course have turned into a bunch of evil clones, I suppose by science and the trauma of being dumped (Rosenberg, 2011).

In addition to how the game portrays women, some of the game's villains are clearly racialized as non-white, non-European, non-Western caricatures. From a critical theory perspective, this game about gay culture problematically preserves other socially constructed biases rooted in concepts of homonormativity (Duggan, 2002) and homonationalism (Puar, 2007). Super Gay arguably is relatively assimilated into "mainstream society" preserving and perpetuating neo-liberalism, institutionalized oppression and power systems. The production of a "gay super hero" also calls into question what art theorist Howard Risatti (1998) critiques of "heroic narratives" as such embedded with social-historical potential to sustain what hierarchal modes of creative production and expression. Whether perpetuated by the oppressor or the oppressed, "heroic narratives" reify "hegemonic hierarchies rather than questioning the idea of hierarchy itself, something that is central to true multiculturalism and any culture of inclusion" ((Risatti, 1998; p. 267). The heroic narrative fuels the struggle for monocultural dominance versus "shared multicultural interaction and co-existence" (Risatti, 1998; p. 268).

Mini-Gay Boyfriend (*MGB*) and *Mini-Gay Girlfriend* (*MGG*) seem to play off stereotypes as well within LGBTQ+ mass culture, but without the violence and overt homonationalist undertones. *MGB* and *MGG* appear to attempt to be inclusive of different intersectional

identities particularly in terms of race, ethnicity, national origin, gender expression and other

LGBTQ+ sub-cultures, but the games also run the risk of sexually objectifying those identities as

the player chooses who he/she/they would like to date. Each of these games are a step-forward

in terms of LGBTQ+ visibility but they also represent opportunities to have discussions on what

and how we are representing lived experiences and identities in LGBTQ+ commercials games. In

the serious gaming realm, two games take a different approach to representing LGBTQ+ culture

in a more inclusive and emergent way.

LGBTQ+ Serious Games

In the arena of serious gaming and social impact games, the non-profit organization

Games for Change has recently highlighted two LGBTQ+ games on their website.   The

autobiographical game *Dys4ia* (Anthropy, 2012) explores a game designer Anna Anthropy's

frustrations with undergoing hormone replacement therapy. The game prototype *A Closed*

World (Singapore-MIT GAMBIT Game Lab, 2011) focuses on the challenges that LGBTQ+

youth face. Its gameplay aesthetics and mechanics follow the style of Japanese role playing

games as players inhabit a character of ambiguous gender who begins exploring a mystical forest

on the edge of town.

Anna Anthropy's *Dys4ia* has a much more intimate, personal feel as it employs auto-

ethnographic story-telling through game mechanics using a retro, 2-dimensional, pixelated

aesthetic. Anthropy clearly prefaces her game stating "this is an autobiographical game about my

experiences with hormone replacement therapy. My experience isn't anyone else's and is not

meant to be representative of every trans person." Anthropy's personal ownership of her game as

unique to her own life and not a definitive example or representation of all trans* or queer/quare

or LGBTQ+ people poses important questions about what it means to design an LGBTQ+ game.

Anthropy has also been critical of *A Closed World* questioning the hype around the game in the

media as well as whether the game is even effective at tacking issues like homophobia and

transphobia. She developed the game *A Closed Mind* (2011) publishing it on her blog

auntiepixelante.com along with the below critique.

> the games press has been really excited about this game called a closed world, a game about the experience of being "LGBTQ" and dealing with oppression! of course, christine love, robert yang, stephen lavelle and i have been making games about being queer for YEARS. why does a closed world get the big press?

> because it's not challenging. i'm not referring to the game's difficulty, although you can't ever lose the game. what i'm talking about is that in a closed world, homophobia is an rpg monster that you defeat using skills like ETHICS and PASSION. it's not a complex system of interwoven and often subtle oppressions. it's not the reason most of the trans women i know are on food stamps. it's a bad guy, and you kill it, and you win.

> it doesn't ask straight people to acknowledge their own privilege. at the end it gives you some shallow, non-threatening message about how WE'RE ALL THE SAME (so the next time some queer is complaining about how she can be fired from her job with no legal repercussions because she identifies as a gender other than the one her boss decided she was, feel free to ignore her UNIQUE-SNOWFLAKE whining). a site like gamasutra can post about this game, then rest its little head and drift off to the sound sleep of one who has done their duty to ensure that videogame culture is a safer, more inclusive place to be lesbian gay bisexual transgendered queer, instead of having to think about the ways in which the corporate and player cultures of videogames are hostile to queers, to take any responsibility for trying to change that, or to acknowledge or give press time to the incredibly personal works that queer game designers are making every day.

> well, if making a shallow game about rpg-battling homophobia is what gets a queer designer press, then here's mine. click to play A CLOSED MIND. owls and crickets provided by dobroide on freesound (Anthropy, 2011).

Anthropy's critique of video game culture(s)' hostility towards queer perspectives and avoidance

of heterosexual/cisgender privilege as well as what appears to be a limited visibility of queer

games in the serious games movement stands in stark contrast with the innovations of LGBTQ+ people who have significantly impacted the gaming industry. This is not surprising considering the on-going heteronormativity of curriculum in public education, which is linked to the serious games movement.

de Castell and Bryson (1998) write that "the tactic of "queering" gender identity by intervening in terms of access to and uses of technologies in school is seen by many as simply unacceptable" (p. 240). They state that no space for queerness particularly in games for learning is allowed because it risks destabilizing the sex/gender/sexuality system of heteronormative hegemony to which both the marketplace and classroom pervasively subscribe. Gender equity and gender play become an alleged slippery slope for "converting" children to homosexuality. Lee Edelman elaborates on this in *The Future is Kid Stuff: Queer Theory, Disidentification, and the Death Drive* (1998).

> Nor should we forget the extent to which AIDS, for which to this day the most effective name to be associated with the appropriation of funds in the U.S. Congress is that of a child, Ryan White, reinforces a much older linkage, as old as the gay-inflection given to the Biblical narrative of Sodom, between practices of gay sexuality and disappropriation from the promise of futurity, a linkage which Anita Bryant could draw in waging her anti-gay campaign under the the rubric of "Save Our Children…and so, the radical right insists, the battle to preserve what Michael Warner describes as "heteronormativity" amounts to a life and death struggle over the future of the child whose ruin feminists, queers, and pro-choice activists intend. (Edelman, 1998; p. 25).

Katz and Ward (2010) write that in the present-day there continues to be a significant incentive to "write [or paint] queerness out of the public sphere of representation" in terms of art and other visual cultures (p. 15). De Castell and Bryson (1998) echo both Edelman (1998) and Katz and Ward (2010) illuminating that there is also an effort to game queerness "out of the

picture" in terms of game studies and design, especially in the context of children, gender play

and the serious gaming/games for learning movement. This arguably has led to a significant

silence on understanding queerness in computer games particularly in the educational setting

even though queerness has played a substantial role in the history of computer games.

Mathematician Alan Turing and game programmer Dani Bunten Berry are two LGBTQ+

individuals who revolutionized the future of gaming with their forward thinking. Turing

arguably designed one of the first computer games now known as the Turing Test in a game of

gender cross-identification or what Turing called the "Imitation Game" (Turing, 1950). Bunten

Berry paved the way for computer games to migrate into cyberspace championing online,

multiplayer games. Industry leaders and scholars argue that both had a queer sensibility rooted

in their lived experience as an LGBTQ+ individual which motivated them to explore the

liberatory power of computer science and new media technology as a form of disembodiment

from the confinements of the "real world".

Gaming Queer Technologies of Self

Anna Anthropy's *Dys4ia* (2012) most effectively calls attention to the subjectivity of

game design, and I think the game becomes more meaningful because of its self-awareness . A

computer game, like other cultural forms, is a construct of the creator's world view. Flanagan

and Nissenbaum (2007) echo this sentiment stating that contemporary games ranging from

casual games played on the Internet to *The Sims* (Electronic Arts and The Sims Studio, 2000-

2013), *Halo* (Bungie, Ensemble Studios and 343 Industries, 2001-2014), *Metal Gear* (Konami,

1987-2012), and *Grand Theft Auto* (Rockstar North (formerly DMA Design), Rockstar Leeds,

Rockstar Toronto and Rockstar Lincoln, 1997-2014) series are a cultural medium that "carry embedded beliefs within their representation systems and structures, whether the designers intend them to or not" (p. 181). "The video game – characters on its screen, their behavior, the way they respond to a player's actions – is made of logic; that is; of a program of tens of thousands of computer instructions." Video games are "rule-driven" and immerse gamers in a culture of simulation possibly different from a gamer's present cultural space in the physical world – "a simulated, rule governed world" (Turkle, 1984, p. 64,68). The potential to liberate both the imagination or value system of the game creator and the curiosity of the player to revel in a simulated or alternative reality is enticing but also problematic in the face of computer specificity.

Due to the nature of games, some form of boundaries have to be put in place through the procedural code and interaction design by a game designer whether the limits are entertainment value, graphics, learning outcomes or even the designer's own conscious and subconscious belief system. There are also, in turn, are limitations on the extent that gamers can take on a new personae that represents roles that are important to them psychologically. Every option in a gameplay scenario is not necessarily available or even allowed.

I argue that this is particularly true in the context of queerness and the serious games movement. While much academic scholarship has been devoted to studying the dynamics of gender identity and computer game design (Turkle, 1997; Cassell and Jenkins, 1998; Kafai, 2008; Kafai et al., 2008; Hayes, 2011; Royse et al., 2012; and MacCallum-Stewart, 2012), queerness as a critical tool for game design has gone largely unconsidered or even purposely suppressed with the exception of examining gender play and gender cross-identification

(variations of gender identity and expression) along the lines of Butler's gender performativity (1990).

Gaming Serious Games as Designers

Many scholars, game makers and consumers observe that games can embody antagonistic, and antisocial themes – violence and gore, genocide, crime cruelty, problematic representations of bodies in terms of gender and race, and even viciously competitive game interaction and game goals" (Flanagan and Nissenbaum, 2007; p. 181). Turkle comments that gamers, specifically new generations of gamers, can possibly transcend some of these limitations by becoming a programmer or game designer themselves. Once they begin to program their own games where they are not inundated in someone else's programmed, world view, "they become players in their own game, makers of their own mysteries, and enter into a new relationship with the computer, one in which they begin to experience it as a kind of second self" (Turkle 1984, p. 92).

The notion of self-empowerment through game design has continued to evolve over the past three decades. Game design in the context of gender has specifically gained traction as a tool for attempting to make computer games and the STEM field more accessible to school-aged girls. The gaming industry and game studies scholars have historically perpetuated an inaccurate gender binary in regards to designating computer games as "toys for boys" and further distinguishing that boys and girls innately approach and play computer games differently.

Kafai (2008) identifies three contemporary approaches to gender and game design that have attempted to help make computer science and the gaming world more accessible to all genders:

1) Games for girls, building on gender differences
2) Games for change, supporting gender play
3) Games as design, exploring gender construction

The first paradigm that markets "Games for Girls" particularly has been controversial. Such games target girls with a generalizing view of gender roles based on "assumptions that all same-sex children share the same likes and dislikes" (Kafai, 2008; p. 2). Cassell and Jenkins (1998) argue that "Games for Girls" producers defend their efforts because they want to "respect and value aspects of traditional femininity even as they seek to open up new spaces for girls (p. 22). "Games for change" and "games as design" present opportunities for gamers, young and old, to experiment and explore concepts of socially constructed identity as gamers and/or self-actualize their own world views as game designers. Games for change are built on the notion that "gender is a socially constructed identity" (Kafai, 2008; p. 3; de Castell & Bryson,1998). As previously mentioned, this approach is rooted in Butler's (1990) concept of 'gender play" where she asserts that individuals experiment with gendered expressions in varying social settings and contexts. "Much of the research has focused on where and how society places constraints on gender performances and thus impacts a gendered identity formation" (Kafai, 2008; p. 3).

Gaming Forgotten Histories of the Second Self

Amidst attempting to identify gaming strategies that challenge the on-going co-production of gender and technology (Landström, 2007; Shapiro, 2011) and its privileging of

boys/men over girls/women, Cassell and Jenkins (1998) call attention to the significant but often

overlooked contributions women have made to the computer science field and their stark contrast

to the pervasive gender inequities that have also historically beleaguered computer science and in

turn the gaming industry up to the present. They argue that mathematician Ada Lovelace

contributed to the invention of the notion of a binary computer system and that computer

scientist Grace Hopper initially programmed ENIAC, the very first full-scale computer (p.11).

Ensmenger's (2010) historical account of early computing in the 1940s reveals that a group of

six women known as the "ENIAC girls" were recruited to assist with the development and

operation of the University of Pennsylvania's ENIAC machine.   ENIAC (Electronic Numerical

Integrator And Computer) was one of the first and most well-known early electronic computers

and this group of women are often acknowledged as the world's first computer programmers. A

similar over-looked historical narrative of queerness in computer science and game design also

exists. I argue from a psychoanalytical perspective following Turkle's above reasoning that

computer science innovators such as mathematician Alan Turing and game programmer Dani

Bunten Berry revolutionized the virtual world of computer games largely in part because of their

embodied queerness in the physical world.

The A-Machine, The Imitation Game and the Advent of Queer Game Design

In 1954, mathematician and computer scientist Alan Turing's lifeless body was

discovered at his home in Cheshire, England by a house cleaner, a half-eaten apple found next to

his bed. The cause of death was ruled to be self-inflicted asphyxia due to cyanide poisoning.

Though the apple was never tested, it is assumed by some that it was laced with a lethal dose of

cyanide. Upon his death, Turing left behind a highly influential body of academic work in mathematics and computing. Minsky (1967) described Turing's enduring theoretical influence stating "Turing's paper ... contains, in essence, the invention of the modern computer and some of the programming techniques that accompanied it" (p. 104). Turing envisioned and described a theoretical model for a computing machine even before the invention of modern computers (Homer and Selman, 2011).

Turing's foundational remodeling of human computations as a series of interactions between "three key structural components" of executive units, control sections and memory storage developed into his idea of "the universal machine" or "a mechanical device able to perform all human operations by reducing it to a set of digital computations" (Hornsey, 2010; p. 224). Hornsey argues that this theoretical machine "premised on a certain understanding of human computations…repositioned humans as mere computers made of flesh" and thus "complicit, content and manageable," computational subjects (p. 224). Binary commands of yes or no, 1 or 0, created a new programmable space that inscribed the corporeal body into coded, computational language. Such cyberneticization of fixed rules and predictability intrinsic in "the universal machine" deterministically disallowed for any deviation. This computerized normativity constructed in the Turing machine, Turing called it the A-Machine, contrasted with the somewhat queer gender play of his "Imitation Game" experiment (Turing, 1950). Now known as the Turing Test, Turing sought to address through empirical experimentation whether machines were able to think or, in other words, capable of artificial intelligence through what Hornsey (2010) calls a "bizarre scene of gender cross-identification" (p. 228).

This "Imitation Game" of gender play arguably illuminates Turing's own lived experiences as an embodiment of gender and sexual difference in a time and place that was hostile to such difference. Such gender play tragically foreshadowed the British government's eventual indictment and hormonal torture of Turing through forced drugging. In 1952, Turing was convicted of sexual indecency after he reported a home robbery committed by a former sexual partner. When police discovered that Turing and the robber, also male-bodied, had a sexual history, Turing was subsequently indicted and convicted of offenses under section 11 of the British Criminal Law Amendment Act 1885, which criminalized sex acts between male bodies or what the law called "gross indecency between men" (Hodges, 1992).

As criminal punishment, Turing was given a choice between prison or probation conditional on involuntary hormonal treatments. Such forced hormonal drugging was designed to decrease the sexual libido. Turing underwent this legally-sanctioned chemical castration for one year rendering him impotent and inducing gynecomastia. He received injections of stilboestrol, a synthetic oestrogen hormone. In addition to his indictment for indecency and the forced hormonal drugging, Turing's security clearance with British Intelligence was revoked barring him from continuing cryptographic consulting with the government (Hodges, 2012). The British legal system's criminalization of same-sex sexual acts, and essentially those with such desires like Turing, destroyed Turing's career, chemically tortured his body and more than likely caused his untimely death. The British government, in criminalizing and punishing his homosexuality, forced Turing to undergo a "reverse transition" feminizing his male body because of his non-normative desire. Turing's torture as a homosexual resonates with the social

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norms of the times in ways that also set the tone of his Imitation Game experiment as Hornsey

(2010) argues.

> Amid a lingering, if somewhat archaic, understanding of homosexuality as a form of gender inversion, the figure of an interrogator authoritatively pronouncing the truth of whether the man in question was "really" male or female recalled a number of familiar juridical and medical scenarios. It also, perhaps, echoed the position of certain queer men trying to assess the proclivities of a potential pickup. Turing's ploy was to neatly invert the scenario. The pronouncement of the man as "really" a woman served here to prove the man's intelligence, thus revealing true sentience to exist on a level of mental activity separate and distinct from its gendered material body. Tyler Curtain has pointed out the massive disparity here; unlike the man in the game, Turing's woman is condemned to speak only the truth of her body and is intelligent only to the extent that she is identified as corporeally female after all. But Turing was clearly backing his man-- like the machine he brought in to replace him--and thus it was through this unstable and strangely queer figure that the radical possibility of a disembodied, purely operational intelligence was ultimately sanctioned (Hornsey, 2010; p. 228).

Hornsey (2010) writes that the *Imitation Game* posed to undo embodied gender as it "erased the

bodily presence of its participants" even reducing voice and handwriting to "impersonal,

[mechanical] outputs. The interrogation room became a "sterile space" "cleansed of bodily

traces using "logics of programmed operation and cybernetic communication" (p. 228). The

Imitation Game was not the only game that Turing coded. In 1947, Turing became the first

person to write a computer Chess program (Donovan 2010).

M.U.L.E., Modem Wars and Queerly Gaming Cyberspace

In addition to Turing's queerly-designed games, game designer and programmer Dani

Bunten Berry led the gaming industry in new directions towards online, multi-player gaming

with her highly influential games *M.U.L.E.* (Ozark Softscape, 1983) and *Modem Wars* (Ozark

Softscape, 1988). Donovan (2010) summarizes Bunten Berry's passion and dedication to online,

multiplayer games throughout her career stating, "after dabbling in single-player games with *Seven Cities of Gold* (Ozark Softscape, 1984) and *Heart of Africa* (Ozark Softscape, 1985), she became an outspoken advocate for multiplayer games. At the 1990 Computer Game Developers Conference, she summarized her philosophy in one snappy soundbite: "No-one on their deathbed ever said 'I wish I had spent more time alone with my computer'" (p. 300). Dani designed her first online game *Modem Wars* in 1988 well before most people owned modems. Schell (2011) further elaborates on Bunten Berry's highly influential innovations in the gaming industry:

> The Internet creates a world where we can interact with each other and our physical appearance matters not at all, not in the least. All that matters is our ideas and what we have to say and what we have to communicate. Games take this one step further. They let you form that identity that you want, not how you are on the outside but how you want to be on the inside is how you have the opportunity to appear in these worlds. And I think very often of the pioneering game designer Dani Berry (Schell, Make Games, Not War speech presented at Games for Change Festival, 2011).

Schell summarized Bunten Berry's influential portfolio of multiplayer games including *Cartels & Cutthroat$* (Strategic Simulations, 1981) and *M.U.L.E.* (1983) as well as *Modem Wars'* (1988) significance as the first, commercial online game. In his speech, Schell also pondered the impact of Bunten Berry's lived experience as a transgender woman on her innovative game designs that many argue were ahead of her time. Bunten Berry was male-designated-at-birth, but she identified as a woman and transitioned to openly living as a woman in 1992.

> Unfortunately, Dani died of lung cancer before the whole massive, multiplayer game explosion happened...I've always found it interesting to think about Dani's motives because one of the interesting things about Dani [was] that Dani was a woman born into a man's body. So here you see [her at the Game Developers Conference in 1991 and then in 1992 after she decided to make a change and be visible to the world]…and I've often thought about that…I have always suspected that some of the reasons that Dani's work was so pioneering…was that, and I think for so many of us, the idea of a place where I

can be what I want to be and who I know I really am and not how people see me…
(Schell, Make Games, Not War speech presented at Games for Change Festival, 2011).

Games and Squire (2011) also refer to Bunten Berry's lasting influence stating "*M.U.L.E* is still frequently cited by professional designers such as Ralph Koster, Will Wright, and Sid Meier as one of the best computer video games ever made, and influenced many important titles in the field of games and learning later on" (p. 24). Donovan (2010) calls the game *M.U.L.E.* "justifiably…one of the all-time best-designed games…desperately [in need of a modern remake]." Donovan further states that "Bunten Berry's premature death from lung cancer in 1998 robbed video gaming of one of its brightest talents just as the online technology her work aspired to use came of age" calling her Modem Wars game a pioneering model for multi-user games, MMO (Massively, Multi-player Online games) and MMORPG (Massively, Multi-player Online Role-playing Games) that exist today (Donovan, 2010) like *Second Life* (Linden Research, Inc., 2003) and *World of Warcraft* (Blizzard Entertainment, 2003-2011). Two months before Bunten Berry's death, she was awarded the Lifetime Achievement Award by the Computer Game Developers Association. In 2000, Will Wright dedicated the computer game *The Sims* to Bunten Berry's memory, and she was inducted into the Academy of Interactive Arts & Sciences Hall of Fame in 2007.

Gaming Gay/Queer/Quare Geo-social Spaces

Yet even in light of the queerness of their designers, can we really call Turing's *Imitation Game* or Bunten Berry's *Modem Wars* queer/quare games or the products of queer/quare game design? Would that not make most games some form of queer where any adoption of alternative virtual personae or identities unlike those tied to our bodies in the real world is

defined as such? Turkle's (1984) consideration of becoming a game designer in order to give voice to one's own lived experience in the world of gaming resonates through the lives of both Turing and Bunten Berry and the legacies they left behind in their games. It also speaks to the power of Athropy's Dys4ia game and Behar (2003)'s notion of witnessing and blurred genre auto-ethnography.

Ethnographer Ruth Behar (2003) describes ethnography in post-colonial, contemporary times as a field shaped by "the desire for stories based on the truth and immediacy of witnessing"(p. 16). She argues that transformative potential of ethnographic methodology has "proliferated…as an epistemology and a form of writing and performance across the social sciences and humanities" (p. 16) in spite of the field's roots in "flagrant colonial inequalities" and the censorship of disenfranchised narratives that the "privileged intellectual class" has deemed irrelevant. Behar writes of "blurred-genre writing that mixes reportage with memoir, travel writing, theoretical reflection, accounts of dramatic encounters, the storytelling techniques of fiction, and sometimes even the lyricism of poetry" (p. 22). This also presents the opportunity to extend such "reportage" beyond the written word to the multi-faceted realms of digital, transmedia production including video, photography, gaming, etc. GAYME intends to employ Behar's notion of witnessing as a sort of "blurred genre" of geo-social, emergent media. Self-empowerment of the "queer/quare second self" as demonstrated by Turing, Bunten Berry and Anthropy through game design also takes on a whole new meaning in 2014 amidst the evolution of the Smart Phone and geo-social game applications designed for the mobile platform. The conversation has come full circle as hybrid, urban mobile games are allowing players to transcend and embody assemblages of virtual and physical game play in innovative, new ways

using none other than their actual body, while previous conversations about gaming have focused so much on the nature of disembodiment to "act out" other personae in cyberspace and virtual worlds. City streets are increasingly becoming the hybrid, virtual-physical game environment. Urban landscapes, and even suburban and rural landscapes, are becoming "technoscapes" (Hjorth, 2011; Wilson et al., 2011). This leads to the final iteration of GAYME - *@deadquarewalking*. This quare, documentary GAYME is about emergently witnessing my present-day life as I see it and experience it through digital ethnography, geo-social media and art.

CHAPTER THREE: THEORETICAL FRAMEWORK

Co-producing Gay/Queer/Quare Space In Serious Gaming

From an auto-ethnographic perspective, the intersectionality of my personal experiences with local, gay culture and pedestrian living is central to the serious game or games that I will be playing out in this thesis. This thesis will specifically approach gay identity and queerness/quareness from my personal, lived experiences and perspectives as a gay/queer/quare man. Wilson et al. (2011) highlights that understanding mobility has also become central to understanding notions of contemporary game play in the field of ludology, or the study of games. Also known as game studies, the field of ludology is a relatively new discipline arguably dating back to 2001 though many scholars have been writing about the liberatory potential of virtual environments, such as computer games, to challenge social norms and the construction of identity long before then such as Sherry Turkle (1984) and Sandy Stone (1995). Mobility, or the immobility of the pedestrian, is a serious game in Orlando, Florida; a GAYME that I am constantly playing out in my life.

As both a gay/queer/quare individual and a pedestrian or arguably an urban "gaymer," I have witnessed and played out the dynamics of living in Orlando as its LGBTQ+ culture thrives amidst its "dangerous by design," urban infrastructure. Shaw (2011) has previously examined the notion of the "gaymer," or LGBTQ+ gamer cultures, in terms of LGBTQ+ individuals who play computer games, but this thesis is more concerned with the question of how to design a serious "gayme." I will use urban, mobile game design to attempt to document how my local, gay identity is constructed in the metropolitan spaces of Orlando, FL. As much as this project is an urban, mobile game, it is also an auto-ethnographic case study, a participatory, heritage

production project and a public art performance piece. Documenting the intersectionality of my

present-day lived experiences through a documentary game has become my ultimate quest or

GAYME.

Gayming Quareness

GAYME is not just any "gayme", it is a quare, geo-social impact game, which also

informs the construction of its name. Johnson's (2001) quareness challenges queer theory's

centering of whiteness as an unmarked category in which it rejects both the modern subject and

one's materiality, particularly that of gays and lesbians of color, within the sexual order of power

relations. Simultaneously, he points out the transnational intersectionality of quareness is rooted

both in his grandmother's spoken vernacular of the word "queer" and an Anglo-Irish variant of

"queer" meaning off or strange as in Brendan Behan's play, *The Quare Fellow.* Johnson

proposes quareness as a "critique of essentialism and an enactment of political praxis. Thus,

such theorizing may *strategically* embrace identity politics while also acknowledging the

contingency of identity, a double move that Angelia Wilson adroitly describes as "political

necessary and politically dangerous" (p. 107-108).

Gayming the Cyborg

Quareness is about a diaspora "being and becoming" that both acknowledging and

challenges the intersectionality of heteronormative hegemonies of performative reification

(Butler, 1990; Butler, 1993; Warner, 1991; Johnson, 2001) and also strives to not allow

unmarked categories such as "gayness" or "whiteness" or "manness" or "Westernness" go

uninterrogated. All of these terms of which I arguably embody and perpetuate as oppressive,

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hierarchal forces but am also "working on and against" in terms of Muñoz's disidentification project (1999). Quareness additionally opens up opportunities to reexamine the "tools of the master" (Lorde, 1984) from a cyborgian understanding (Haraway, 2003). Cyborgian quareness might help us all challenge, through gaming and other cultural forms, the multiple and simultaneous kyriarchal systems that influence power, privilege and oppression. Schüssler Fiorenza (2009) outlines kyriarchy as a "complex pyramidal system of dominations" defined by "an always-changing net of relations of domination" (p. 14).

Gayming Kyriarchy

The kyriarchal system is not only a system of gender domination echoing Ortner (1997) who writes, "one of the central games of life in most cultures is the gender game, or more specifically the multiplicity of gender games available in that time and place" (p. 19). Other "life games" that Ortner identifies in the context of the gender game include: the game of social mobility, the game of power and authority, the game of patriarchy, the game of transcendence of nature, the game of bodily vulnerability and the game of bodily limits. Many of these games arguably intersect with one another and occur simultaneously. Such "serious games" can be unintentional, unscripted, spectacles as much as they can be a present-day activist project or an on-going drama or a historical narrative. Like Ortner's (1997) idea of the serious game, kyriarchal systems are determined by multiplicative and intersecting pyramidal stratification systems of race, class, colonialism, and heterosexism . Choo and Ferree (2010) particularly emphasize the importance of calling to attention of the centering of any subjective position in scholarship stating "we do not suggest that doing studies aimed at 'giving voice' to often-

excluded groups are misguided, but we do think that theoretically considering the challenges of intersectionality would direct attention to methodological choices that might avoid placing an unmarked standard in the position of exercising normative power" (p. 146). Kyriarchy modifies critical theory concepts of patriarchy and other hierarchal constructions so that they can better function in intersectional ways. A kyriarchal system is arguably the end-game result of the many multiplicative and simultaneously occurring "serious games" which helps support Ortner's (1997) methodological use of the idea of a game for applications of practice theory in cultural anthropology. At the same time, computer games as systematic, socio-cultural constructs do indeed also play out issues of power, privilege and oppression.

In Brookey and Cannon's (2009) analysis of sex lives in the massive multiplayer online role-playing game (MMORPG) *Second Life*, Brookey and Cannon (2009) conclude that this virtual world is the "same old game" of oppression and marginalization when it comes to gender and sexuality. The same user agency that might empower an individual to transcend marginalization or oppression also can duplicate or even magnify the real-world biases of a user. *Second Life* is not a utopia of acceptance when it comes to variations of gender and sexuality. While *Second Life* allows its users a significant amount of agency in regards to the construction of gender identity and sexual orientation, the users also "represent subjects whose identities have been formed by the way gender and sexuality are disciplined in society" thus replicating real-world biases, prejudices and fears (Brookey and Cannon, 2009; p. 148).

Leonard (2006) underscores this point from an intersectional framework. He confronts the gaming world's institutionalized privileging of white men as game avatars, players and game designers. He argues that "video games are a space about and for males, it is equally a white-

centered space" (p. 84). Leonard critiques the cultural role a game series like *Grand Theft Auto* plays in the promotion of violence and dysfunctional values entrenched in racial stereotypes. He also emphasizes the importance for game studies scholars to critique video games using an intersectional approach that not only considers the role of race and ethnicity but also other social locations such as gender and gender expression, class, nationality, etc. "The representation of Arabs and Asians in any number of war games does not emanate exclusively from notions of race but reflects hegemonic ideas regarding gender and nation as well" (p. 85). "Doing difference" through ethnography or visual art and design is not a simple task as Leornard illustrates. To represent the simultaneous and multiplicative dynamics of oppression and privilege that inform marginalized social identities also risks reinscribing the performativity of marginalized social locations most likely to the hegemonic benefit of those possessing power and privilege.

Gaming Cyborgian Quareness

There is actually not just one master but many involved in the on-going project of technological determinism, power and oppression; we are all oppressors and the oppressed and thus I argue must creatively use the "master's tools" (Lorde, 1984) as a form of resistance when such tools materialize in our social locations. Haraway writes "the main trouble with cyborgs, of course is that they are the illegitimate offspring of militarism and patriarchal capitalism, not to mention state socialism. But illegitimate offspring are often exceedingly unfaithful to their origins. Their fathers, after all are inessential" (Haraway, 2003; p. 517). Claiming the term "gay" in the title of my serious game is also important as queer theory or quare studies are

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contributors to but not the complete determiners of the complexity of my identity. Being gay is something that also I claim but do not always hold on to even as socially accomplish such an identity. Halperin (2003) has criticized how academia has relatively normalized queer theory as a "game the whole family [can] play" at the expense of lesbian and gay studies or LGBT studies, which he argues is still equally valid, current and worthy of study and an academic voice. Just the same as simultaneously identifying as queer and quare, also identifying as gay has become one of my diasporic, " tools of the master" for locating myself in the serious game of life I am playing that is GAYME. The iPhone has been another "master's tool" that has come play a central role in how I have both survived my GAYME of mobility thus far and continue to creatively engage my geo-sociability as quare phoneur, artist and ethnographer. Luke (2006) modifies Charles Baudelaire and Walter Benjamin's consideration of the flâneur or "the wanderer of the modern city" embedded in a pervasive, Marxist false consciousness in terms of 21st century emerging media as "the user as part of the informational network flows constituting contemporary urbanity" (Hjorth, 2011; p. 359).

Re-visualizing Orlando's Urban Spaces through Co-present, Mobile Play

The emergence of games like *Angry Birds* and *Foursquare* compel us to disregard any boundaries we may discern as having emerged between Game Studies and studies of mobility and mobile devices. Games like these, their relationship with the devices they inhabit, and the cultures of use emerging around them suggest that we cannot understand contemporary styles of mobility without understanding play, nor understand changes in gameplay and game culture without understanding mobility (Wilson et al., 2011).

This thesis represents my interest in exploring, through the geo-social iPhone applications *FourSquare* (Crowley and Selvadurai, 2009*), Grindr* (Grindr, LLC., 2009*), and Instagram,* (Systrom and Krieger, 2010), the auto-ethnographic construction of a local, LGBTQ+ cultural

"technoscape" or rather a co-present, geo-social LGBTQ+ culture that has been and continues to be projected onto the cityscape through emerging media technologies. Hjorth (2011) describes such co-presence as a convergence of "virtual and actual, online and offline, cerebral and haptic, delay and immediacy" (p. 361). These geo-social apps also help transform this thesis project into an urban, mobile game (other terms include LBMG, pervasive (location-aware) gaming, or "Big Games"). Lantz (2006) describes such games as "large-scale, real-world games that occupy urban streets and other public spaces and combine the richness, complexity and procedural depth of digital media with physical activity and face-to-face social interaction (Hjorth 2011; p. 361).

The launch of the iPhone in 2007 was a game-changer for the mobile phone industry. "Touch screen, motion sensor, precise location system, enhanced display, heavy storage, high-quality audio, and embedded camera" along with a "ubiquitous connection to the network" allowed for the development of "application stores, playing on-line while on the move, multiplayer games, playing across several media using social networks, games linked with device motion, and location-based gaming" (Feijoo et al., 2011; p. 213). The iPhone and subsequent Smart Phone technology has revolutionized computer gameplay. Mobile phone technology has become more competitive with desktop computers and gaming consoles. Mobile phones have also made gaming more accessible to a broader range of demographics increasing frequency of gameplay for some casual gamers. New more "open-ended" forms of play have evolved particularly with geo-social networking apps.

Instagram and *Grindr* are especially of interest in regards to how they inform geo-social constructions of past, present and future, gay/queer/quare, visual cultures in 21st century urban spaces. *Instagram*'s geo-social photo-sharing and hashtag interface allows for users to not only

post and share photographs with their personal, social network , but the app is also location aware so that photographs can be tagged to specific locations and the interface enables photographs to be tagged to various words or phrases the users deems subjectively relevant to the photograph. Such hashtags serve as textual hubs linking all photographs tagged to the same word or phrase to one virtual feed where other users can view and interact with similarly tagged photographs much like how the social networks *Twitte*r (Dorsey et al., 2006) and *Tumblr* (Karp, 2007) allow for the topical organization of tweets and blog posts integrating them through trending hashtags. *Instagram* users or *Instagrammers,* IGers for short, are active examples of the "phoneur" (Luke, 2006). *Instagram* alone has over 200 million users. 20 billion photographs have been shared on the geo-social, photo-sharing application to date with an estimated 60 million photographs shared daily (Smith, 2014). In the age of the phoneur, geo-social applications like *Foursquare, Grindr and Instagram* are contributing to a collectively, dynamic visualization project of urban spaces in fields like social photography and visual sociology (Crandall et al., 2009; Hochman and Manovich, 2013; Manovich, 2013; Nathansohn and Zuev, 2013; Silva et al., 2013; Silva et al., 2013; Shevchenko, 2014). Geo-social photography and photo-sharing are now a staple of the social networking experience and, in turn, a significant function of mobile forms of play or paedia.

Wilson et al. (2011) position the playfulness of geo-social networking apps similar to *Foursquare* and even *Facebook* (Zuckerberg et al., 2004) in the context of the increase of casual gaming on mobile phones. They consider "the playfulness of social networking" intrinsic in applications like *Foursquare* and possibly other applications like *Instagram* and *Facebook* as evidence of a need to consider a reorientation towards notions of "open-ended, less rule-driven

play" or paidea in addition to the more rigidly, "rule-bound" considerations of 'gameness' known as ludos. Games are now more accessible across devices and platforms particularly through social networking games. Kirkley et al. (2011) cite a 2010 NPD report that 56.8 U.S. consumers, ages 6 and up, have played social networking games. Of this group, 35 percent report that they are new to computer games (p. 372). Social networking games are increasingly being used in the classroom and informal settings to support student learning. Social networking and more specifically geo-social networking on mobile phones has become almost an imperative element of 21st-century, game design.

Locating the Gay/Queer/Quare Phoneur

The notion of the phoneur not only speaks to the geo-social, Smart Phone photographer but also emerging trends in local, social relations, particularly in Orlando's gay men's culture. Some may consider it a stretch to view the geo-social app as a game or other geo-social networking apps like it such as *Scruff* (Perry Street Software, Inc., 2010), *Jack'd* (Lucid Dreams, LLC., 2010), etc., but this paper argues otherwise; the author is particularly interested to engage with the location awareness of hybrid, virtual-physical games like *Grindr* to discover new forms of pro-social play and heritage production.   Following Wilson et al.'s (2011) line of thinking, *Grindr* is a "gay GAYME" as much in the sense of its target demographic similar to other game apps like like *Super Gay and the Attack of his Ex-Girlfriends* and *My Mini Gay Boy/Girlfriend.* No literature appears to exists that analyzes *Grindr* in the context of game studies though *Grindr* is increasingly becoming a research topic in regards to its uses and gratifications for gay men

(Gudelunas, 2012) and its impact on HIV/AIDS prevent amongst men who have sex with men (MSM) (Lewis et al. 2011).

The Art of Cruising on the iPhone

Gudelunas (2012) writes that through *Grindr* "the act of cruising has moved online and to mobile phones but the effect is still the same" (p. 14). Cruising as defined by Turner (2003) is "the moment of visual exchange that occurs on the streets and in other places of the city, which constitutes an act of mutual recognition amid the otherwise alienating effects of the anonymous crowd" (p. 9). *Grindr* is an embodiment of the game of cruising in a mobile, geo-social form. The game of cruising is more than likely one of the world's oldest serious games. Berlant and Warner (2001) writes about how certain spaces embedded in the urban landscape have historically presented windows of opportunity for men to meet other men for sex, such as adult book and video stores, theaters and clubs. Through these sexualized spaces, gay men in particular "learned to find each other, to map a commonly accessible world, to construct the architecture of queer space in a homophobic environment, and…to cultivate a collective ethos of safer sex" (p. 191); this "ethos of safer sex' being the ability to cruise for gay sex in urban spaces where the risk of gay-bashing and violence is potentially less. cruising" between urban-living, pedestrian men.

A photographic collage in the 2010 National Portrait Gallery's art exhibition "Hide/Seek" portrays the public "art of cruising" between urban-living, pedestrian men.

> "In Chance Meeting, Duane Michals stages [an] inter play of glances, but also visually suggests the wider perils and possibilities of life in the modern city. Will this "chance meeting" result in a mugging or a date? Will the men have a drink together, or will they

continue walking through the alleyway in opposite directions" (Katz and Ward 2010, pg. 194-195).

Katz and Ward (2010) attribute the name of the 2010-2011 National Portrait Gallery's "Hide/Seek: Difference and Desire in American Portraiture" to the game of "hide and seek" that queer individuals have historically played out where "the social universe of sexual desire, in painting, as in life, is so often of necessity communicated through the most subtle gestures, glances, and codes" (p. 16). The name of this historical exhibition, the first queer art show of its kind at the Smithsonian, was also inspired by the painting *Hide-and-Seek* by openly gay Russian artist Pavel Tchelitchew. The painting in itself is a visual game embedded with "hidden [arguably queer] worlds" according to Katz and Ward (2010) that slowly become perceptible to the viewer eventually revealing a camouflaged phallus painted across the canvas.

In postwar London, Hornsey (2010) specifically highlights the cityscape as an embodiment of paradoxical spaces of queer and normative cultural codes embedded in the production of everything from London's urban planning to Alan Turing's computer science theories to the interior design of the male Londoner's bachelor pad. Such design schemas emphasized the postwar importance of heterosexual reproduction and the nuclear family but simultaneously opened up a door to "a wider corporeal expressiveness that could [free] up domestic space to far less manageable modes of domestic habitation" i.e. the queer man's "bachelor pad" (p. 37). For such phenomena "could not--on [their] own terms--be read as that of queer, for such queerness lay at an expressive level that couldn't be acknowledged within the semiotic system through which it was created" (p. 229). Queer men discovered "new ways of orienting themselves within the metropolitan landscape, by subverting its administrative logics

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and pursuing more readily its fragmented images and commodified surfaces…[corroding] the simple postwar formulation of domestic space as a potential site of programmed instruction. In celebrating the pleasures of the laboring body, it introduced a degree of homosocial ambiguity into the familial suburban home" (p. 33).

Gayming a Geo-social, Gay Men's Cultural Phenomenon

Cruising has long been a public "retooling" of heteronormative and even homonormative cultural logic (or hegemony) in the metropolitan landscape in order for gay/queer/quare men to find other gay/queer/quare men or, more inclusively, for queer people to potentially locate other queer people. The Internet and geo-social mobile phone apps continue to facilitate such interactions in co-present forms of social interaction.

> While there is much speculation that gay identity is becoming less stigmatized, gay men still indicated a desire not only for gay-specific, but gay-specific online gathering places where sex is not deviant but instead a central focus and sexual networking becomes synonymous with social networking (Gudelunas, 2012; p. 16).

Gudelunas writes that mobile apps like *Grindr* have come to serve a dual geo-social purpose of both social and sexual networking. Though the mobile app *Super Gay & the Attack of his Ex-Girlfriends* has been promoted as the first game on the iOS mobile platform with a gay superhero, it arguably is not the first gay-oriented game to be released for the iPhone, iPod Touch, and iPad devices. In 2009, the geo-social, social networking application *Grindr* was launched by software development company Nearby Buddy Finder, LLC for the iOS mobile platform. The application, app for short, is geared towards gay, bisexual, and bi-curious men.

Grindr's founder and CEO Joel Simkhai further explains why he developed *Grindr* in a 2010

Online Personals Watch interview.

> I've been using online dating sites and services since I was a teenager. I would go to gay chat rooms and talk to other guys. Early on I wasn't meeting anyone in those chat rooms but they helped me come out as a gay man. It was a pivotal experience for me. One of the problems with online dating was location. There was no real emphasis on the people around me. So I was hoping to solve that problem. And that's what we did with Grindr. Grindr allows you to see who's sitting right next to you, who's in the same room, or who's just down the block. So people can meet very quickly as opposed to spending a lot of time online or on the phone. The idea is go meet them and see what the chemistry is like in person. If there is no chemistry, it is unlikely that there is going to be any kind of long-term relationship. The 2nd generation iPhone was a big technological advance that made Grindr possible. We found a developer who did it for us as a hobby and we put it on the iTunes App Store. From there word of mouth fueled us and helped us reach over a million users in 180 countries (Brooks, 2010).

Grindr's interface allows user to upload profile information into a geo-social network through

GPS technology so that users can interact with other users within a close proximity. *Grindr*

users can make their location public so that other users can determine how close they actually are

to one another down to a matter of feet. The application's user base has since grown to 4 million

users in 192 countries world-wide with 1.1 million users estimated to be online on a daily basis.

Currently, the majority of users reside in the United States numbering approximately 1,558,031

while the city of London in the United Kingdom has the largest metropolitan *Grindr* user

population totaling over 350,000.

In May 2012, the paid version of the *Grindr* app for iOS, *Grindr Xtra*, ranked 30 out of

300 apps as one of the top grossing apps in Apple's app store. As of December 2012, *Grindr*

Xtra ranks 43 in the list of top grossing apps. This is particularly striking considering gay,

bisexual, bicurious men as well as men who have sex with men (MSM) are estimated to make up

between 5-10% of the total male population. Much like the iPhone itself, Wilson et al. (2011)

state that the iPhone's popular game applications such as like *Angry Birds* (Rovio Entertainment,

2009) and *Foursquare,* as well as *Grindr,* amongst gay men, have established themselves not just

as mobile applications but as capacity-building, cultural phenomena. Speaking from personal

experience as a participant in gay culture in Orlando, many gay clubs now have "*Grindr* nights"

where showing the app on your phone will get your free admission into the club. A trio of drag

performers recently released a popular music video parody that has gone viral on the web called

"The Boy is a Bottom" that prominently features the *Grindr* app.

Queerly/Quarely Cruising Suburbia

The role of the pedestrian-oriented, urban landscape in constructing queerness has

historically been documented as a significant component of "gay/queer/quare world-making."

Orlando's evolution as a "gay metropolis" (Breen, 2012) that is also "dangerous by design"

(Transportation for American, 2011) is a striking contrast as much documented LGBTQ+

culture, heritage and activism has typically been tied to more densely populated, pedestrian-

oriented, American cities such as New York City, Chicago, and San Francisco (Chauncey, 1994;

Kaiser, 1997; Phillips, Shuttleton and Watt, 2000; Heap, 2004; Boyd, 2008; Carter, 2010). The

Central Florida region's hostility towards pedestrians is more than likely related to its relatively

recent rapid population growth and development.   Between 1970 and 1980, Greater Orlando's

population increased by 30 per cent compared to Florida's other major cities like Miami (4 per

cent) and Jacksonville (7 per cent). Kibicho (2012) attributes this growth to the development of

the Walt Disney World Resort and the Orlando metro area's overall tourism development, which

attracted people to relocate to the area to work in the industry. Orlando's sprawling, automobile-centered, suburban character illustrates how its metro area is what Phillips and Watt (2000) call an "in-between space" in terms of "the material and metaphorical geographies of sexualities" (p. 2).

> …sexual subjectivity is less stable on the margins, sexual subjects may be vulnerable, less able to speak for or defend themselves, or to participate in liberatory politics. Sexuality politics and representation, in these liminal or in-between spaces, are therefore ambivalent, sites of critical power but also danger (Phillips and Watt, 2000; p. 2).

Orlando's urban and suburban design potentially challenges the normative functions of other larger metropolitan areas in terms of regulating the visibility of sexualities but also poses a threat of diluting the mobilization of local, LGBTQ community-building and activism. Phillips, Shuttleton and Watt (2000), Brekhus (2003), Clare (2009), Herring (2010) and Tongson (2011) have explored similar tensions of gayness/queerness/quareness in suburban and rural environments. Yet the Internet and the mobile phone have also begun to dramatically influence gay/queer/quare connections. As an "in-between space," Orlando arguably is a paradox of being an emergent, queer/quare "technoscape" that is also hostile to pedestrians. I have personally come to discover through my time as a pedestrian and queer/quare resident of the Orlando Metro area that mobile phone technology in general presents opportunities for both complacency and resistance to such queer de-centeredness. Mobile phone technology poses opportunities for individuals to passively accept or actively reshape their individual relations with urban and suburban spaces and culture. GAYME, in turn, builds upon this to creatively explore through urban, mobile gaming how gayness/queerness/quareness thrives or does not thrive in such a

potentially anti-gay/queer/quare environment as mobile phone apps like *Grindr* and *Instagram* also have begun to play into one's gay/queer/quare geo-sociability.

<p style="text-align:center">*@deadquarewalking*</p>

Orlando's visible LGBTQ+ culture, dominant car culture or motordom, "dangerous by design" urban infrastructure and the increasing use of mobile phones worldwide are central components of GAYME's gameplay. My embodiment of the quare cyborg ontology manifests itself quite literally in the 21st century as automobiles and mobile phone continue to operate as extensions of our physical body or even fused prosthetics. Gender and sexuality also takes on a new meaning to me in regards to how we embody and fuse our bodies to technology. This thesis operationalizes the cyborg in terms of how gender, sexuality and difference are co-produced with technology through the design of city streets, automobiles, mobile phones, buildings, human-computer interaction, etc., all of which become more and more intermingled through the increasing co-presence of one's hybrid, virtual and physical social locations on the mobile phone (Hjorth, 2011). Shapiro's (2011) social history of how technology has shaped both gender norms and gender non-conformity, (Landström's (2007) queer, social constructivist perspective on how gender and technology are co-produced and Norton (2008)'s analysis of the social reconstruction of the city street "as places where motorists [and automobiles] unquestionably belonged [and pedestrians did not]" particularly influence this thesis. Norton writes that by understanding the historical nature of the social construction of the street we can see how at one time the car was the intruder not the pedestrian and as the car has become relatively normative, the pedestrian has become increasingly queer/quare or possibly always was in terms of the dangers of being a

pedestrian in the American Southeast. Orlando, Tampa, Miami and Jacksonville, all Florida

cities, held the top four spots in Transportation for America's 2011 *Dangerous by Design*

pedestrian fatality report. Several other cities in the Southeast round out the rest of the list.

(Transportation for America, 2011).

Hayden (1995) states that power struggles embedded in the production of space can also

be analyzed through the critique of "planning, design, construction, use and demotion of typical

buildings, especially dwellings." Social architecture historian Camille Wells (1986; p. 9-10)

once said, "most buildings can be understood in terms of power or authority—as efforts to

assume, extend, resist or accommodate it" (Hayden, 1995; p. 30). The cyborg's co-presence in

Orlando's technoscape thus is molded by the technological determinism and resistance of

varying social forces at play. My embodiment of such a cyborg fused to an iPhone, a crosswalk

and a park bench operates very differently from an individual fused to an iPhone, a Sports Utility

Vehicle and a gated, residential community. This builds on Foucault's theories of "technologies

of power" and "technologies of self" in which technological innovation undergoes a negotiation

of both "upholding and challenging social paradigms and structures"(Foucault, 1988; Shapiro,

2011; p. 52). My quare cyborgian stance as a pedestrian and a phoneur wandering a hostile

environment also channels Puar's notion of queer, terrorist assemblages of bodies and

technology. Such assemblages are engaged "in a shift from biopower to necropolitics (the

subjugation of life to the power of death) (Puar, 2005; p. 128). In Orlando, the pedestrian is just

as much a "traitor" to contemporary post-colonial nationhood in the American South as that of

Puar's discussion of the HIV-positive, homosexual or post-9/11 suicide bomber because of their

bodily resistance to the normative, technological determinism of motordom and a neo-liberal

capitalist consumer society.

> In pondering the queer modalities of [the suicide bomber], one notices a pastiche of oddities: a body machined together through metal and flesh, an assemblage of the organic and the inorganic; a death not of the self or of the other, but both simultaneously; self-annihilation as the ultimate form of resistance and self-preservation. This body forces a reconciliation of opposites through their inevitable collapse –a perverse habitation of contradiction. As a figure in the midst of always already dying even as it is the midst of becoming, like the homosexual afflicted with HIV, the suicide bomber sutures his or her status as sexually perverse. Mbembe (2003) also points to the queer becoming of a suicide bomber—a corporeal experiential of "ballistics." The dynamite strapped onto the body of a suicide bomber is not merely an appendage; the "intimacy of weapon with body reorients the assumed spatial integrity (coherence and concreteness) and individuality of the body that is the mandate of intersectional identities; instead we have the body-weapon. The ontological affect of the body renders it a newly becoming body; queerly (Puar, 2005; p. 129).

The pedestrian in Orlando threatens the suspension of disbelief which perpetuates car

culture/motordom/automobile hegemony or what author Junot Díaz refers to as the "negative

hallucinations" that bodies are not meant for public, street life and that pedestrian mobility is not

a functional, acceptable or even a real form of movement.

In a metropolitan region that has been labeled as the most dangerous city in the country

for those who walk along/across/about/on/AGAINST metro Orlando's streets and roads (or

STROADs as Chuck Marohn (Goodyear, 2014) might label much of Central Florida's

asphalt)…in a city that is dangerous by design, pedestrians controversially embody the social,

economic and cultural forces at play that seek to keep certain bodies in their dictated places and

spaces through the design and accessibility of urban infrastructure.

The pedestrian as a body-weapon is a visible, vulnerable and ultimately volatile form of

resistance walking along/across/about/on/AGAINST the technological determinism of car

culture, consumerism and ultimately sexual selection thinly veiled under the guise of the

privileged, socioeconomic status conferred to those who own/rent/inherit/drive automobiles.

For myself, my body-weapon against motordom and heterosexual culture among other

dominantly normative forces in Orlando is my acting up as a gay/queer/quare phoneur. I seek to

"act up" as an iPhone user resisting kyriarchal constructions of gender, sexuality, difference and

normativity embedded in Orlando's technoscape.

Constructing Gay/Queer/Quare Geo-Sociability

Co-presence, specifically my gay/queer/quare co-presence in Orlando's technoscape, is

not a naturally occurring phenomenon but rather an assemblage of many social forces. Hjorth

(2011) describes co-presence as embodying the in-between, hybrid spaces of both a virtual and

physical landscape. Such co-presence creates new opportunities to critically and creatively

engage urban spaces whose access has traditionally been restricted in varying ways. Hayden

(1995) writes that social life structures "territory" in public and private spaces as the social and

spatial are constantly in interplay. Theses territories evolve in tandem with variables of access

and barriers. Space shapes social reproduction and "one of the consistent ways to limit the

economic and political rights of groups has been to constrain social reproduction by limiting

access to space" (p. 22).

> For women, the body, the home, and the street have all been arenas of conflict.
> Examining them as political territories—bounded spaces with some form of enforcement
> of the boundaries—helps us to analyze the spatial dimensions of the "woman's sphere" at
> any given time. And just as gender can be mapped as a struggle over social reproduction
> that occurs at various scales of space, the same is true of race, class, and many other
> social issues (Hayden, 1995; p. 22-23).

Echoing Hayden, Heap (2003) highlights the normative data collected by Chicago School sociologists in the early twentieth century as another example of such socially constructed territories. "Homosexual" men were found to populate particular neighborhoods of Chicago but these individuals were only a particular section of the population granted varying levels of privilege access due to their social locations. Chicago sociologists like Robert E. Parks (1915) also argued that "relations of space" were heavily dependent on "considerations of the mobility of individuals within and across those spaces" (Heap, 2003; pg. 469).

> [Researchers overestimated] the cohesiveness and uniformity of homosexual experiences and identities. That is in focusing on the city's public homosexual world, Chicago researchers largely neglected to analyze the extent to which this world –and their perceptions of it – was shaped by broader social forces: women's generally lesser access to public space and the disposable income that encouraged participation in public amusements, the racial segregation of Chicago that restricted non-whites' interactions on the Near North Side, and the middle-class economic imperatives and traditions of sexual reserve that often encourage lesbian and gay professionals to confine their social and sexual lives to less visible, private spaces (Heap, 2003; p. 468).

One's mobility and, in the 21st century, geo-sociability foregrounds how an individual accomplishes "doing difference" and participates in the local publicness of "gay culture." One's mobility is also heavily influenced by varying levels of access and social locations within urban environments.

The Demise of Queer/Quare Counter-spaces and Counterpublics

On-going, nation-wide trends since the explosion of the Internet age in the 1990s indicate that LGBTQ+ individuals have migrated in mass to cyberspace resorting to the desktop computer (Harrison, 2010) or more recently the mobile phone (Gudelunas, 2012) as a mode of connecting socially and sexually with other LGBTQ+ people especially in terms of gay men's culture. This

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has occurred in tandem with a resurgent, heteronormative assimilation of historically, LGBTQ+ cultural spaces in urban landscapes across the United States through the increased scrutiny of "doing gayness/queerness/quaerness" in public (Berlant and Warner, 2001; Brown and Knopp 2008, Doan and Higgins, 2011). Doan and Higgins (2011) deem this phenomenon to be evidence of a "demise of [gay/]queer[/quare] spaces" as queer resistance to normative social and sexual publicness is increasingly scrutinized and compounded by increasing costs of living in historically gay/queer/quare spaces and places.

Sociologist Henri Lefebvre (1991) considers space as a social accomplishment distinctively shaped by negotiations of economic production and social reproduction. Lefebvre specifically explores "the space of social reproduction, which ranges over different scales, including the space in and around the body (biological reproduction), the space of housing (the reproduction of the labor force), and the public space of the city (the reproduction of social relations" (Hayden, 1995; p. 19). West and Fenstermaker's (1995) describe "doing difference," in somewhat similar terms based on the intersectionality of class, gender and race. This is a helpful social science research approach to how an individual "accomplishes" multiple and simultaneous social locations or socially constructed identities. The intersectional framework of "doing difference" builds on West and Zimmerman's (1987) ethnomethodological approach to "doing gender" acknowledging intersecting social constructions of gender, class, race, etc. in terms of one's identity as "properties of social life [whose statuses are attained] through the situated conduct of societal members (p. 19). Such varying categorical memberships to these social constructions are accomplishments by individuals that are also managed by broader social systems at work.

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Lefebvre also discusses the notion of counter-space that functions in opposition to existing political structures. Such counter-spaces often embody social movements and physically challenge the reproduction of social relations in new ways.

Gay/Queer/Quare World-making

Gayness/queerness/quareness as an act of challenging heteronormativity or sex-negativity has often embodied itself in forms of such counter-spaces or what Berlant and Warner's (2001) term queer counter-publics or "queer world-making." Building on Habermas and Foucault's critiques of "how a hegemonic public has founded itself by a privatization of sex and the sexualization of private personhood," Berlant and Warner (2001) consider such queerness as "a common language of self-cultivation, shared knowledge, and the exchange of inwardness." Such cultural codes counter the pervasiveness of a heteronormative public through "mobile sites of drag, youth culture, music, dance, parades, flaunting, and cruising – sites whose mobility makes them possible but also renders them hard to recognize as world making because they are so fragile and ephemeral" (p. 202). Such mobile sites of queerness now take on a whole new meaning in terms of quare geo-sociability on the mobile phone.

Wilson et al. (2011) call attention to the emergence of location aware services through Global Positioning Systems (GPS), telecommunications networks and Wi-FI as an emergent socio-cultural phenomenon where for example *FourSquare* users can now "project social networks onto the spaces [they] occupy" in their day-to-day lives (p. 353-354). They write that such location-specificity is "reconstructing the spaces of everyday life" and actualizing new forms of "mixed-reality urban questing" or, in terms of West and Fenstermaker (1995)'s "doing

difference," what I would call an individual's geo-sociability. The privatized, hybrid publicness of local, gay culture in terms of geo-social mobile apps like *Grindr and Instagram* is the main focus of this thesis as I consider how geo-socially "doing gay culture " in Orlando, FL through the iPhone is influenced by notions of heteronormative hegemony and its socio-cultural regulations of varying lived experiences and material practices through the dominant sex/gender/sexuality system (Rubin, 1975; Rubin, 1984; Rich, 1980; Sedgwick, 1985; Warner, 1991; Sedgwick, 1990; Butler, 1990; Butler, 1993; Berlant and Warner, 2001) and motordom (Norton 2008). In terms of queer human-computer interactions, Light (2011) argues that digital tools like Grindr or Instagram possess the power to enable and perpetuate the status quo via computer formalization, or rather a universalizing approach to cross-cultural design that ignores the socio-cultural diversity of users. Such "technologies of power" (Foucault, 1988) that potentially reinforce social inequalities and hegemonic norms also extend to both gaming and the urban/suburban landscape.

GAYMING Queer/Quare Geo-Sociabilty through @*deadquarewalking*

Questioning normativity, or social norms, is a central concept of GAYME. This thesis is specifically concerned with normativity in the context of how I co-presently negotiate and navigate my social locations/lived experiences/identifies with the car-centric, hegemonic forces that have come to shape Orlando's urban design. I seek to explore how game design, geo-social photography, and queerness can challenge, resist and question the normativity of car culture in Central Florida.

"A norm is an informal or formal rule for behavior, belief, appearance, or attitude, within a society or community. Norms can be formalized laws, such as marriage laws that dictate who can form families. Norms can also be mores, societal expectations that are strongly enforced, such as rules about cannibalism. Finally, informal expectations that are not highly punished when violated (such as greeting a neighbor when passing on the street) are a type of norm called folkways." (Shapiro, 2010; pg. 4)

Shapiro further writes about the relationship between technology and social norms from a social constructivist perspective, critiquing how social scripts embedded in technology structure our everyday interactions in terms of fashion, medical practices, social media, urban architecture, and other technological developments. Shapiro's consideration of social scripts builds from notions of Gramscian hegemony, Derridian, post-structuralist, semiotic analysis, and Foucauldian theories of discourse and technologies of self as well, as Butler's (1990) criticism of performative reinscription on bodies. Shapiro states that social scripts are not deterministic but influence how individuals live their lives in society. This project considers resisting such social scripts through the lenses of queer, critical theory and LGBTQ+ Studies.

As location-based games (LBG) like Pac-Manhattan (2004) and Re:Activism (2008) are pedestrian-oriented, there is also arguably a need for such a project in Orlando since the city was named "dangerous by design" in 2011 as the most dangerous city in America for pedestrians (Transportation for America, 2011). GAYME thus is not just about being gay or a participant in local, gay/queer/quare culture but also seeks to use game design as an activist tool to creatively resist a design environment hostile to alternative forms of mobility, access and creative expression.

GAYME also seeks to queerly/quarely and playfully engage with the co-present, hybrid spaces of Orlando's "technoscape" (Lantz, 2006; Re:Activism, 2008; Grindr, 2009; Lewis et al.,

2011; Hjorth, 2011; Wilson et al., 2011; Gudelunas, 2012). Hjorth (2011) describes co-presence as a convergence of "virtual and actual, online and offline, cerebral and haptic, delay and immediacy" (pg. 361).

While commercial and serious games continue to address queer culture and identity, I argue that LBGs or location-inspired games specifically present opportunities to engage queer perspectives in game studies but also operationalize through real-time, location-specific gaming discourse on both LGBTQ+ Studies and queer theory. GAYME seeks to engage such discourse as it explores the "here and now" of LGBTQ+-oriented place-making in Central Florida.

Queer/quare culture provides new and valuable ways of thinking about the interplay of urban design and game design. GAYME will help those who play it see the city and its infoscape in new ways, through this lens. Location-based game design, particularly applications of geo-social paidea gameplay, also creates immediate opportunities for players to interplay with "technologies of the self" (Foucault, 1988).

In relation to the city and urban spaces, mobile devices such as the iPhone present new opportunities for resistance to the normativity of urbanity as well normalizing trends within Smart Phone cultures themselves. Royse et al. (2012) write of women integrating, negotiating and rejecting gaming in terms of the Foucauldian notion of "technologies of the self" or how "selfhood" is shaped by varying socio-cultural contexts in which one "[chooses actions and behaviors knowingly from a range of options, perhaps even choosing actions that would produce sanctions, but do so willingly" (p. 683). They expand Foucault's theory to consider the "differential play patterns and interests" of the "gendered self." I am particularly interested to go beyond just the "gendered self" to consider the technologies of the queer self or how one's

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technological selfhood can be oriented towards queer culture(s) and place-making. GAYME

seeks to explore the cultural codes of queerness in gaming as well as how such codes embedded

in computer interfaces might inform real-world community design and interactions as GPS and

location-aware services redefine virtual/physical embodiment/disembodiment.

<u>GAYME Design Principles</u>

Hjorth (2011), writing about mobile phone "hackivists" Dotplay and their resistance to

the institutional dogma of telecommunications technology, states "they remind us of earlier

practices [like those of Surrealists, Dadaists and Situationists International (SI)], in their

subversion of the 'normal' function of objects and spaces. [They] demonstrate that far from the

mobile (phone) setting us free, it has further entrapped us into various erosions between work

and leisure. But maybe, through setting the mobile technology free we can, in turn, become

more mobile by mobilizing new media" (pg. 367). The technology of mobile phone technologies

has entered into a whole new realm of convergence and interactivity in recent years and Hjorth

(2011) puts forth a reminder to embrace but also question the normativity of new technology.

Queering digital design methodologies arguably functions as a "site of resistance"

(hooks, 1990; Doty, 2012) to such normativity that allows the potential for radical inclusivity

through "spaceful, oblique and occasionally mischievous" design (p. 2).

> So, to queer something, taking the Greek root of the word, is to treat it obliquely, to cross
> it, to go in an adverse or opposite direction. It has movement and flex in it. Queering is
> problematizing apparently structural and foundational relationships with critical intent,
> and it may involve mischief and clowning as much as serious critique…Its endgame is
> not an analysis to inform design, but an ongoing application of disruption as a space-
> making ploy and, thus, as a hands-on method. In a truly queered context there is no final
> arrival point, but an absence of dogma and a mutability that allows new truths,

perspectives, and engagements to emerge through a refusal to accept definition (Light 2011, pg. 3-4).

According to Light (2011), the act of queering human-computer interactions extends beyond lesbian, gay, bisexual and transgender identity politics to challenge unquestioned norms and naturalizing categorization systems that socially construct not only the performativity of gender and sexuality (Butler, 1990) but rather all aspects of identity particularly notions of kinship, citizenship, and nationhood that are backed by the state apparatus and, increasingly in the digital age, computer formalization.

GAYME as a "serious game" and "game as design" seeks to present opportunities for players to experiment and explore concepts of socially constructed identity as gamers and/or self-actualize their own world views as game designers (Kafai 2008) similar to such artists from the Dada, Surrealist and Fluxus art movements and present-day "hackivists." GAYME's design approach draws from Flanagan and Nissenbaum's (2007) Values-at-Play game design methodology and Light's (2011) queer human-computer interaction design methodology. Flanagan and Nissenbaum (2007) propose a "constitutive and iterative" approach to game design that seeks to integrate social justice values into design practice through:

1) discovery, or identification of values relevant to project
2) translation, or incorporation of values into game design and mechanics
3) verification, or assessment of whether game produces desired values outcomes

Queerness in human-computer interfaces challenges programmers, designers and users to "make space" for "divergent and evolving beliefs, principles, standards and morals…with …the intention to create resistance to an orthodoxy rather than seeking to assign predefined characteristics to a design outcome" (pg. 4).

Hjorth's (2011) conceptualization of some urban, mobile games as subversive, games-as-art whose "radical reinscriptions and rewriting…[of the city and its temporal spatiality] parallel flâneurie ("the wanderer of the modern city"), derive ("a type of drifting through geographic space that radically revises the usual motives and actions one generally uses whilst moving through urban spaces") and Parkour [traceur] (a militant, art sub-culture that approaches "the city as a series of physical obstacles to be overcome") (p. 359) is the creative foundation of GAYME's final iteration - *@deadquarewalking*.

Luke's (2006) modification of Baudelaire's flâneur or "the wanderer of the modern city" as the 21st century phoenur or "the user as part of the informational network flows constituting contemporary urbanity" is another important theoretical motivation behind designing *@deadquarewalking* as a quest or performance art installation played out through geo-social mobile phone applications (Hjorth 2011; pg. 359). Such "phoneurie" creates opportunities for multi-sensory, real-time gaming experiences that incorporate not only visual elements but also aural (hearing) and haptic (touch) as well (Chesher, 2004; Hjorth, 2011). Chapters 4 and 5 will explain in more detail the development and design of *@deadquarewalking* as both a performance art installation and a documentary game.

CHAPTER FOUR: A PAPER PROTOTYPE

Prototype

The prototype for GAYME has evolved through several iterations (see Appendices C-G) using design interfaces such as Adobe Flash and Processing. The final prototype proposal is a public, game-as-art installation and documentary game that collaboratively uses photography, text, and music to tell a story about queer/car culture in Central Florida. The proposed final iteration of GAYME is a conceptual, computer-based game called "@*deadquarewalking*" loosely based on the Surrealist game "Exquisite Corpse." In the following description, when we refer to an analog version" we mean paper prototypes, which are used to speed up the conceptual development process.

"@*deadquarewalking*" or "@*dwq*" will be a computer game that can be played on a mobile device or a desktop computer. It is proposed to be a one-player game. However, in some stages of testing , some of its functionality may be implemented by a behind-the-scene human-driven ("wizard of Oz") technique. The game at that stage of development would in effect be a two-player game. The objective of the game is for the player to tell a story using photography, music and text assets available to them in the game environment. The story does not necessarily have to be linear or logical but rather, in the spirit of the Surrealists' "Exquisite Corpse," nonsense is preferred. I think nonsense is more likely to allow for a queer human-computer interaction experience and will encourage critical thinking about the game experience.

<u>Game Play</u>

        We now describe a paper prototype, to illustrate the intended interaction in the computer version. "System" refers to a human in this example, and to some to-be-determined combination of human and technology, in the computer version. Tables 1-12 demonstrate a possible analog, game sequence between two human players on a tabletop.

Table 1: Game Sequence 1 – System generates the nonsensical phrase "There's Something Rotten in O-town" on the game board.

Nonsensical	There's something rotten in O-town	
Input	Player	System
Photo		
Text		
Photo		
Text		
Response		

Table 2: System randomly generates the nonsensical phrase from a database of 16 different phrases.

1) Cars are Sexy	9) Don't Catch Poor
2) How Great Thou Art	10) The River Doesn't Run Through It
3) I heart Orlando	11) First Comes Love on Grindr
4) Walked to Death	12) Church Street Station Lost Its Bear
5) Something's Rotten in O-town	13) Fruit Flies Killed the Citrus Groves
6) Summerlin Sold Out Sanford	14) Mickey and Harry Banged on I-4
7) Queens Love The Trail	15) Ze Played the Most Dangerous Game
8) Guns are for Lovers	16) Division Street Knows Its Place

The player is initially presented with a "nonsensical phrase" or thought-seed, drawn by the system from this list. The selection is displayed on the table-top (e. g. by dropping a small slip of paper.) This "nonsensical" is randomly generated by the System or in tabletop version of the game by drawing a number between 1 and 16. Each number corresponds with an unique "nonsensical" as demonstrated in Table 2.

Table 3: Game Sequence 2 – System generates a gallery of Instagram photographs for the player to interact with.

System offers 12 Instagram photographs, each with a short list of brief texts (six words or less) written on the back of the photographs. Player is instructed to select one image, and one of the associated texts – or may optionally provide their own short text. S/he does so.

Table 4: Game Sequence 3 – Player selects a photograph and text.

		#myfuturebridalgown #winterpark #windowshopping #weddingdress #bridalgown	

Player selects a photograph of a wedding dress illuminated in a window display at night along with the text "my future bridal gown" from the back of the photograph.

Table 5: Game Sequence 4 – System now displays updated game board indicating player's move.
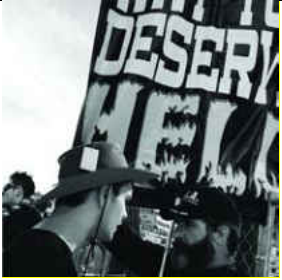
Nonsensical	There's something rotten in O-town	
Input	Player	System
Photo		
Text	my future bridal gown	
Photo		
Text		
Response		

Table 6: Game Sequence 5 – System generates a photograph and text.

| | They don't like gays or pirates… poor #jacksparrow #gasparilla #dangerousbydesign | |

System responds with an image and a short text of its own choosing. System selects the photograph of two people facing each other with one of them holding a sign that says "…deserve hell." System also generates the text "deserve hell."

Table 7: Game Sequence 6 - System now displays updated game board indicating system's move.

Nonsensical	There's something rotten in O-town	
Input	Player	System
Photo		
Text	my future bridal gown	deserve hell
Photo		
Text		
Response		

Now there are two images and two short texts on the display (or on the tabletop.) The initial nonsensical phrase is still visible above the images. The game board now displays the following:

Table 8: Game Sequence 7 – Player selects a second combination of a photograph and text.

	#gay #downtownorlando #orlando # parliamenthouse #gaybar #puddle #motelsign #motel #orangeblossomtrail #gayboyproblems #dangerousbydesign

Player is instructed to again select an image and text from the same collection of twelve. Player does so. Player selects a photograph of a person standing next to a puddle reflecting a sign that looms above. The player selects the phrase "gay boy problems."

Table 9: Game Sequence 8 - System now displays updated game board indicating player's second move.

Nonsensical	There's something rotten in O-town	
Input	Player	System
Photo		
Text	my future bridal gown	deserve hell
Photo		
Text	gay boy problems	
Response		

Now there are three images and three phrases of texts on the tabletop.

Table 10: Game Sequence 9 - System generates a second combination of a photograph and text.

| | #1000words #poverty

#marxism #instareal

#socialwork #sociology

#ethnography

#ethnomethodology #sad | |

System again responds with an image and a short text. System selects an image of a person sitting in front of a store window learning on what appears to be a baby carriage or stroller. The player then generates the text "baby carriage with propane gas":

Table 11: Game Sequence 10 – System now displays updated game board indicating system's second move.

Nonsensical	There's something rotten in O-town	
Input	Player	System
Photo		
Text	my future wedding dress	deserve hell
Photo		
Text	gay boy problems	baby carriage with propane gas
Response		

This completes a 2x2 display of images tagged with brief phrases.

Table 12: Game Sequence 11 – Player is asked to write a response to the collage of photographs and phrases generated.

Nonsensical	There's something rotten in O-town	
Input	Player	System
Photo		
Text	my future wedding dress	deserve hell
Photo		
Text	gay boy problems	baby carriage with propane gas
Response	This said everything I was trying to say but couldn't figure out how to say before.	N/A

Player is then instructed to write a sentence in response to the nonsensical phrase, the four images and four subtexts answering the question "what do you see?" The player responds writing "this said everything I was trying to say but couldn't figure out how to say before."

We are interested in how people construct meaning. We have selected three concept clusters for our study: pedestrianism, queer theory, and Orlando. We will develop a software tool called a "closeness metric" (discussed below) that enables us to assign a trio of numeric values (on a scale of 0.0 to 1.0) to any collection of English words. These numbers represent the relative closeness of the collection to one of our concept clusters. Larger numbers represent a stronger fit or match.

For instance, if a player writes "gay boy problems", the distance metric might yield (5,10,0) because the terms 'gay' and 'problem' indicate strong relevance to queer theory, a weaker affinity for pedestrianism, and no affinity for Orlando. As each selection of image and text is made (by Player or by System), a small feedback is produced and displayed by the system, next to the text. It consists of three icons (a foot; the letters QT; and the silhouette of the Lake Eola fountain); above each icon is a vertical bar representing the strength of association. No explanation of the metric is given during the game play. Our hypothesis is that people will in general attempt to maximize any measure that is presented to them, assuming that it is a success metric.

When the final response is given, it is also scored, and a larger feedback image is provided. At this point, the player is asked what they think the metric represents, and their answer is recorded. The experimenter then explains the metric by reading a prepared text, and any further reaction is recorded.

The Closeness Metric

For each of our concept clusters, a corpus of text will be selected. For Queer Theory, a representative body of key articles will be used. For Orlando, texts such as the Wikipedia article about Orlando will be used. These texts provide a list of several hundred to several thousand keywords, per concept cluster.

A given phrase is scored by counting the number of words in the phrase that occur in each of the cluster-related keyword lists. If there is no overlap, the closeness value for that cluster is 0. If there are n overlaps, the closeness value is $\max(10, n*k(c))$ where $k(c)$ is a scaling coefficient, specific to each cluster c. The value of k will be empirically determined by a calibration experiment before the actual experiment begins. We choose k for each cluster so as to get a range of values between 0 and 10 for typical responses.

The System's Behavior

The system's built-in "goal" is to guide the player toward ideas that relate to the three concept clusters. Each of the player's responses can be considered as being relatively strong or weak, with respect to the three clusters. For instance, a response might be strong on "Orlando-ness" but weak on queer theory.

Each image is pre-assigned a closeness metric score (a trio of numbers), based on the experimenter's own feelings about the images. Each pre-recorded phrase is also assigned a closeness score, by the application of the automatic closeness metric. As soon as the player selects an image and a phrase, her/his "weakness" is analyzed (i. e. which of the three dimensions of closeness are most deficient.) The system then selects the image which best remedies this

combination of weaknesses, or best reduces the distance from the three semantic clusters. Once the image is selected, the system then selects within that image's stored phrases, the phrase that best remedies the deficiency (or leads the player toward the intended concept clusters.) This new image and phrase constitute the system's response to the player's choices.

Research Design

This project combines technology with aesthetics. Its results will be primarily qualitative rather than quantitative, as we are exploring a complex combination of nonverbal association with images, and verbal association with provocative texts.

We originally planned to conduct a series of four game workshops or sub-experiments, using undergraduate UCF digital media students as subjects. We expected these groups to be of approximate sizes 10, 10, 15 and 20 users.

After each game workshop/sub-experiment, we would vary the closeness metric, the selection process for keywords, the number of "cycles" (the above description used two cycles, player/system/player/system) and the methods by which we present the information to the users.

Hypothesis

As the game-play and feedback systems are modified through successive iterations (e. g. by the progressive refinement of the semantic clusters and closeness metric) we expect user understanding, enjoyment and satisfaction to increase.

CHAPTER FIVE: THE *@deadquarewalking* GAYME

The final prototype of *@deadquarewalking* has some similarities with the version illustrated in Tables 1-12, but significant changes were also made to the game's interaction design, visual content and narrative. In my opinion, the initial photographs and the interaction design failed to visualize a narrative that resonated with one of the central purposes of this thesis - to be a gay/queer/quare phoneur or to explore through urban, mobile game play the gayness/queerness/quareness of Orlando's urban/suburban spaces.

Transit Interpretation Project (TrIP)

Participating in the Transit Interpretation Project (TrIP) also inspired me to retool *@deadquarewalking* as both a performance art installation and a documentary game. TrIP is a Central Florida-based, public art project that was launched in October 2013. Its mission is to creatively engage artists with the local transit system. Participants are asked to ride a local bus route and then develop some sort of creative project inspired by their experience riding the bus. From the day that they ride the bus, TrIP participants have 30 days to submit a post to be published on the project's blog. Over fifty, local artists, activists, community members, urbanists, transit riders, and so forth have participated so far.

Performance Art Installation

I decided to develop a performance art installation for TrIP that would specifically explore my personal connection to local, gay/queer/quare space in Orlando through walking and riding Link 104/105 (along Colonial Drive) to the Parliament House Resort. I planned to

document my trek to Parliament House on Halloween night through photographs and video that I would upload to an Instagram account (@*deadquarewalking*). People were able to watch me upload images in real-time during my 24-hour journey and also play back the images by accessing the Instagram gallery. Going back to Wilson et al.'s (2011) consideration of Instagram as a form of game play known as paedia, the @*deadquarewalking* performance art installation in itself is a conceptual, urban mobile game. Using Instagram as my primary game interface and documentation tool, I created a series of goals and objectives or quests for myself to complete across an expanse of urban and suburban space in Orlando. The performance art component is only the first part of the @*deadquarewalking* game, the second component is the development of a documentary game using the photographs and video created on the actual photo trek. The performance art installation took place October 31 – November 1, 2013. TrIP published the following blog about my experience on December 2, 2013.

Table 13: TrIP Blog Day 1: @deadquarewalking by David Thomas Moran.
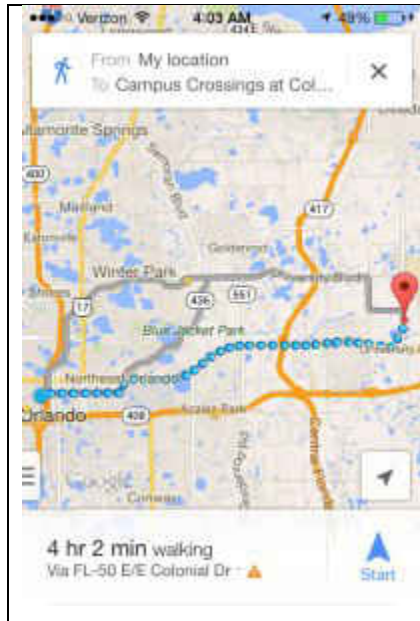
Figure 2: Google Map directions for walking from Parliament House towards UCF. The trek home took two hours longer than expected.

Thoughts on TrIP and LYNX from a Somewhat Regular Rider

A voice for LYNX riders. As a graduate student whose livelihood has depended on the LYNX bus system over the past two years, I find much hope in the **Transit Interpretation Project (TrIP)**. I'm beyond thrilled to see such a diverse and creative group of individuals intentionally engaging with LYNX. I look forward to witnessing how **TrIP** collectively raises Orlandoans' consciousness of the bus system and gives voice to an often overlooked and misunderstood sphere of public life in the region. Some might say that "nobody rides the bus" but actually many people do. It's just statistically must smaller than the number of people who commute by car but not any less worthy of a voice.

For me riding the bus is not a novelty or a chance adventure…it is a difficult reality. My contribution to **TrIP** is based on my personal experiences with LYNX. I do not intend to speak for anyone else because I realize that we all have differing circumstances, but I imagine that there are some common threads of experience that more than a few LYNX riders might relate to in regards to what I have to say about busing around O-town.

Surviving the LYNX bus system. At best, I would describe the bus system in Orlando as exhausting, hard work to navigate but sometimes relaxing and helpful to ride. At worst, I would say riding the bus severely impairs its riders' abilities to function in society. It can be a daunting, if not impossible, task to just accomplish day-to-day activities and errands using LYNX whether it is going to work, school, the doctor, daycare, the grocery story, etc.

As a LYNX rider, I'm pretty angry. I have felt isolated, left behind, ignored, disregarded, etc. I try not to be a victim of these circumstances but riding LYNX can feel overwhelmingly victimizing whether it is waiting at a bus stop with no shelter or even a place to sit along a busy highway in a torrential downpour for a bus that only comes once an hour or desperately trying not to get stranded when you work late at night because the majority of buses stop running around 11pm and you can't afford the outrageous cab fares or the endless hours of waiting for transfers or late buses or navigating poorly designed bus routes that regularly double, triple, quadruple or more standard car commute times.

Lack of support for public transit in Orlando. The issues I believe is less LYNX itself but rather a pervasive lack of support for LYNX and its bus routes by local political leaders, businesses and a large segment of the Orlando population. As people continue to choose not to get on the bus, the bus system's functionality remains stuck in an arrested development.

Moving forward. On a more positive note, I am grateful that Orlando even has a bus system, and I think LYNX has so much potential to be a viable mode of transit for a vast cross-section of Orlandoans. LYNX simply lacks the public support and dedicated funding to make this happen. I don't doubt that Orlando has the potential to be a world leader in public transit and it's high time Orlandoans embrace such an opportunity. Cars are not the only future, multiple effective and efficient modes of mobility whether walking, biking, driving, busing, riding rail, etc. are the

future. We are on the cusp of a more sustainable, accessible and mobile way of life for all Orlandoans. **TrIP Phase One** is only just the beginning.

Figure 3: Instagram photo map of the bus routes I traveled via bus and walking. I mostly explored Links 104, 105 and 102. The original photographs and video posted can be viewed on Instagram by searching **_@deadquarewalking_**.

Why _@deadquarewalking_?

My contribution to **TrIP** pulls mostly from my personal experiences of being stranded by the bus system because of its limited operating schedule. **_@deadquarewalking_** is a documentary photography series and performance art/game-as-art installation in which I documented my experiences commuting by bus and walking to/from a local gay club (the Parliament House Resort) on Halloween. Since the bus doesn't run throughout the night, I walked from Parliament House back to my apartment in the UCF area which took about six hours to do (originally I thought it would take 4 hours). In the past, I have been stranded in similar situations and forced to walk long distances because the bus was not running. I used my iPhone* and the Instagram photo-sharing application to take photos and video of the trek.

Some of the creative inspirations for this project include documentary photographers such as Eugène Atget, Berenice Abbott and Robert Frank, the games for social change movement and notions of flâneurie (wandering through urban spaces) or what in the digital age some call "phoneurie".

Robert Luke's concept of 'phoneur' refers to a mobile-phone user strolling around the cityscape, where the user is located as both a spectator and an entity connected to a wider database infrastructure and information economy through the sheer act of consumption. ~Yasmin Ibrahim

Being a phoneur or a post-modern flâneur arguably has a gamelike or questing quality to it, and I also consider **_@deadquarewalking_** a conceptual, urban mobile game – a location-based serious game at that. Urban, mobile games are not a new phenomenon. Some interesting examples include PacManhattan and Re:Activism. This leads to me asking a broader question of whether **TrIP** is indeed a collaborative, urban mobile game at its core – something worth pondering. Is public art inherently a game(s)…can games be art? Game designer Rod Humble has some insightful thoughts on game rules as art.

A Gay Club? Really?

Some might find my destination/departure point (a gay club) trivial, but I think it is important to question how the LYNX bus system affects our entire livelihood not just our commute to work or what some deem "respectable" or "appropriate" destinations. Does a person without a car not have the right to desire human connection? To spend time with people or communities or cultures that they relate to and identify with? Or is that asking for too much? Being gay without a car in Orlando is definitely a conundrum. I would say it doesn't help my dating life or my social life very much and has often made me feel disconnected from local, gay culture, which is an important part of my life for better or for worse. It can be lonely in this world to start with, it can be lonelier being a sexual minority and it can be even lonelier being a LYNX rider.

Parliament House's location on Orange Blossom Trail near Colonial Drive also particularly interested me. The urban terrain of these major roads as well as Alafaya Trail in the UCF area is not particularly hospitable to pedestrians, and I do not doubt are contributing factors to Orlando's recent ranking by Transportation for America as the most dangerous city for pedestrians in the United States. Transportation for America specifically refers to Orlando and other cities like it as dangerous by design. I chose a walking trek because I thought it presented a creative opportunity to challenge and resist Orlando's hostile design schema for pedestrians while also shedding light on aspects of the local bus system.

Figure 4: A collage of photographs documenting my bus rides and walking trek along Links 102,104 and 105 on October 31-November 1, 2013. All photographs and video were captured using either an iPhone 4S or iPad2 and were for the most part instantly uploaded to the photo-sharing application Instagram via *@deadquarewalking*.

What does the name mean? Quare what?

"*@deadquarewalking*" is a play on the phrase "dead man walking" which has been used in the past to describe a prisoner condemned to death and alludes to the dangers of being a pedestrian in Orlando.   However, I substituted the word "man" with the word "quare." In Irish, "quare" can mean "very" or "extremely" or it can be a spelling of the rural or Southern pronunciation of the word "queer."   The word "queer" is an umbrella term for sexual and gender minorities and it often can have an activist context to it that questions binary or normative thinking. "Queer" was once used regularly as a slur but has been re-appropriated in more recent years by LGBTQ+ activists as a positive and inclusive term.   Living in the American South, I personally relate more to the term "quare" versus "queer." I feel like "queer" speaks more to the urban, LGBTQ+ cultures of the Northeast or the West Coast. Cultural theorist E. Patrick Johnson also argues for "quareness" as a way to question the subjective bias of whiteness in queer studies that risks discounting the lived experiences and material realities of people of color. Though I do not identify as a person of color and would be categorized as white, I think "quareness" has an important critical application for considering how the LYNX public bus system and Orlando's overall walkability is intersectionally racialized, gendered and classed. I believe that there is definitely a tension with me using the word "quare" as a cisgender, gay, white, male graduate student that I think will create opportunities for more dialogue and reflection about how my specific social locations affect my performance of *@deadquarewalking*.

What's Next?

In this post, I've included a collage of select photographs I took throughout my trek and three supplemental poems I wrote after the fact to express some of my feelings and thoughts about my experiences with *@deadquarewalking*. My ultimate goal is to design a prototype documentary computer game about my walking trek as a part of my MFA thesis project. I also plan to exhibit the photography and video I captured sometime in the

future.

*Notes Regarding SmartPhone Useage
I think it is important to note that as **TrIP** explores the accessibility of LYNX and other modes of transit in Orlando, there is also an overlap regarding telecommunications access and the usage of SmartPhones. Having a SmartPhone can significantly affect a rider's ability to negotiate their experiences with the LYNX bus system. I found the iPhone to be an incredibly helpful navigation tool for planning my bus routes and my phone service also allowed me to upload photographs and video in real-time during my trek. The capability to do this requires a significant expense in terms of equipment and service charges that not all LYNX riders might have access to. I know that as a graduate student I continue to struggle to be able to afford the monthly charges for having a SmartPhone data plan with Verizon Wireless. Currently, my phone service is suspended so I would not have been able to accomplish **@*deadquarewalking*** today the way I did a month ago when my phone service was still active. Presently, I have limited use of my iPhone via access to WiFi hotspots.

Colonial*ism in Three Parts (also known as the 104 and the 105)
by David Thomas Moran

Part I: Cars are Sexy
Age Sex Location
I'm looking for a nice guy
with a nice car
But mostly a nice car
with a nice guy
So don't bother otherwise
I'm turning on the cruise control
Because sexy guys
are sexier in the sexy cars they drive

Part II: Hellafaya
Some say the road to hell is paved
with good intentions

But I say this road was clearly laid
for certain folks' ascension

Some motor club of dapper gents
did roll this stone away

Salacious spawn they did cement
This holy hell I walk today

Post Colonial and far off from
the beaten Trail I go

Hellafaya my cursed destination
Damnation the only resting place I know

Part III: This Path Is Not For You
This path is not for you

This path is only for the worthy

This way is not for you
This way is only for the wanted

This place is not for you
This place is only for the welcome

If you are unsure as to whether
you are worthy, wanted or welcome

Don't be

If you were worthy, this path would be known to you
If you were wanted, this way would be shown to you
If you were welcome, this place would be home to you

<center>Documentary Game</center>

Creative Inspirations

The @*deadquarewalking* documentary game is a game within a game. It seeks to use game play as a way to engage players with the performance art/conceptual, urban mobile game piece. The project's development draws inspiration from documentary games like *Inside the Haiti Earthquake* (2011) and *Fort McMoney* (2013) that incorporate elements of both game design and documentary photography and filmmaking. Photographers Eugène Atget, Berenice Abbott and Robert Frank and the cinéma vérité, documentary filmmaking style inspired by Jean Rouch, Dziga Vertov and Robert Flaherty are influences as well.

Implementation

Based on the paper prototype, my advisor Dr. Moshell and I designed a hashtag-based version of the game. Dr. Moshell implemented the game in HTML5 and PHP. Because of his extensive programming experience, the task was relatively easy for him, whereas it would have taken me far too long to bring my programming skills up to the required level.

Game Mechanics

The @*deadquarewalking* documentary game challenges the player to re-visualize the 24-hour journey of gay/queer/quare, photographer getting to and from the Parliament House Resort on Halloween night. Players venture through a nine-part, modular narrative using hashtag play to generate and caption their own unique collages of photographs and video captured during the performance art installation.

#hiphop

#shadows

#person

#traffic

Figure 5: *@deadquarewalking* Screenshot - Hellafaya Part I

#Rollins

#dirtythirty

#snailway

#upabove

#WinterIsComing   *Reaction to this page?*

Figure 6: *@deadquarewalking* Screenshot – Winter is Coming
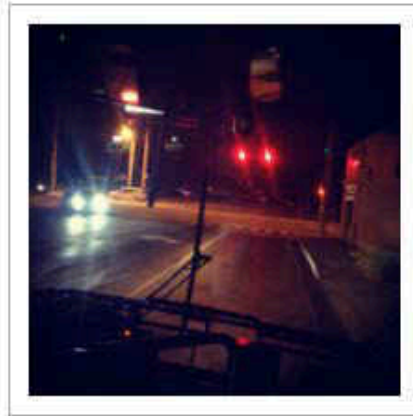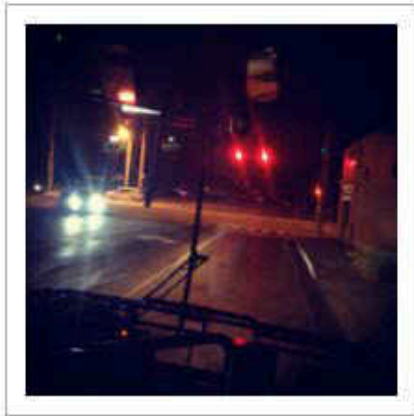
#demoneyes

#headlights
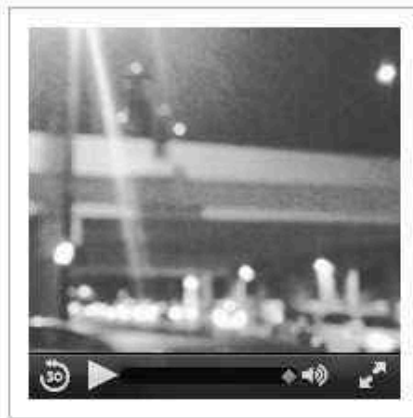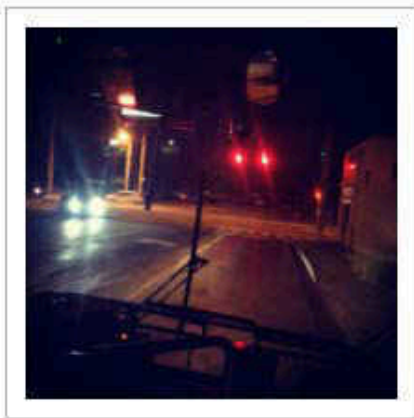
#windshield

#motionblue

#repetitive

Reaction to this page?

Figure 7: *@deadquarewalking* Screenshot – Not All Blossoms Bloom

92
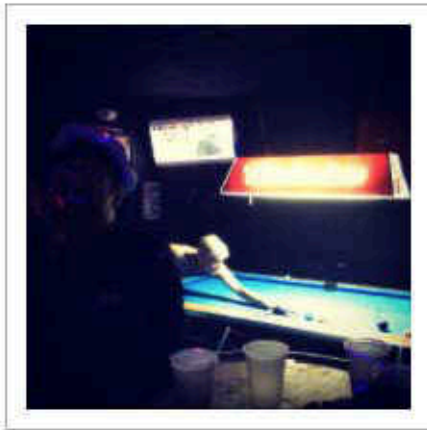
#billiards
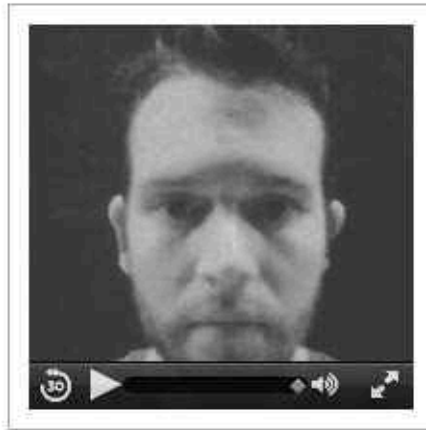
#timewarp

#notsurewhatishappening#peaches

#TheHouseThatPBuilt *Reaction to this page?*

Figure 8: *@deadquarewalking* Screenshot – The House That Miss P Built

#creepy   #
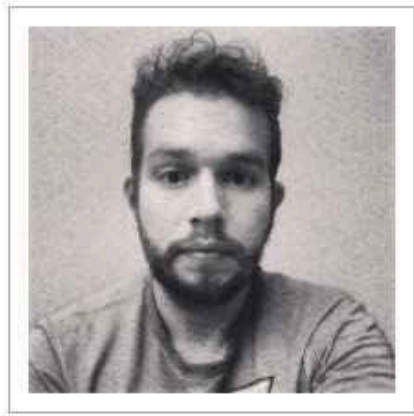
#southernsteel   #selfie

#wandering   *Reaction to this page?*

Figure 9: *@deadquarewalking* Screenshot - Downtown
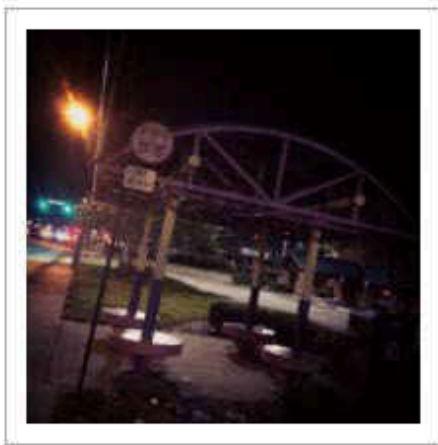
#busstop

#AmericanPawn

#bumpynight

#shadowmonster

#lonely

Reaction to this page?

Figure 10: @*deadquarewalking* Screenshot – Colonial*ism Part I

#RedWhiteandBlue

#edwardcullen

#TheSanfordProject

#CarCrossing

wherewillthechildrenplay

Reaction to this page?

Figure 11: *@deadquarewalking* Screenshot – Colonial*ism Part II

#floating

#stroadscollide
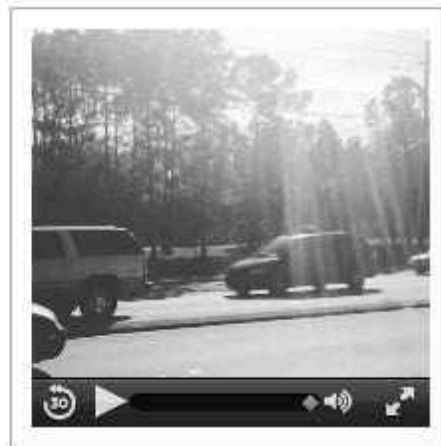
#HumansofOrlando

#minivan

#threesacrowd

Reaction to this page?

Figure 12: *@deadquarewalking* Screenshot – Colonial*ism Part III

#Hellafaya

#fixed

#nooses

#noosespartdeux

Figure 13: *@deadquarewalking* Screenshot – Hellafaya Part II

Modular Narrative

The game play is structured into nine modules or levels that represent different legs of the photo trek. Some narrative structure is imperative to helping organize the game experience in terms of how it represents both the passage of time and movement through different urban and

suburban spaces. The available images for each level number between 12 and 36; from these images, four will be selected by the hashtag process described below. The images include both still photographs and short movie clips. The modules/levels , first and foremost, organize the photographs and images geo-spatially based on where the images were captured. Within each module or level, the photographs and video may not be generated in exact chronological order, but across modules/levels the narrative maintains a loose, chronological order following the 24-hour duration of the photo trek. Below are the nine modules/levels:

1. Hellafaya Part I – bus trip from UCF to Downtown Orlando along Colonial Drive

2. Winter Is Coming – bus trip between Downtown Orlando and Winter Park to and from Rollins College

3. Not All Blossoms Bloom – bus trip from LYNX Central Station/Center for Emerging Media to the Parliament House Resort

4. The House that Miss P Built – experiences at the Parliament House Resort

5. Downtown – walking from Parliament House to the Center for Emerging Media

6. Colonial*ism Part I – walking from the Center for Emerging Media to Semoran Boulevard

7. Colonial*ism Part II – walking from Semoran Boulevard to Dean Road

8. Colonial*ism Part III – walking from Dead Road to Alafaya Trail

9. Hellafaya Part II – walking/riding the bus along Alafaya Trail towards UCF

Hashtag Play

Players are prompted to input a hashtag, or pound sign with a word/phrase and no spaces i.e. #deadquarewalking or #thisgameisfun, that describes the photograph or video that has been randomly generated on their screen in the first sequence of Level 1 – Hellafaya Part I. A total of four images or sequences are generated in each level. With the exception of the first image, the photographs generated throughout the remainder of the game are influenced by the hashtags that the player inputs through the closeness metric originally developed for the first iteration of *@deadquarewalking*.

In more detail: the images associated with the first three levels are provided with a "starter kit" of hashtags, forming a word cloud for each image. When the player enters a hashtag for the first image, the available images for that level are then all checked for similarity to the entered hashtag. If any images with overlapping hashtags or words are found, the one with the most overlap is displayed in the next frame. The user-provided hashtag of the fourth image on a given level serves as the selector for the first image on the next level.

The guidance throughout the photo exhibition is thus provided by the hashtags deposited by the author AND by previous users during the first three levels; and solely by the user-provided tags in subsequent levels.

Word Clouds

The closeness metric will continue to expand as new tags are added to the database or word cloud. As players continue to input hashtags, new meaning or ways of interpreting the photographs is also generated. The hashtag play generates word clouds or data sets that help

describe across player experiences both unique and similar "ways of seeing" the imagery

exhibited in the different modules/levels. The foundation for the word clouds or image tagging

was built with an initial set of tags depending on the level of the game. The images in Levels 1-3

have a collection of hashtags provided by the author (Moran), while Levels 4-9 have no initial

set of hashtags.

Interactive Exhibition

In addition to the evolution of the word cloud(s), which is helping locate common

pathways or "ways of seeing" across player experiences with the game, another compelling

contribution of this project is its experimentation with interactive exhibition through play. Once

a player completes the nine levels of the *@deadquarewalking* game, a collage is generated of all

of the images they interacted with. Each player interaction generates a unique collage and also a

unique way of both exhibiting and making meaning of the *@deadquarewalking* images. The

game play also helps engage the player with images that they might have never looked at or

reflect on had they simply browsed the *@deadquarewalking* Instagram gallery. As the Internet

and social media might overwhelm players with an overload of visual information, the

@deadquarewalking game temporarily grabs the players' attention so they can focus on

interacting with, interpreting and curating the game's photography.

CHAPTER SIX: RESULTS

Metadata Analysis

Metadata was collected from 14 unique testers. The anonymous tester or player was asked to hashtag 36 images – four in each of the nine levels. Some images were still photographs and others video. The small sample size made it difficult to aggregate statistically significant, quantitative data such as hashtag trends or word cloud correlations between images as originally intended, but, even with just 14 testers, some notable patterns did emerge in terms of hashtag play styles and new ways of seeing the original creative work.

Hashtag Play Styles

Testers took varied approaches to assigning hashtags to images. Some testers used tags to describe visible objects in the frame, other testers inputted words or phrases that conveyed emotion, satire or even expounded on some sort of narrative or perceived situational dilemma. The seed tags inputted in Levels 1-3 and Levels 7-9 seemed to have little effect on how a tester tagged the images or even what images were generated next.

New Ways of Seeing

> Our visualizations of human habits rendered through Instagram photographs do not reflect a single directorial point of a view. Even so, they are as subjective as more traditional photography. Just as a photographer decides on framing and perspective, we make formal decisions about how to map the images, organizing them by upload dates, or average color, or brightness, and so on. But by visualizing the same set of images in multiple ways (here is an [example](#) which uses a collection of artworks by Mark Rothko, we remind viewers than no single visualization offers an objective interpretation, just as no single, traditional documentary image could ever be considered neutral. Instead, the diversity of the Instagram photographs highlights the variety of complex patterns of life

unfolding in cities that can never be fully visually captured in a single visualization, despite our ability use millions of Instagram photographs (Manovich, 2013).

While the photographs and video that I captured for *@deadquarewalking* do reflect a "single directorial point of view," the game's hashtag play still somewhat resists my subjectivity as it generates a collective of tags that reconfigure the meaning of my images. The most profound finding for me as the artist was seeing how the randomization of the imager generator combined with the hastags inputted by testers generated new ways of exhibiting and viewing my photography – or what I would call interactive exhibition. The individual collages each visualize similar but different narratives of *@deadquarewalking* punctuated with the tester's unique tag style. Juxtaposing different level outcomes together as well as comparing the different hashtags assigned to the same images by different viewers draws out newly emergent ways of seeing and understanding my images. Below are screen shots of each of the tester's final collages, juxtapositions of the unique string images generated in each of the nine levels by different users and, finally, samples of unique tags assigned to individual images in Level 1 and Level 4. While the hashtags rarely match, they tend to build off of each other. They seem to complement, supplement and even resist one another in terms of assigning complex layers of meaning to the images. The sum of the parts is provocative and compelling. It demonstrates the potential for metadata play and game design to exhibit and visualize photography and video in dynamic new ways that resonate beyond the static picture frame or online photo gallery.

Player/Tester Final Collages

Tester 01

Figure 14: @*deadquarewalking* Tester 1 (Player 9) Final Collage

Tester 02
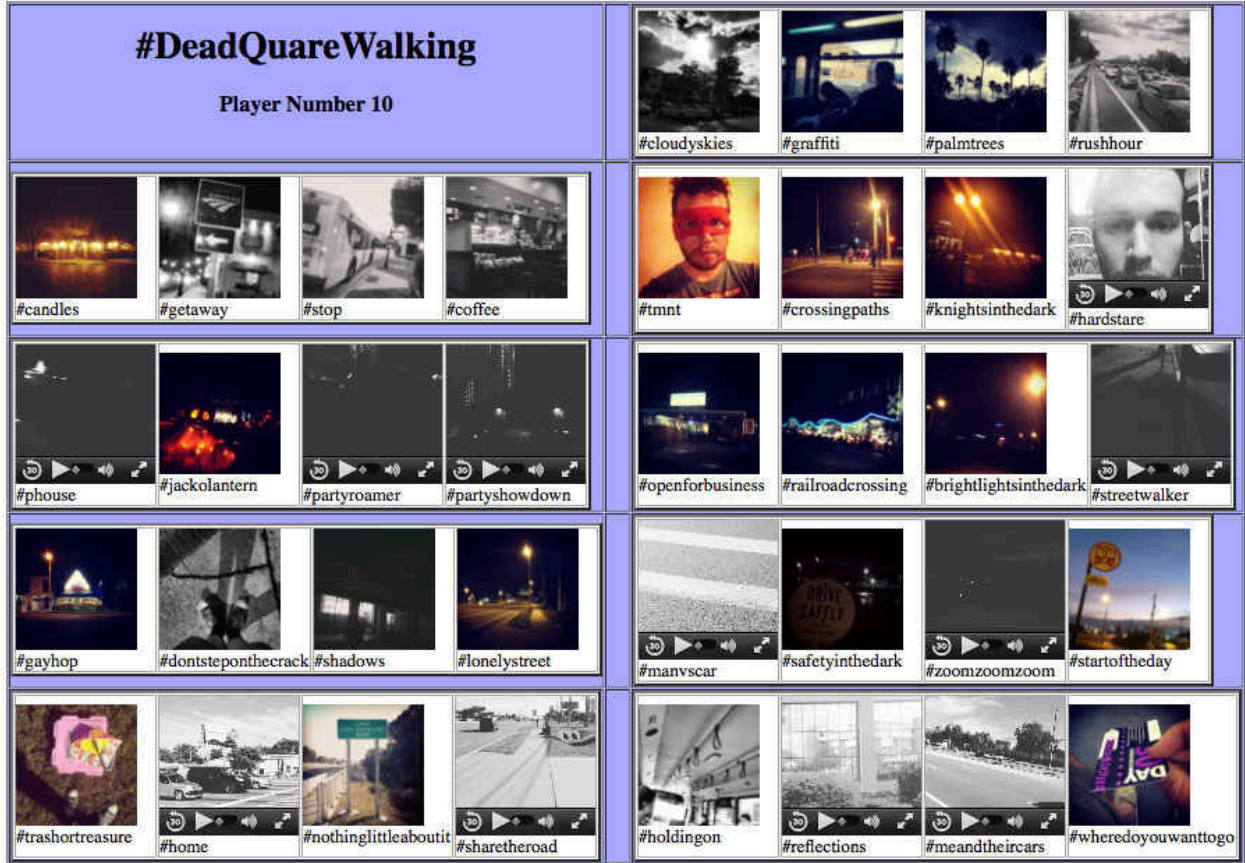
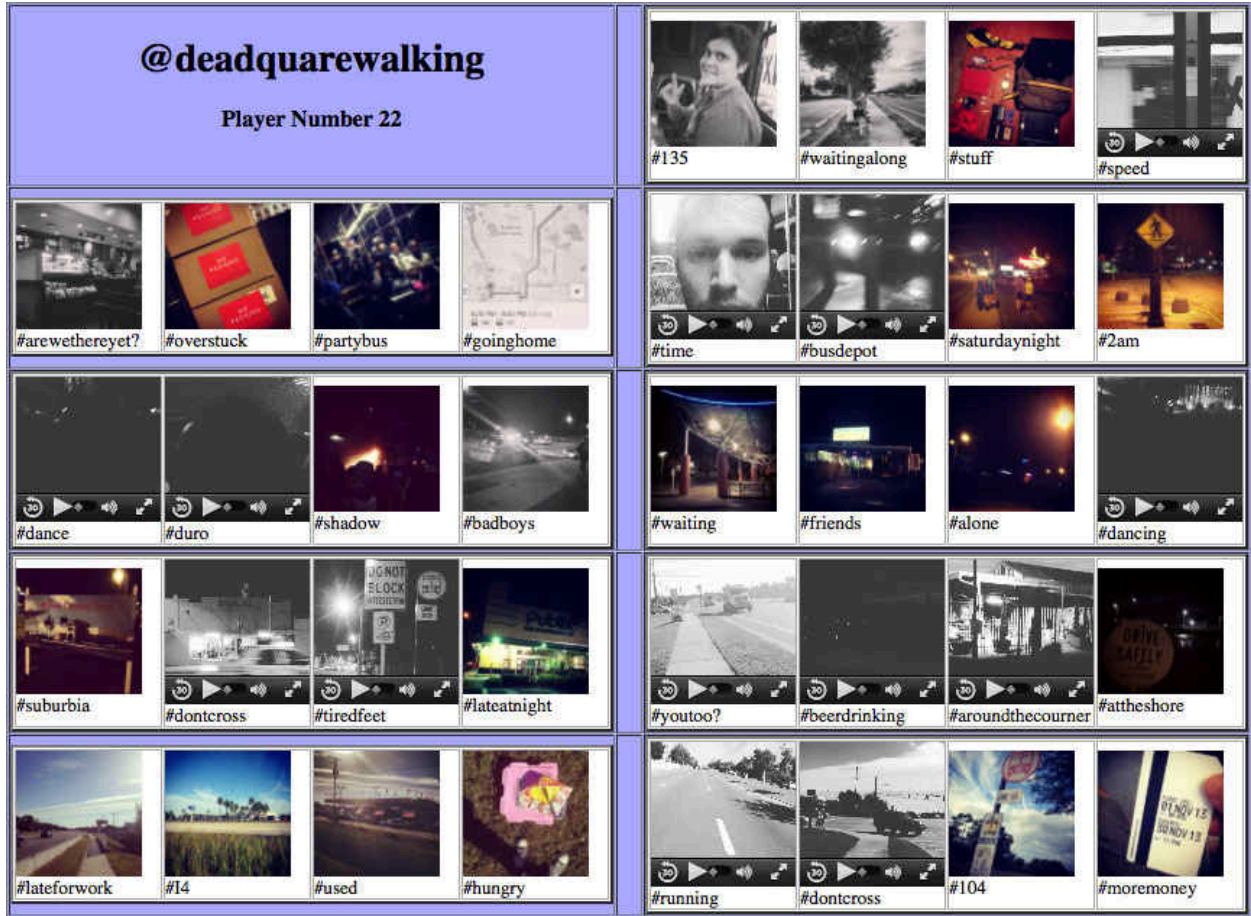Figure 15: *@deadquarewalking* Tester 2 (Player 10) Final Collage

Tester 03
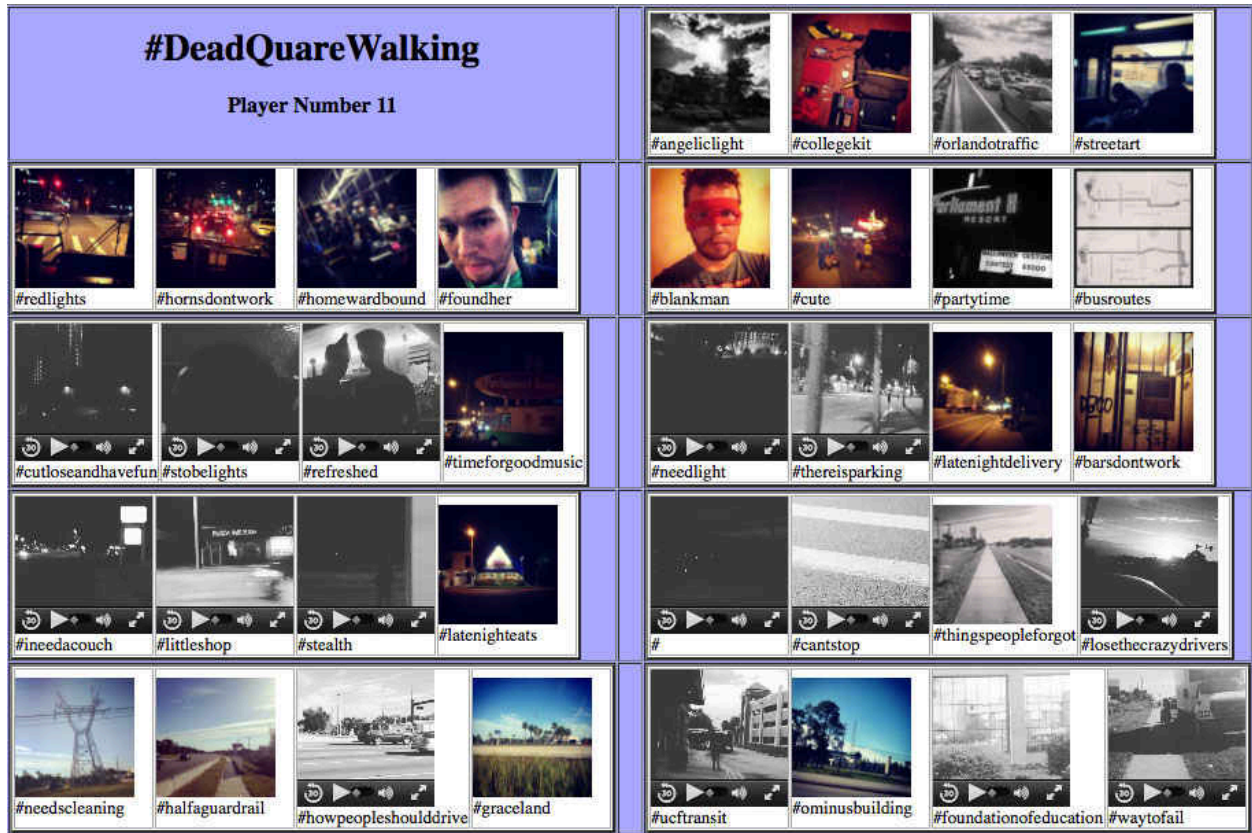
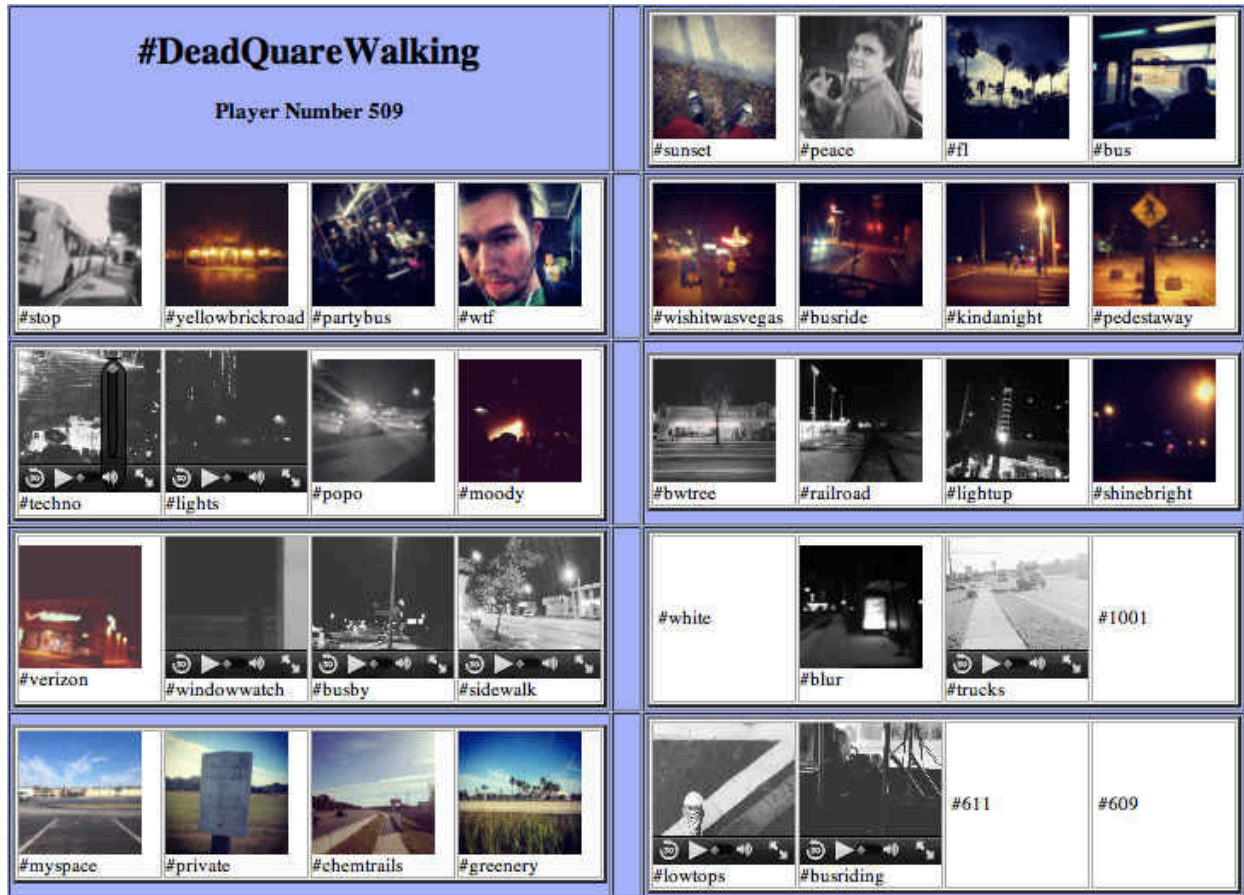Figure 16: *@deadquarewalking* Tester 3 (Player 11) Final Collage

Tester 04
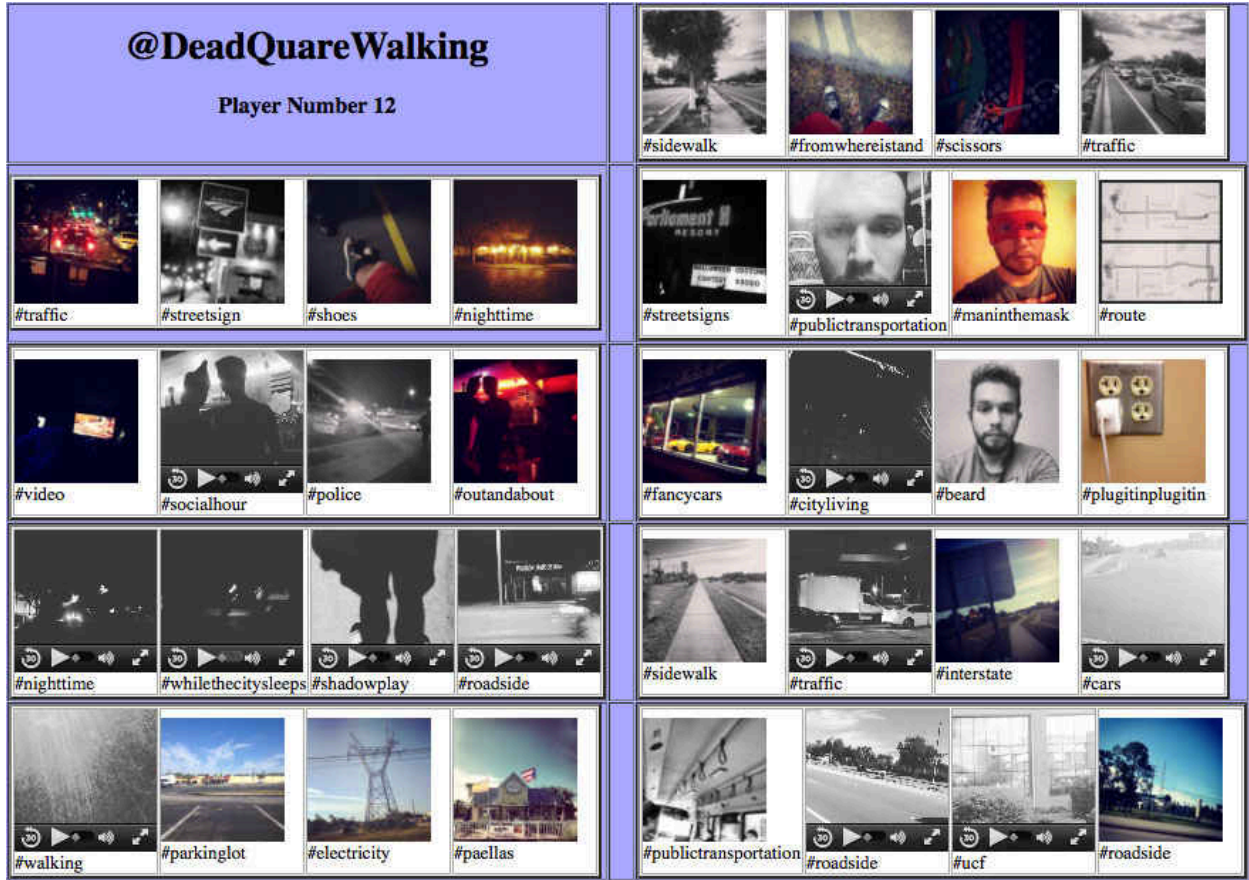
Figure 17: *@deadquarewalking* Tester 4 (Player 12) Final Collage

Tester 05
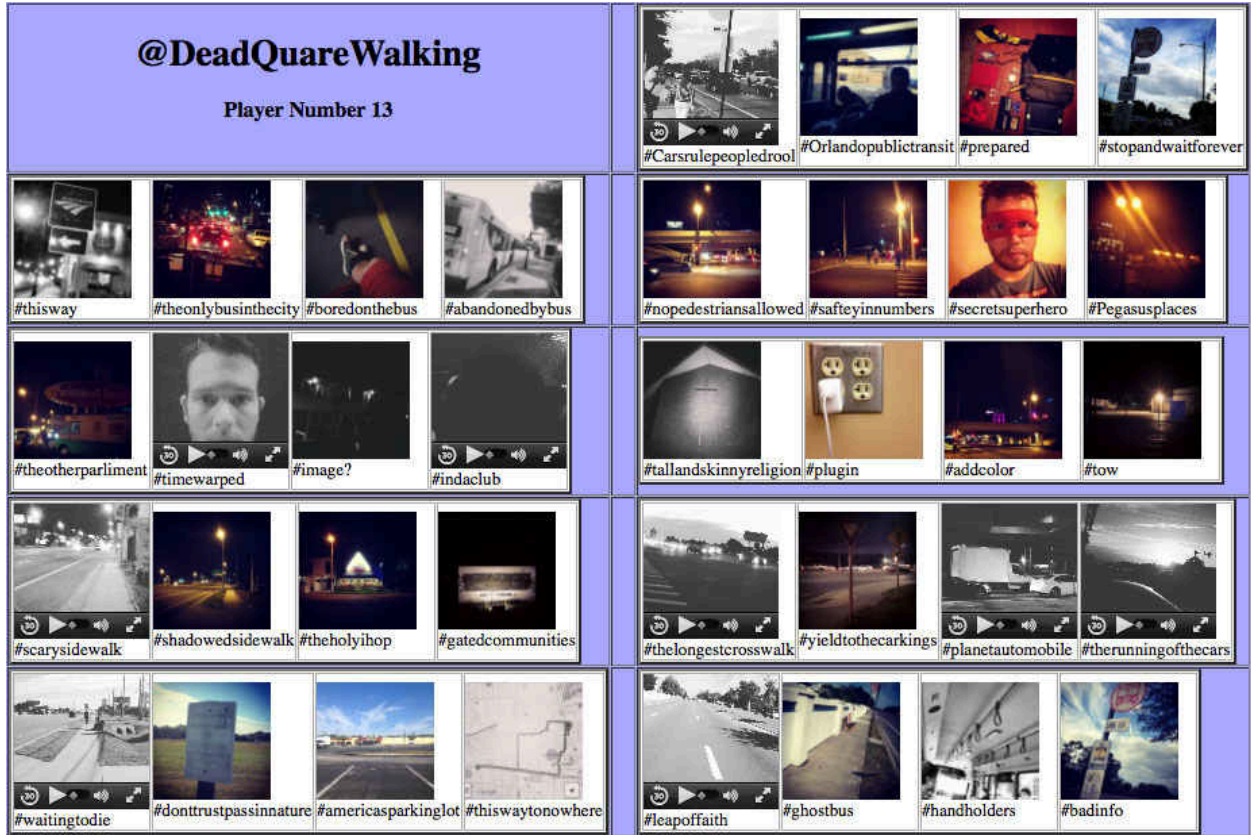
Figure 18: *@deadquarewalking* Tester 5 (Player 13) Final Collage

Tester 06
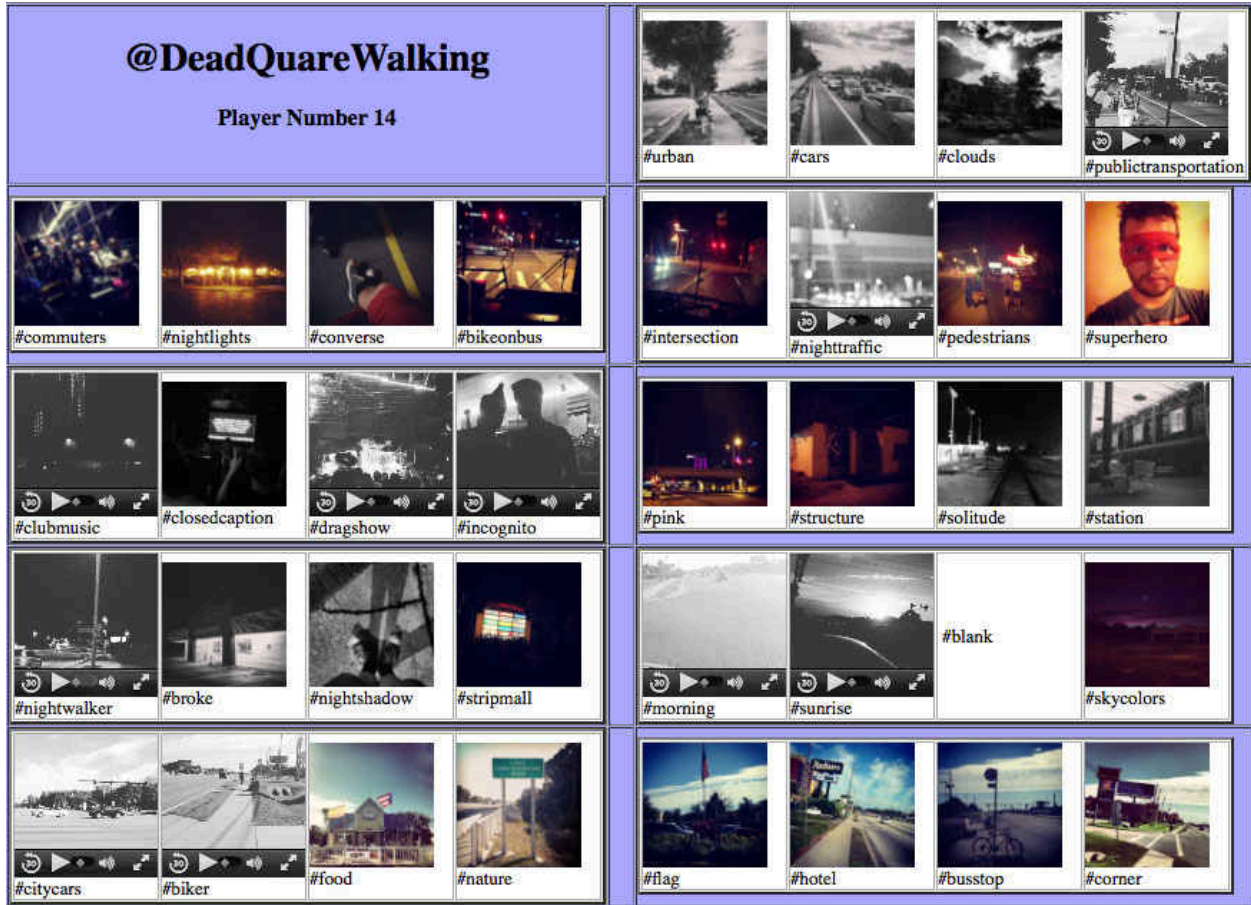
Figure 19: *@deadquarewalking* Tester 6 (Player 14) Final Collage

Tester 07
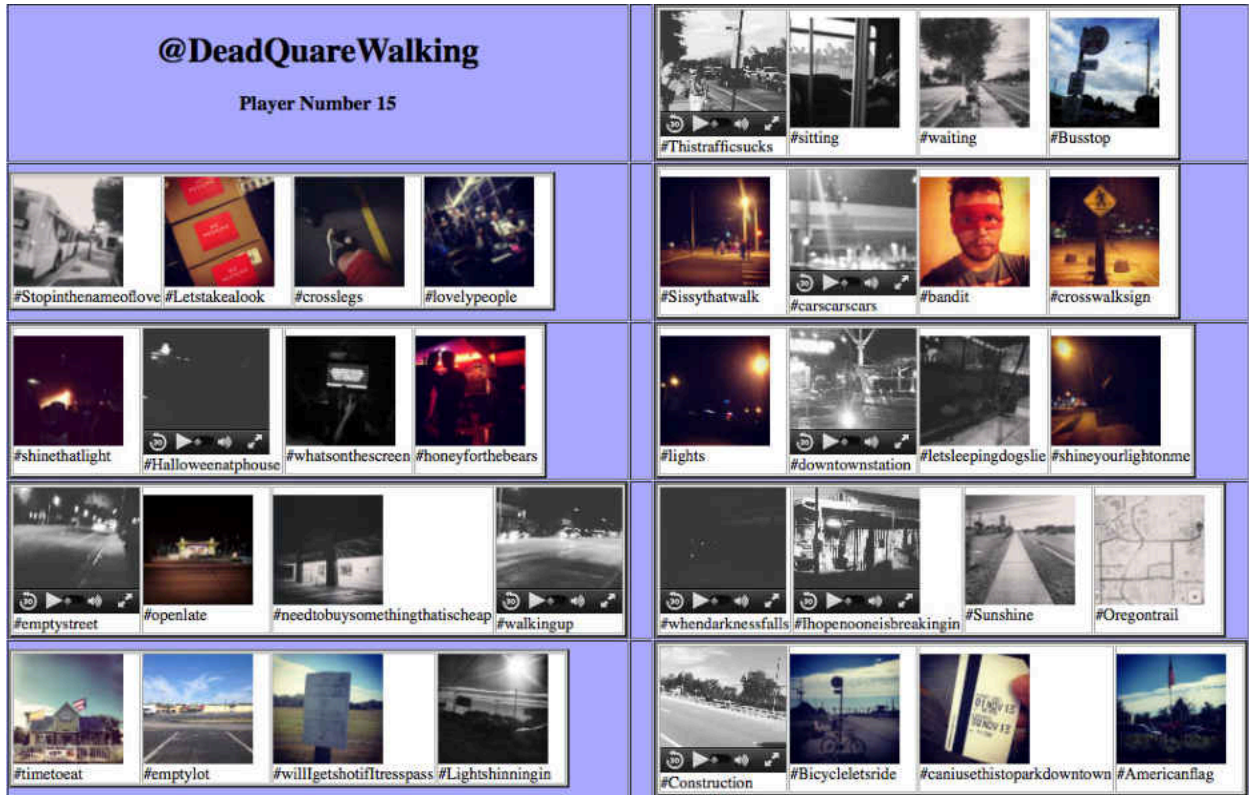
Figure 20: *@deadquarewalking* Tester 7 (Player 15) Final Collage

Tester 08
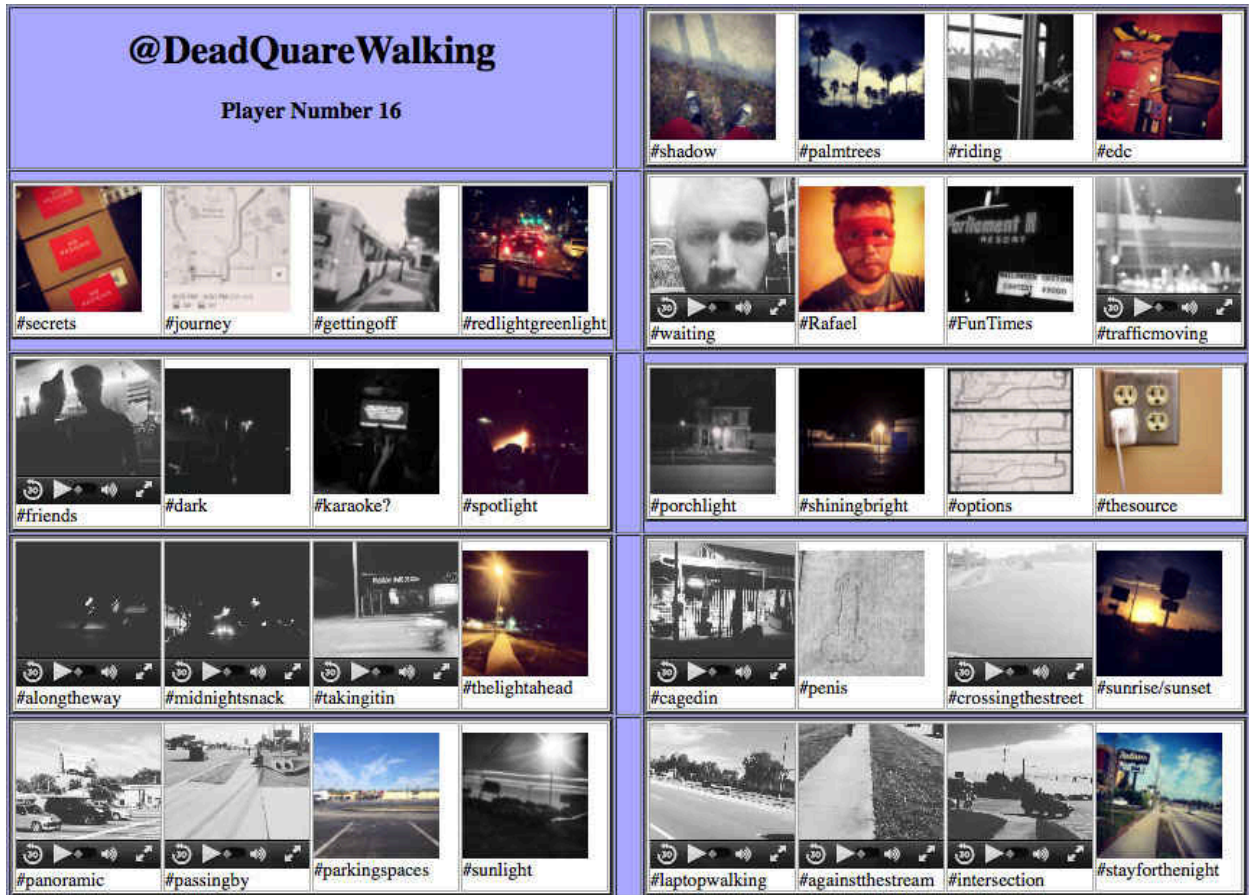
Figure 21: *@deadquarewalking* Tester 8 (Player 16) Final Collage

Tester 09
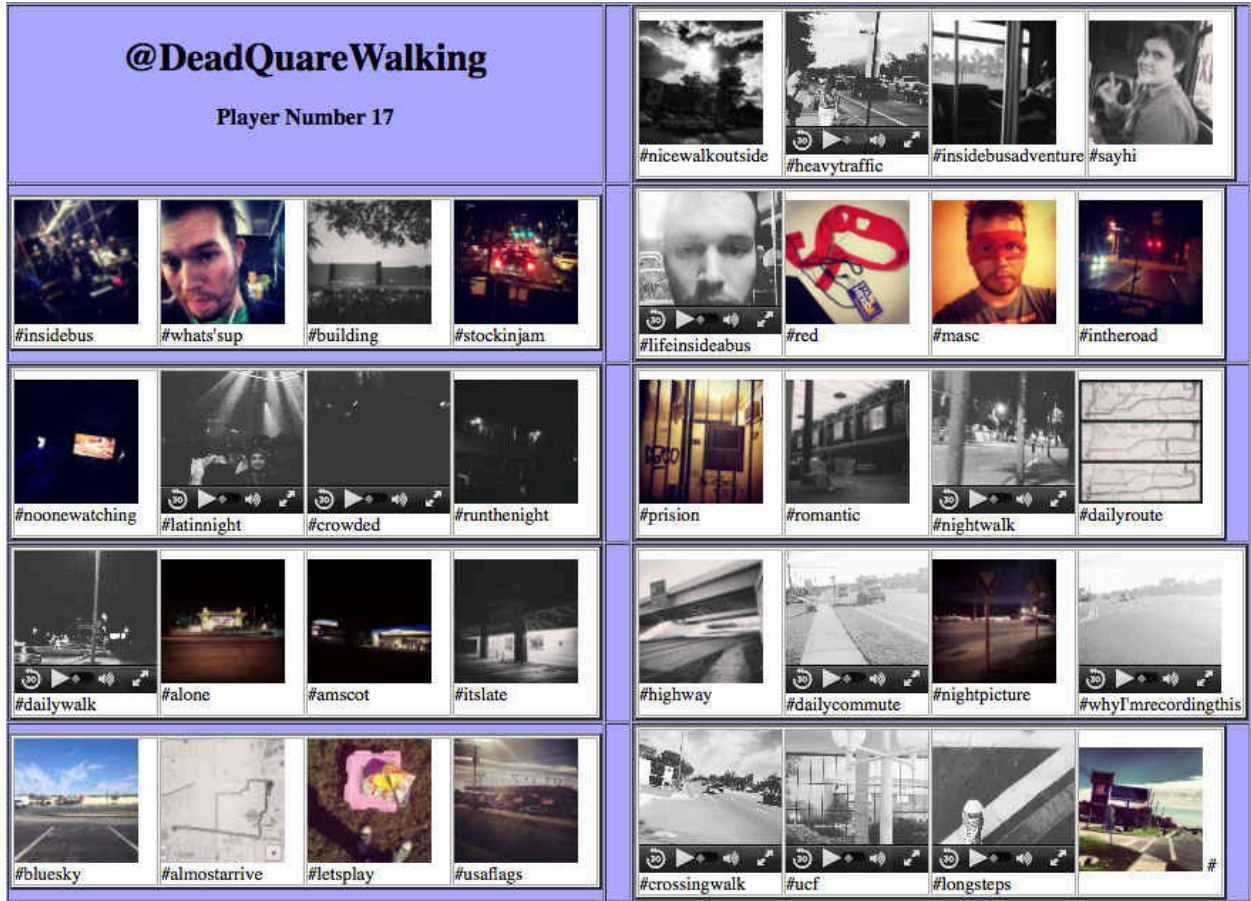
Figure 22: *@deadquarewalking* Tester 9 (Player 17) Final Collage

Tester 10
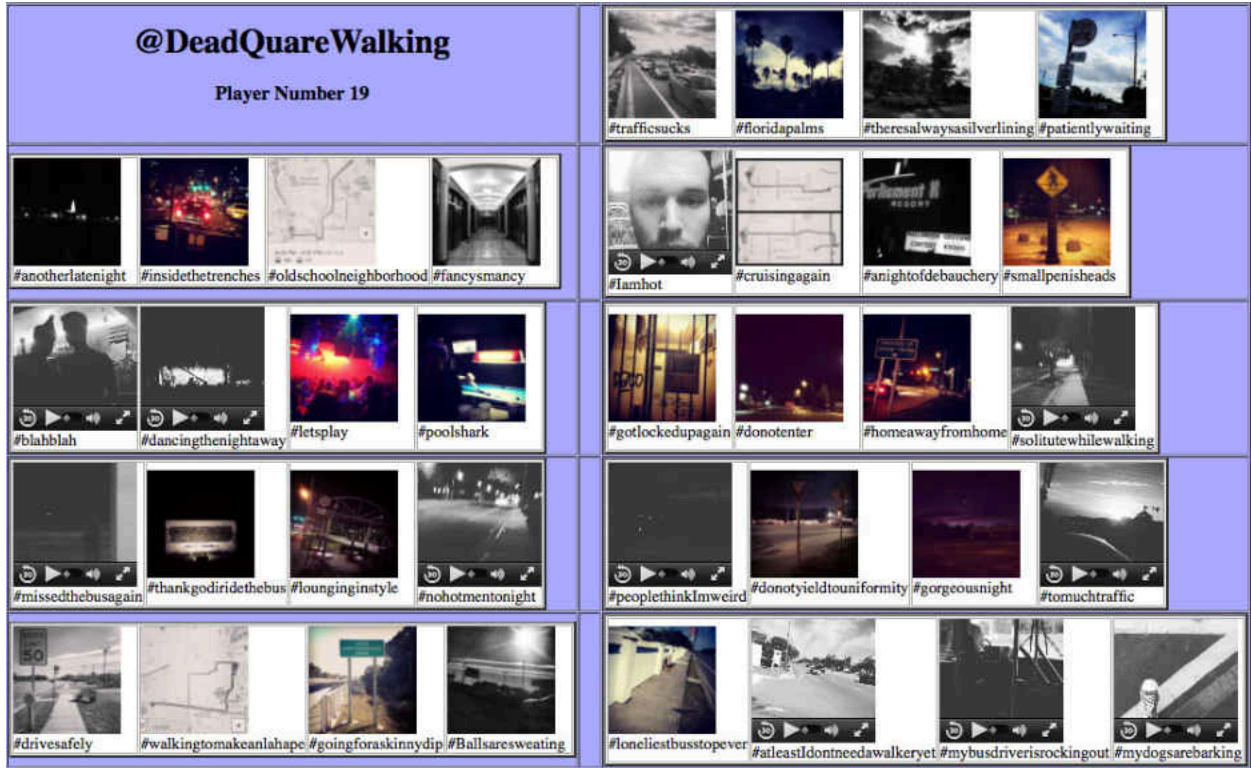
Figure 23: *@deadquarewalking* Tester 10 (Player 19) Final Collage

Tester 11
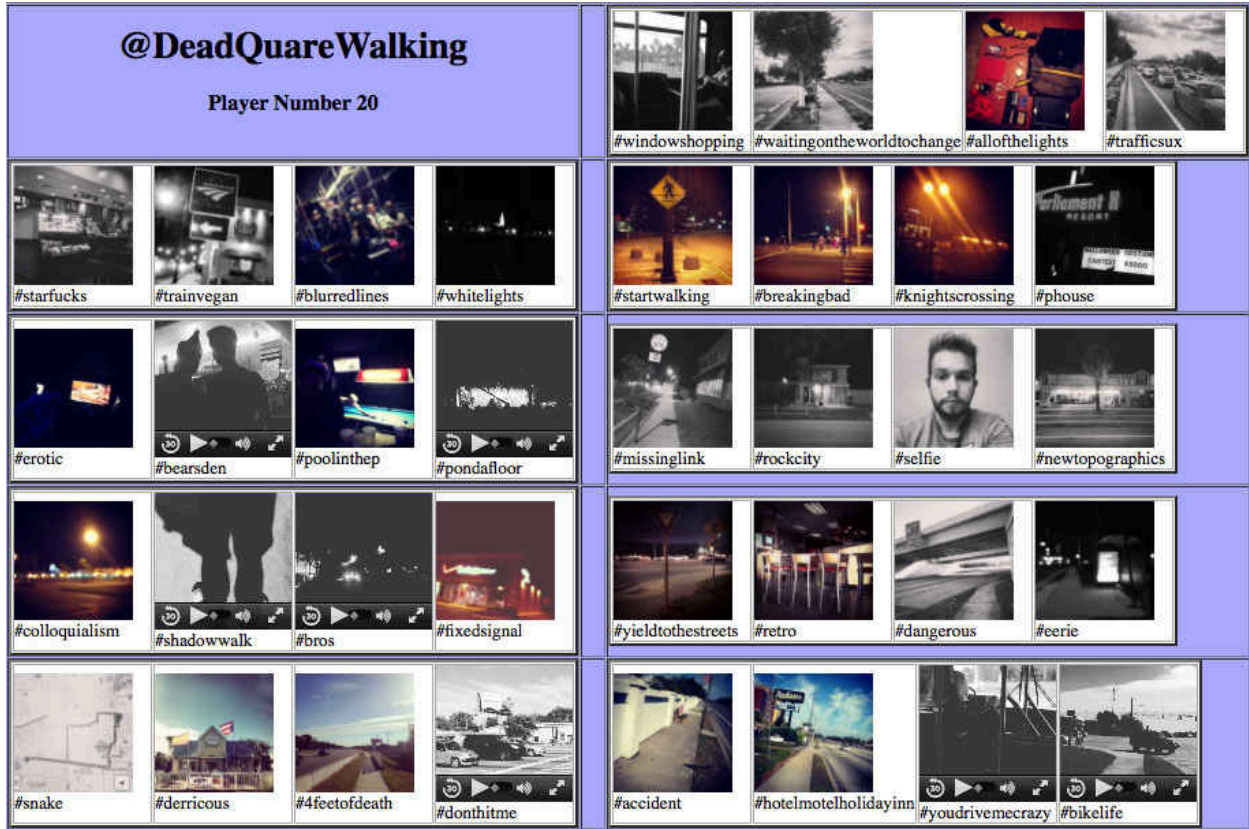
Figure 24: *@deadquarewalking* Tester 11 (Player 20) Final Collage

Tester 12
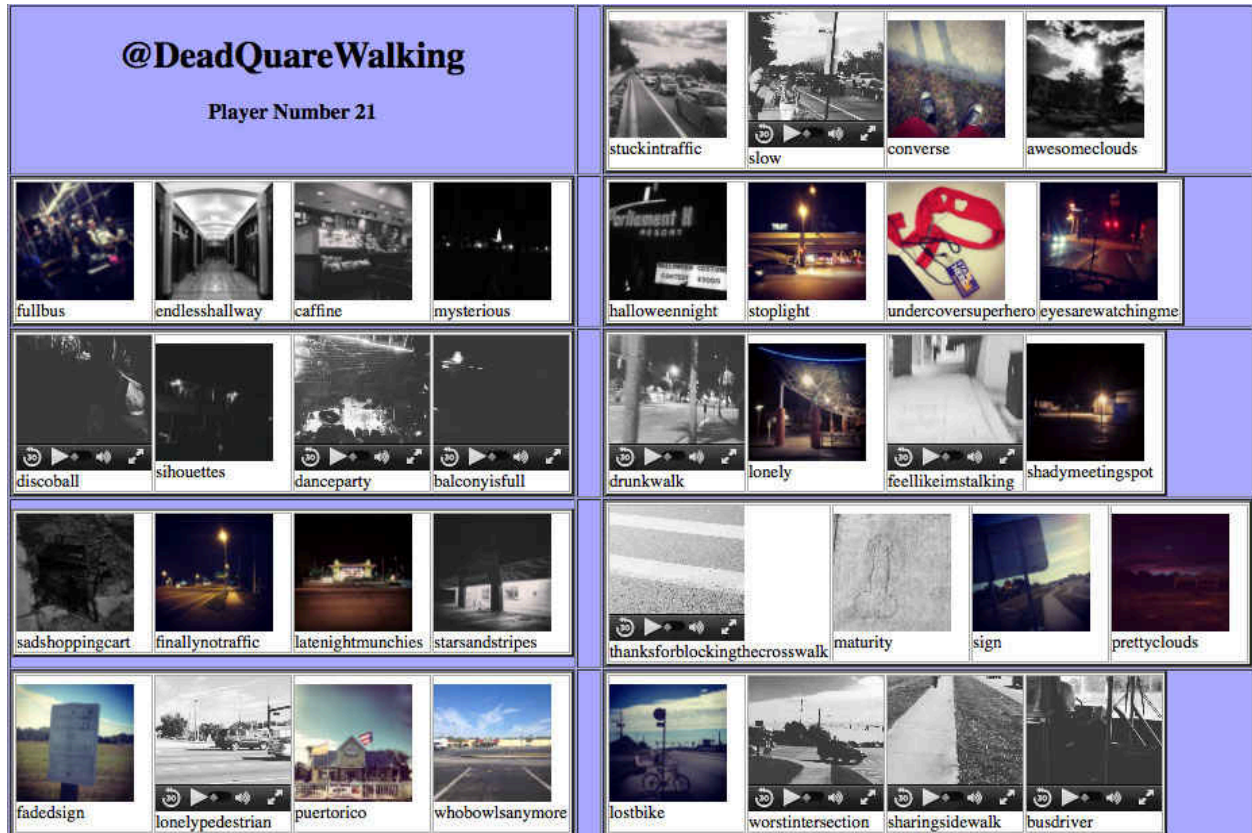
Figure 25: *@deadquarewalking* Tester 12 (Player 21) Final Collage

Tester 13

Figure 26: *@deadquarewalking* Tester 13 (Player 22) Final Collage

Tester 14

Figure 27: *@deadquarewalking* Tester 14 (Player 509) Final Collage

Levels

Level 1: Hellafaya Part I
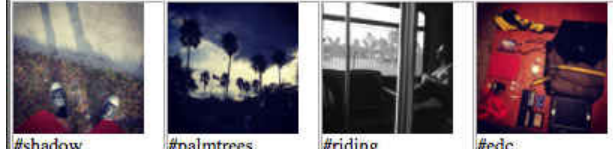
Figure 28: @*deadquarewalking* Tester 1 – Level 1

Figure 29: @*deadquarewalking* Tester 2 – Level 1

Figure 30: @*deadquarewalking* Tester 3 – Level 1

Figure 31: @*deadquarewalking* Tester 4 – Level 1

Figure 32: @*deadquarewalking* Tester 5 – Level 1

Figure 33: @*deadquarewalking* Tester 6 – Level 1

Figure 34: @*deadquarewalking* Tester 7 – Level 1

Figure 35: @*deadquarewalking* Tester 8 – Level 1

Figure 36: @*deadquarewalking* Tester 9 – Level 1

Figure 37: @*deadquarewalking* Tester 10 – Level 1

Figure 38: @*deadquarewalking* Tester 11 – Level 1

Figure 39: @*deadquarewalking* Tester 12 – Level 1
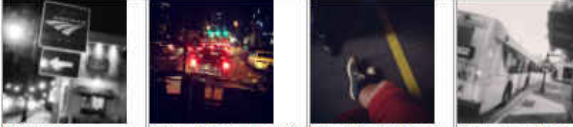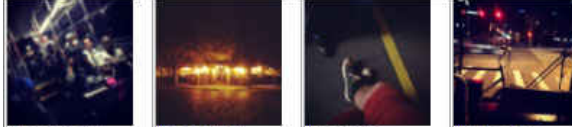
Figure 40: *@deadquarewalking* Tester 13 – Level 1

Figure 41: *@deadquarewalking* Tester 14 – Level 1

Level 2: Winter Is Coming

Figure 42: @*deadquarewalking* Tester 1 – Level 2

Figure 43: @*deadquarewalking* Tester 2 – Level 2

Figure 44: @*deadquarewalking* Tester 3 – Level 2

Figure 45: @*deadquarewalking* Tester 4 – Level 2

Figure 46: @*deadquarewalking* Tester 5 – Level 2

Figure 47: @*deadquarewalking* Tester 6 – Level 2

Figure 48: @*deadquarewalking* Tester 7 – Level 2

Figure 49: @*deadquarewalking* Tester 8 – Level 2

Figure 50: @*deadquarewalking* Tester 9 – Level 2

Figure 51: @*deadquarewalking* Tester 10 – Level 2

Figure 52: @*deadquarewalking* Tester 11 – Level 2

Figure 53: @*deadquarewalking* Tester 12 – Level 2

Figure 54: @*deadquarewalking* Tester 13 – Level 2

Figure 55: @*deadquarewalking* Tester 14 – Level 2

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Level 3: Not All Blossoms Bloom

Figure 56: @*deadquarewalking* Tester 1 – Level 3

Figure 57: @*deadquarewalking* Tester 2 – Level 3

Figure 58: @*deadquarewalking* Tester 3 – Level 3

Figure 59: @*deadquarewalking* Tester 4 – Level 3

Figure 60: @*deadquarewalking* Tester 5 – Level 3

Figure 61: @*deadquarewalking* Tester 6 – Level 3

Figure 62: @*deadquarewalking* Tester 7 – Level 3
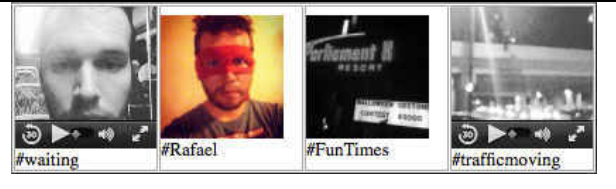
Figure 63: @*deadquarewalking* Tester 8 – Level 3

Figure 64: @*deadquarewalking* Tester 9 – Level 3

Figure 65: @*deadquarewalking* Tester 10 – Level 3

Figure 66: @*deadquarewalking* Tester 11 – Level 3

Figure 67: @*deadquarewalking* Tester 12 – Level 3

Figure 68: *@deadquarewalking* Tester 13 – Level 3

Figure 69: *@deadquarewalking* Tester 14 – Level 3

Level 4: The House that Miss P Built

Figure 70: @*deadquarewalking* Tester 1 – Level 4

Figure 71: @*deadquarewalking* Tester 2 – Level 4

Figure 72: @*deadquarewalking* Tester 3 – Level 4

Figure 73: @*deadquarewalking* Tester 4 – Level 4

Figure 74: @*deadquarewalking* Tester 5 – Level 4

Figure 75: @*deadquarewalking* Tester 6 – Level 4

Figure 76: @*deadquarewalking* Tester 7 – Level 4

Figure 77: @*deadquarewalking* Tester 8 – Level 4
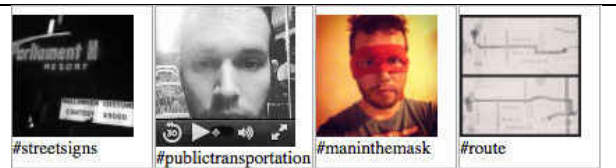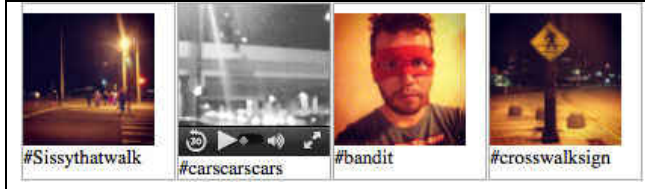
Figure 78: @*deadquarewalking* Tester 9 – Level 4

Figure 79: @*deadquarewalking* Tester 10 – Level 4

Figure 80: @*deadquarewalking* Tester 11 – Level 4

Figure 81: @*deadquarewalking* Tester 12 – Level 4

Figure 82: @*deadquarewalking* Tester 13 – Level 4

Figure 83: @*deadquarewalking* Tester 14 – Level 4

Level 5: Downtown

Figure 84: *@deadquarewalking* Tester 1 – Level 5

Figure 85: *@deadquarewalking* Tester 2 – Level 5

Figure 86: *@deadquarewalking* Tester 3 – Level 5

Figure 87: *@deadquarewalking* Tester 4 – Level 5

Figure 88: *@deadquarewalking* Tester 5 – Level 5

Figure 89: *@deadquarewalking* Tester 6 – Level 5

Figure 90: *@deadquarewalking* Tester 7 – Level 5

Figure 91: *@deadquarewalking* Tester 8 – Level 5

Figure 92: *@deadquarewalking* Tester 9 – Level 5

Figure 93: *@deadquarewalking* Tester 10 – Level 5

Figure 94: @*deadquarewalking* Tester 11 – Level 5

Figure 95: @*deadquarewalking* Tester 12 – Level 5

Figure 96: @*deadquarewalking* Tester 13 – Level 5

Figure 97: @*deadquarewalking* Tester 14 – Level 5

Level 6: Colonial*ism Part I

Figure 98: @*deadquarewalking* Tester 1 – Level 6

Figure 99: @*deadquarewalking* Tester 2 – Level 6

Figure 100: @*deadquarewalking* Tester 3 – Level 6

Figure 101: @*deadquarewalking* Tester 4 – Level 6

Figure 102: @*deadquarewalking* Tester 5 – Level 6

Figure 103: @*deadquarewalking* Tester 6 – Level 6

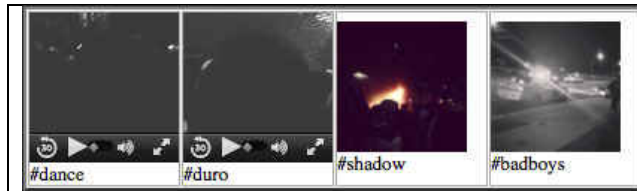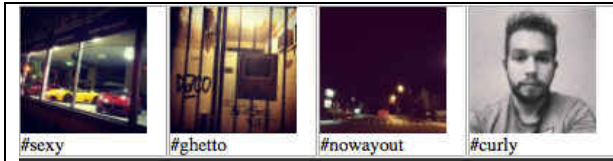Figure 104: @*deadquarewalking* Tester 7 – Level 6

Figure 105: @*deadquarewalking* Tester 8 – Level 6

Figure 106: @*deadquarewalking* Tester 9 – Level 6

Figure 107: @*deadquarewalking* Tester 10 – Level 6

Figure 108: @*deadquarewalking* Tester 11 – Level 6

Figure 109: @*deadquarewalking* Tester 12 – Level 6

Figure 110: @*deadquarewalking* Tester 13 – Level 6

Figure 111: @*deadquarewalking* Tester 14 – Level 6

Level 7: Colonial*ism Part II

Figure 112: @*deadquarewalking* Tester 1 – Level 7

Figure 113: @*deadquarewalking* Tester 2 – Level 7

Figure 114: @*deadquarewalking* Tester 3 – Level 7

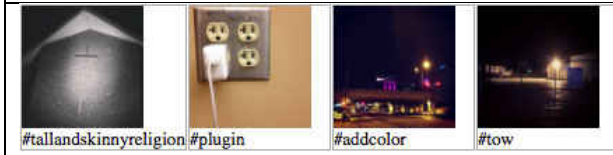Figure 115: @*deadquarewalking* Tester 4 – Level 7

Figure 116: @*deadquarewalking* Tester 5 – Level 7

Figure 117: @*deadquarewalking* Tester 6 – Level 7

Figure 118: @*deadquarewalking* Tester 7 – Level 7

Figure 119: @*deadquarewalking* Tester 8 – Level 7

Figure 120: @*deadquarewalking* Tester 9 – Level 7

Figure 121: @*deadquarewalking* Tester 10 – Level 7
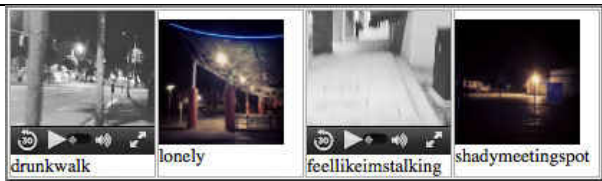
Figure 122: @*deadquarewalking* Tester 11 – Level 7

Figure 123: @*deadquarewalking* Tester 12 – Level 7

Figure 124: @*deadquarewalking* Tester 13 – Level 7

Figure 125: @*deadquarewalking* Tester 14 – Level 7

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Level 8: Colonial*ism Part III

Figure 126: @*deadquarewalking* Tester 1 – Level 8

Figure 127: @*deadquarewalking* Tester 2 – Level 8

Figure 128: @*deadquarewalking* Tester 3 – Level 8

Figure 129: @*deadquarewalking* Tester 4 – Level 8

Figure 130: @*deadquarewalking* Tester 5 – Level 8

Figure 131: @*deadquarewalking* Tester 6 – Level 8

Figure 132: @*deadquarewalking* Tester 7 – Level 8

Figure 133: @*deadquarewalking* Tester 8 – Level 8

Figure 134: @*deadquarewalking* Tester 9 – Level 8

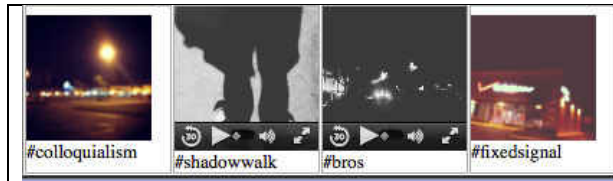Figure 135: @*deadquarewalking* Tester 10 – Level 8

Figure 136: *@deadquarewalking* Tester 11 – Level 8

Figure 137: *@deadquarewalking* Tester 12 – Level 8

Figure 138: *@deadquarewalking* Tester 13 – Level 8

Figure 139: *@deadquarewalking* Tester 14 – Level 8

Level 9: Hellafaya Part II

Figure 140: @*deadquarewalking* Tester 1 – Level 9

Figure 141: @*deadquarewalking* Tester 2 – Level 9
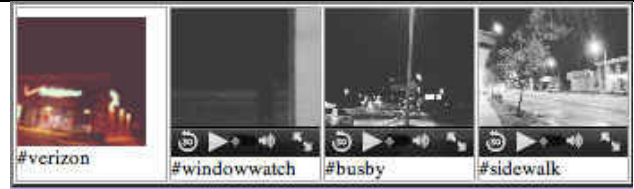

Figure 142: @*deadquarewalking* Tester 3 – Level 9

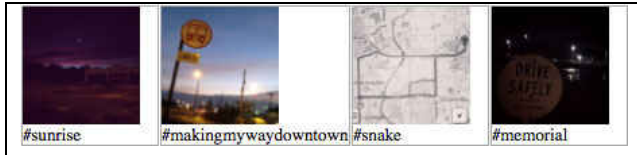Figure 143: @*deadquarewalking* Tester 4 – Level 9

Figure 144: @*deadquarewalking* Tester 5 – Level 9

Figure 145: @*deadquarewalking* Tester 6 – Level 9

Figure 146: @*deadquarewalking* Tester 7 – Level 9

Figure 147: @*deadquarewalking* Tester 8 – Level 9

Figure 148: @*deadquarewalking* Tester 9 – Level 9

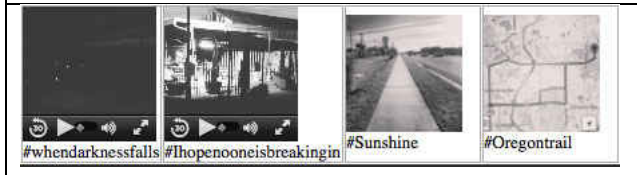Figure 149: @*deadquarewalking* Tester 10 – Level 9
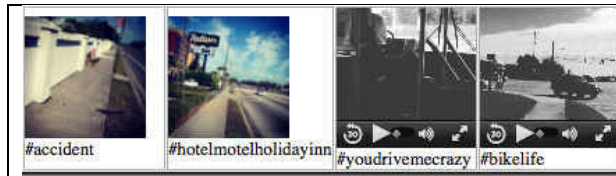
Figure 150: @*deadquarewalking* Tester 11 – Level 9

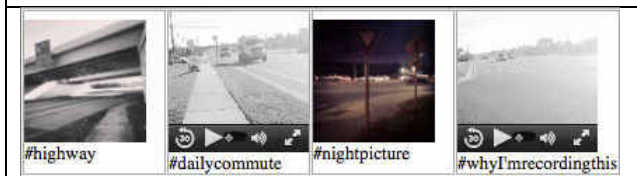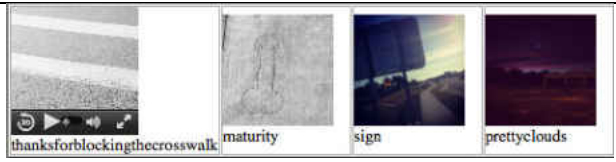Figure 151: @*deadquarewalking* Tester 12 – Level 9

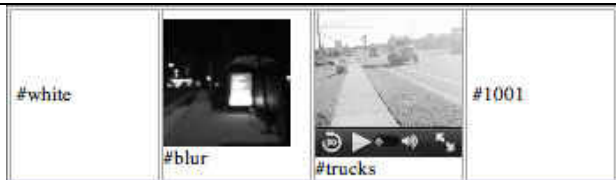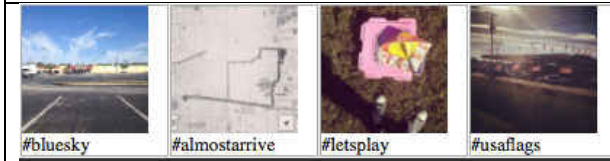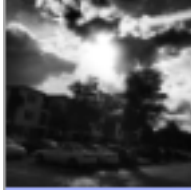Figure 152: @*deadquarewalking* Tester 13 – Level 9

Figure 153: @*deadquarewalking* Tester 14 – Level 9

Photograph and Video Hashtag Samples

Level 1: Hellafaya Part I

4:3:#scissors	3:2:#collegekit 5:3:#prepared 8:4:#edc 11:3:#allofthelights 13:3:#stuff	2:1:#cloudyskies 3:1:#angeliclight 6:3:#clouds 9:1:#nicewalkoutside 10:3:#theresalwaysasilverlining 12:4:#awesomeclouds	1:2:#rushhour 2:4:#rushhour 3:3:#orlandotraffic 4:4:#traffic 6:2:#cars 10:1:#trafficsucks 11:4:#trafficsux 12:1:#stuckintraffic	4:2:#fromwhereIstand 8:1:#shadow 12:3:#converse 14:1:#sunset
5:4:#stopandwaitforever 7:4:#Busstop 10:4:#patientlywaiting	1:3:#vacay 2:3:#palmtrees 8:1:#palmtrees 10:2:#floridapalms 14:3:#fl	1:4:#idk 4:1:#sidewalk 6:1:#urban 7:3:#waiting 11:2:#waitingontheworldtochange 13:2:#waitingalong	5:1:#carsrulepeopledrool 6:4:#publictransportation 7:1:#thistrafficsucks 12:2:#slow	7:2:#sitting 8:3:#riding 11:1:#windowshopping
2:2:#graffiti 3:4:#streetart 5:2:#Orlandopublictransit 14:4:#bus	1:1:#peace 13:1:#135 14:2:#peace	13:4:#speed		

Level 4: The House That Miss P Built

	1:1:#winner 10:4:#poolshark 11:3:#poolinthep	10:3:#letsplay	3:2:#stobelights 5:4:#indaclub 9:2:#latinnight 13:2:#duro	2:1:#phouse 7:2:#Halloweenatphouse 12:4:#balconyisfull
1:2:#spotlight 7:1:#shinethatlight 8:4:#spotlight 13:3:#shadow 14:4:#moody	10:2:#drancethenightaway 11:4:#pondafloor	12:1:#discoball	1:4:#creepy 5:3:#image? 8:2:#dark 9:4:#runthenight 11:2:#sihouettes	2:2:#jackolantern
6:2:#closedcaption 7:3:#whatsonthescreen 8:3:#karaoke?	4:1:#video 9:1:#noonewatching 11:1:#erotic	4:4:#outandabout 7:4:#honeyforthebears	3:3:#refreshed 4:2:#socialhour 6:4:#incognito 8:1:#friends 10:1:#blahblah 11:2:#bearsden	6:3:#dragshow 12:3:#danceparty 14:1:#techno

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2:4:#partyshowdown 3:1:#cutloseandhavefun 6:1:#clubmusic 14:2:#lights	5:2:#timewarped	2:3:#partyroamer 9:3:#crowded 13:1:#dance	1:3:#ohnopopo 4:3:#police 13:4:#badboys 14:3:#popo	3:4:#timeforgoodmusic 5:1:#theotherparliment

CHAPTER SEVEN: CONCLUSION

> The Internet has become a significant social laboratory for experimenting with the constructions and reconstructions of self that characterize postmodern life. In its virtual reality, we self-fashion and self-create. What kinds of personae do we make? What relation do these have to what we have traditionally thought of as the 'whole' person? Are they experienced as expanded self or separate from the self? Do our real-life selves learn lessons from our virtual personae? Are these virtual personae fragments of a coherent real-life personality? How do they communicate with one another? Why are we doing this? Is this a shallow game, a giant waste of time? Is it an expression of identity crisis of the sort we traditionally associate with adolescence? Or are we watching the slow emergence of a new, more multiple style of thinking about the mind? (Turkle, 1995, p. 180)

As we "self-fashion" and self-create", we are increasingly negotiating with a co-present, geo-social world that is both online and offline. Turkle wrote the above statement as the phenomenon of the Internet began to take flight. Nearly twenty years later, mobile phone users who have access to Smart Phones now have the power of the Internet constantly at their fingertips. The introduction of the iPhone to the mobile phone market in 2007 has radically changed how individuals dynamically use mobile phones to navigate space and connect with places and people within a close proximity. The increasing prevalence of geo-social, mobile phone applications using Global Positioning Systems (GPS) and location aware services is shifting the way we embody notions of being "online" in relation to offline, physical spaces.

Urban and sub-urban landscapes have transformed into hybrid "techno-scapes" intertwining naratology with ludology, the queer/quare with the normative, the electronic, the emotional and the social with the geographic and the physical. These new experiences of place pose important questions about the "geo-sociability" of one's identity and lived experience amidst the convergence of evolving technologies upon one's sense of space in the 21st century.

This project bears witness to the emergence of not only my creative expression in photography but also my self-understanding as an individual who is both part of a local, LGBTQ+ culture and heritage and also a pedestrian attempting to move about and accomplish a meaningful geo-sociability.

As geo-social applications like *FourSquare, Grindr,* and *Instagram* continue to gain significant critical mass as cultural digital media tools especially in LGBTQ+ geo-social cultures creating new queer/quare forms of connectedness and isolation. Even as I personally have felt more connected through geo-social media, I have also felt more disconnected and isolated partially due to the suburban nature of Orlando but also partially because of the nature of "the lonely crowd." The "lonely crowd" is arguably a central piece of GAYME as I argue "the lonely crowd" has gone mobile on the SmartPhone. "But it is the individual struggling for autonomy within the crowd that art must try to reach, cultivate, encourage, support, draw out," writes Donald Kuspit in his 1988 essay, "Crowding the Picture," on art and ideology. Kuspit writes further that "to be of the lonely crowd is to feel both an irreducible isolation and an irresistible belonging" (p. 109).

As I use "blurred genre," geo-social media I appropriate present and past ways of seeing, looking and being amongst the "lonely crowd." Behar (2003) writes that ethnography, and in this case digital ethnography through urban mobile games-as-art, is about "finding the stories that we don't know we have lost", this thesis is about documenting my Central Florida experiences in their unique and overlapping socio-cultural complexities before they are lost while simultaneously seeking to discover those stories that like Behar writes I did not know are lost and need to be told (p. 17).

In many ways, GAYME and *@deadquarewalking* are about breaking through my own isolation in society as I queerly/quarely negotiate through my geo-sociability who I am, who I am told I am and who I want to be in public and in private. GAYME is about actively and intentionally engaging with the systems of power, privilege and oppression that I both benefit from and do not benefit from. Geo-social, digital media sharing applications as big games or location-based, urban mobile games create unique new opportunities for queer/quare self-discovery, witnessing and publicness. An excerpt from Christopher Isherwood's *The Berlin Stories* comes to mind.

> "I am a camera with its shutter open, quite passive, recording, not thinking. Recording the man shaving at the window opposite and the woman in the kimono washing her hair. Some day, all this will have to be developed, carefully printed, fixed." (2008, p. 1)

Metadata play and documentary games such as *@deadquarewalking* also create opportunities for circulating and recirculating…visualizing and revisualizing digital media content. Commenting on a series of 1950s-1960s, private drag photographs situated in domestic suburban life, Warner (2001) writes "all these cameras on the one hand indicate the absent attentions of the mass media; but on the other hand they create publicly circulating images, making possible a different style of embodiment, a new sociability and solidarity, and a scene for further improvisation…the queens of Casa Susanna are revising what it means to be public" (p. 14). Though I do not think Warner wrote this with 21st century geo-social, digital media technology in mind, I think it speaks to *@deadquarewalking* and its primary function of challenging the lonely crowd, challenging normativity, and creating new ways of embodiment,

expression and sociability in both hybrid, geo-social spaces and static, digital exhibition spaces like an Instagram gallery.

Finally, in somewhat of an antithesis to the design intentions of Turing and Bunten Berry, Harrison (2010) sounds a warning alarm regarding the dangers of virtual disembodiment and assimilation to face-to-face, LGBTQ+ culture, activism and community building. He argues for the importance of an embodied, queer/quare cultural presence and livelihood in resistance to growing "digital indistinguishability."

> The easy sameness of new media invites users to surrender the body and the self to so many 1s and 0s, user names and passwords, navigation choices to enter or exit or simply to never go back, to disembody oneself willingly. Whether the Internet enables meaningful cultural and identity formation on the world-historical scale so many people have prophesied will depend largely on whether or not cyberspace is filled with the hum of digitally indistinguishable users or is energized by the technologically amplified voices of people who use the Internet for its galvanizing, rather than prophylactic, effect on their struggle to integrate themselves more fully in the everyday world of embodied presence (Harrison, 2010; p. 305).

GAYME and *@deadquarewalking* are about continuously revising what it means to publicly self-define oneself through geo-social media in emergent and meaningful co-present ways amidst such a growing mass culture of computer formalization and physical and virtual normativity. Co-present, mobile, games-as-art seem to potentially help strike a balance between the queer/quare innovations of Turing and Bunten Berry while also heeding Harrison's concerns of eroding, real-world, LGBTQ+ culture, activism and connectedness.

APPENDIX A: QUEER DIS/EMBODIMENT IN GAME DESIGN – IMITATION GAME, MODEM WARS AND GRINDR

I propose to consider the question, "Can machines think?" This should begin with definitions of the meaning of the terms "machine" and "think." The definitions might be framed so as to reflect so far as possible the normal use of the words, but this attitude is dangerous, If the meaning of the words "machine" and "think" are to be found by examining how they are commonly used it is difficult to escape the conclusion that the meaning and the answer to the question, "Can machines think?" is to be sought in a statistical survey such as a Gallup poll. But this is absurd. Instead of attempting such a definition I shall replace the question by another, which is closely related to it and is expressed in relatively unambiguous words.

The new form of the problem can be described in terms of a game which we call the 'imitation game." It is played with three people, a man (A), a woman (B), and an interrogator (C) who may be of either sex. The interrogator stays in a room apart front the other two. The object of the game for the interrogator is to determine which of the other two is the man and which is the woman. He knows them by labels X and Y, and at the end of the game he says either "X is A and Y is B" or "X is B and Y is A." The interrogator is allowed to put questions to A and B thus:

C: Will X please tell me the length of his or her hair?

Now suppose X is actually A, then A must answer. It is A's object in the game to try and cause C to make the wrong identification. His answer might therefore be:

"My hair is shingled, and the longest strands are about nine inches long."

In order that tones of voice may not help the interrogator the answers should be written, or better still, typewritten. The ideal arrangement is to have a teleprinter communicating between the two rooms. Alternatively the question and answers can be repeated by an intermediary. The object of the game for the third player (B) is to help the interrogator. The best strategy for her is probably to give truthful answers. She can add such things as "I am the woman, don't listen to him!" to her answers, but it will avail nothing as the man can make similar remarks.

We now ask the question, "What will happen when a machine takes the part of A in this game?" Will the interrogator decide wrongly as often when the game is played like this as he does when the game is played between a man and a woman? These questions replace our original, "Can machines think?"

Figure 154: Individual, Queer Disembodiment - The Imitation Game, Alan Turing, Computing Machinery and Intelligence, 1950.

Figure 155: Social, Queer Disembodiment - Modem Wars, 1988. Designed by Dani Bunten Berry.
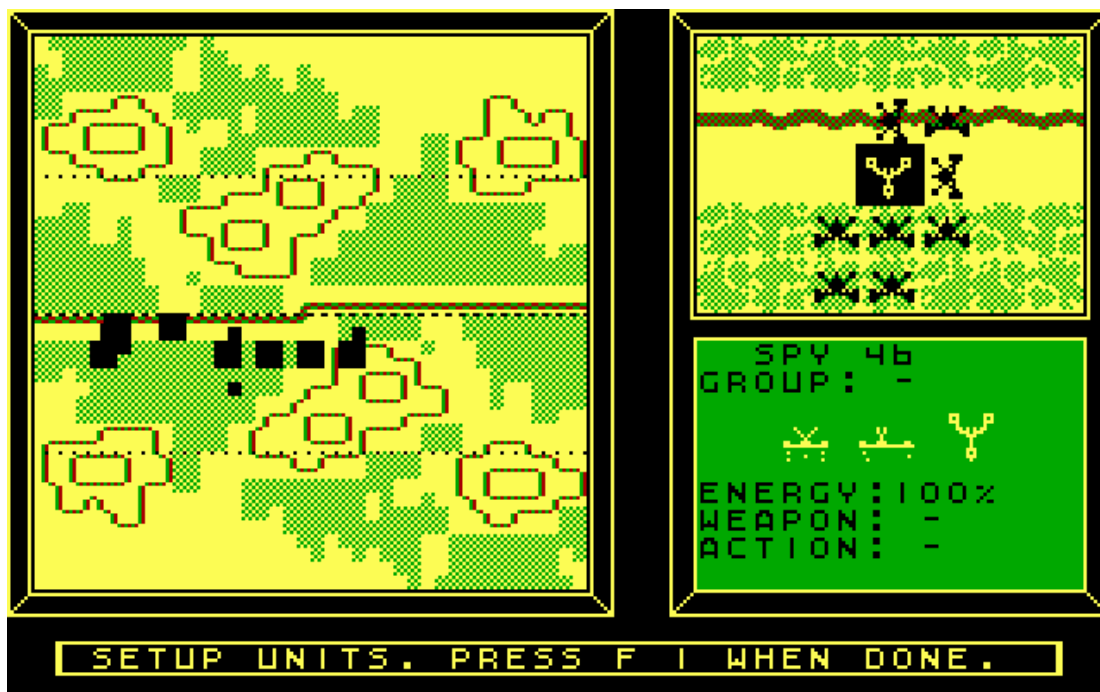
Figure 156: Social, Queer Disembodiment - Modem Wars, 1988. Designed by Dani Bunten Berry.

Figure 157: Queer Re-embodiment/Co-Presence: Grindr, 2009.

APPENDIX B: QUEER-RELATED GAMES

Figure 158: "A History of Gay Rights in Video Games," MADATOMS.com, 2010. Source:
http://madatoms.com/site/blog/a-history-of-gay-rights-in-video-games/

Figure 159: Screenshot 1 - *Super Gay & the Attack of His Ex-Girlfriends*, iOS game app, 2011.

Figure 160: Screenshot 2 - *Super Gay & the Attack of His Ex-Girlfriends,* iOS game app, 2011.

Figure 161: Screenshot 3 - *Super Gay & the Attack of His Ex-Girlfriends*, iOS game app, 2011.

Figure 162: Screenshot 4 - *Super Gay & the Attack of His Ex-Girlfriends*, iOS game app, 2011.

Figure 163: Screenshot 1-2, *Mini-Gay Boyfriend*, iOS game app, 2011.

Figure 164: Screenshot 1-2, *Mini-Gay Girlfriend*, iOS game app, 2011.

Figure 165: Screen shot from *A Closed World*, Singapore-MIT GAMBIT Game Lab, 2011. Source:
http://www.gamesforchange.org/play/a-closed-world/
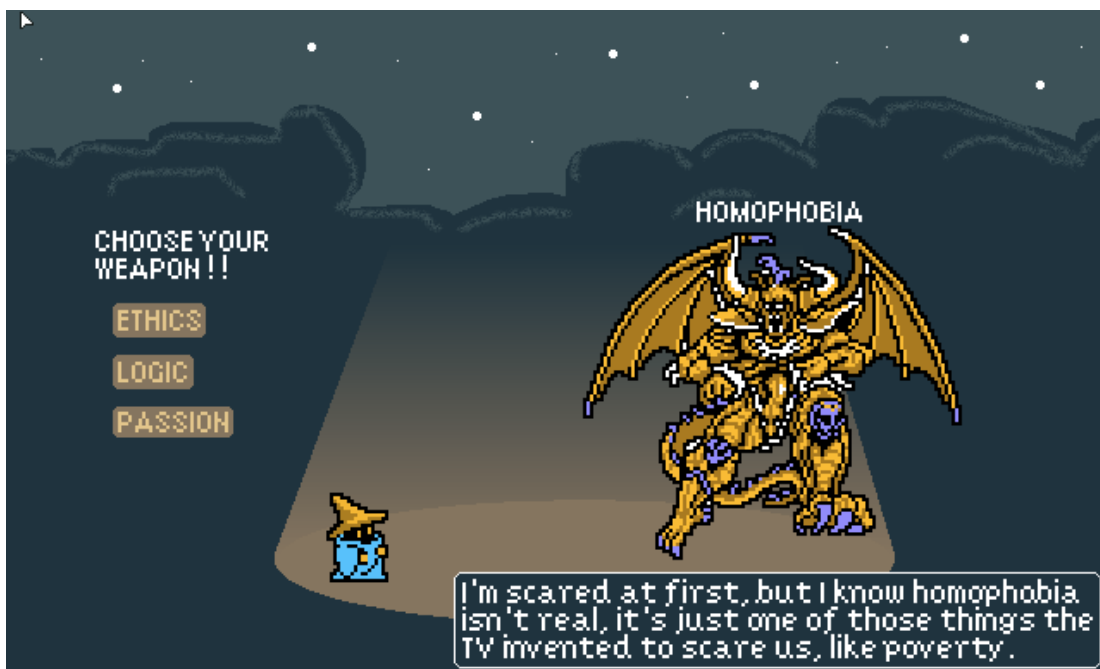
Figure 166: Screen shot from *A Closed Mind,* Anna Anthropy, 2011. This game is Anthropy's response to *A Closed World*. Source: http://auntiepixelante.com/?p=1276.

Figure 167: Screen shot from *Dys4ia*, Anna Anthropy, 2012. Source:
http://www.newgrounds.com/portal/view/591565

Figure 168: Screen shot from *Stonewall Brawl* game concept, Eric Orner and Jay Laird, 2008. Source:
http://gaygamer.net/2008/06/celebrate_pride_with_stonewall.html

Challenges:

ⓘ Interview - Ask a passerby why the Stonewall Tavern holds historical signifigance in the struggle for gay rights. *Document with video.*

ⓟ Protest - Get your team to sing the "The Stonewall Girls" song heard on the night of the riots. For added flair perform it cabaret style as it was at the riot, complete with high kicks! *Document with video and/or pictures*

"We are the Stonewall Girls, we wear our hair in curls,
We always dress with flair, we wear clean underwear,
We wear our dungarees, above our nellie knees,
We ain't no wannabees, we pay our Stonewall fees!"

ⓡ Reenactment - Stage an improvised reenactment of the riot scene from the beginning raid to the angry blockade. *Document with video.*

Figure 169: Screen shot of *Re:Activism* game reenacting the 1969 Stonewall Riots, Colleen Macklin, Mike Edwards, Leanne Wagner, Rabia Malik, Michael Thibodeau, Subalekha Udayasankar, Charles Earl Love Yust for PETLab, 2008. Source: http://comeoutandplay.org/2008_reactivism.php

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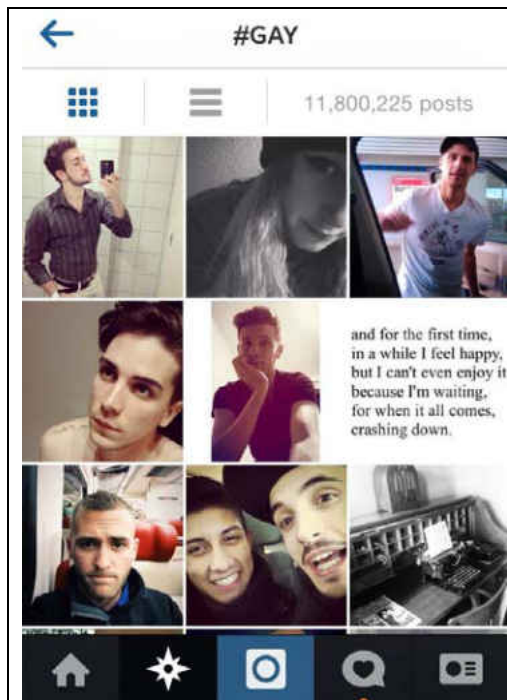
Figure 170: #gay, *Instagram*, April 2014. Instagram aggregates/visualized gay/queer/quare-related data through screennames, hashtags, check in locations, etc. Could #gay be operationalized as some sort of gay/queer/quare, documentary game?
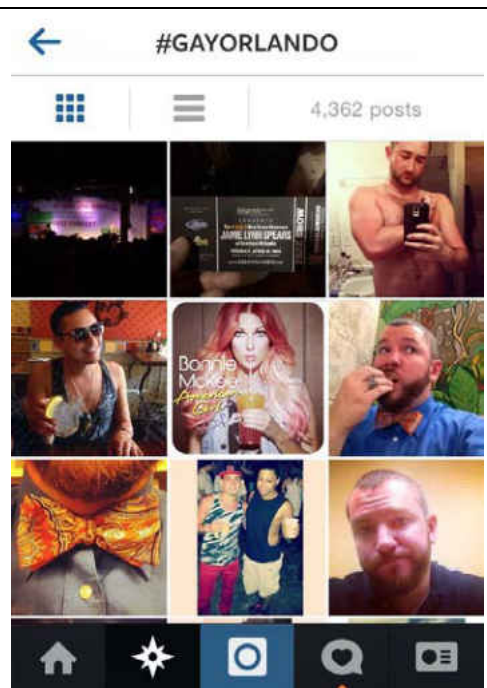
Figure 171: #gayOrlando, *Instagram,* April 2014. The #gayOrlando hashtag localizes gay/queer/quare-related photos to the Orlando metropolitan region.

APPENDIX C: GAYME PROTOTYPES – SPECTRUM, 2009

Figure 172: Spectrum Concept Art - Menu Screen - The game's main character Michael is illustrated walking up and down Orange Blossom Trail. An illustration of the exterior sign for the gay club Parliament House is also shown.

Figure 173: Spectrum Concept Art - Game Mission - Michael, Spectrum's main character, is loosely inspired by Michael Hodge, one of the original co-owners of the gay club Parliament House. The game objective of Spectrum is to explore gay Orlando accomplishing various tasks before Michael can go out with his friends to the gay club.
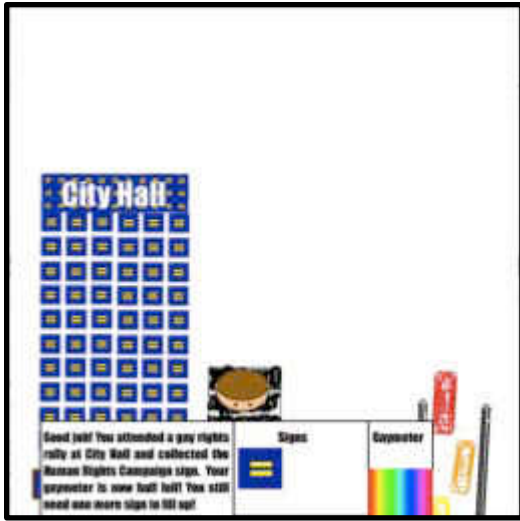
Figure 174: Spectrum Concept Art - Michael attending a gay rights rally: Michael's gay meter has to be full before he can go to the club and have fun with his friends. The symbol used to construct City Hall is the logo for the Human Rights Campaign, a national LGBTQ+ equality activist organization.
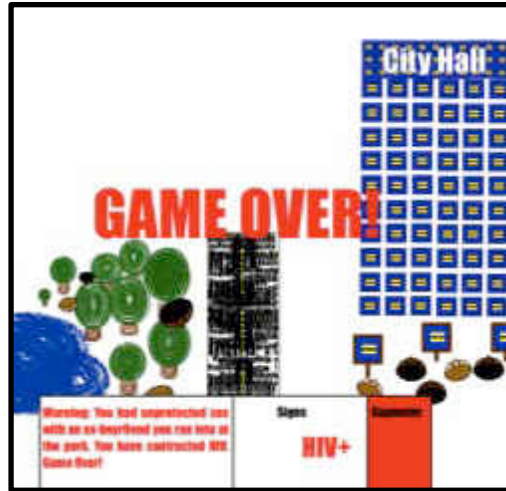
Figure 175: Spectrum Concept Art - Michael cruising Lake Eola Park: Michael decides to cruise Lake Eola Park to pick up a guy. He runs into his ex-boyfriend and they decide to have sex. They do not use a condom and Michael is exposed to HIV. According the GLBT History Museum of Central Florida and a pilot study interview with Orlando resident David Bain, Lake Eola was a popular cruising spot in the 1980s.

APPENDIX D: GAYME PROTOTYPES – GAY PEOPLE+PLACES+THINGS, 2010

Figure 176: GAY PEOPLE+PLACES+THINGS is the second GAYME prototype developed. It is an interactive history game that engages players with digital artifacts from the GLBT History Museum of Central Florida's virtual museum (www.glbthistorymuseum.com).

Michael Hodge

1942-1993

Michael Hodge, owner of the Parliament House, was one of the greatest supporters of gay and lesbian life that Orlando has ever had. His aid to non-profit groups and other gay and lesbian organizations was legendary. He gave constant hope and encouragement to individuals who needed help, as well as to the groups that we all turn to for socializing, entertainment, and most importantly for medical assistance. In the early days of AIDS, Michael was well known for reaching into his deep pockets to help people, whether it was to pay overdue rent or electric bills.

Michael, a Tennessee native, was one of thirteen children. Along with his partner, Bill Miller, Michael opened the Diamond Head nightclub in Orlando in the early 1970s and in 1975 they took over the Parliament House Motor Lodge and converted it into a world-renowned gay resort.

Figure 177: Gay People - Photo artifact and "in memorium" for Parliament House gay club co-owner Michael Hodge. Hodge and his partner Bill Miller were two of Orlando's most prominent gay business owners. He died from AIDS-related complications in 1993. Hodge's roommate at one time Sue Hannah opened and ran two popular lesbian clubs, Faces and Key Largo. Source: GLBT History Museum of Central Florida, http://glbthistorymuseum.com

Key Largo opened in 1988 at the former location of Margo's, a country and western bar on Highway 441 in Lockhart. At the time, it was believed to be the largest lesbian entertainment complex in the United States with over 18,000 square feet of space on 2 and 1/2 acres. The club eventually burned down and closed its doors.

Figure 178: Gay Places - Photo artifact of the now closed lesbian bar Key Largo, which at one time is said to have been the largest lesbian bar on the East Coast. It was founded in part to create a space that was more inclusive for women because, based on my interview with David Bain, clubs like Parliament House were not. Key Largo was run by local gay business owner Sue Hannah. Source: GLBT History Museum of Central Florida, http://glbthistorymuseum.com

John Rose stands watch in front of Ku Klux Klan protestors along Washington Street during the 1994 Pride Parade in Downtown Orlando.

Figure 179: Gay Things - Photo artifact of Klansmen protesting Orlando's 1994 Pride Parade. Source: GLBT History Museum of Central Florida, http://glbthistorymuseum.com

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APPENDIX E: GAYME PROTOTYPES – GAYME 1.0, 2010-11

Figure 180: GAYME 1.0 Concept Art – The banner for the game's home menu screen.
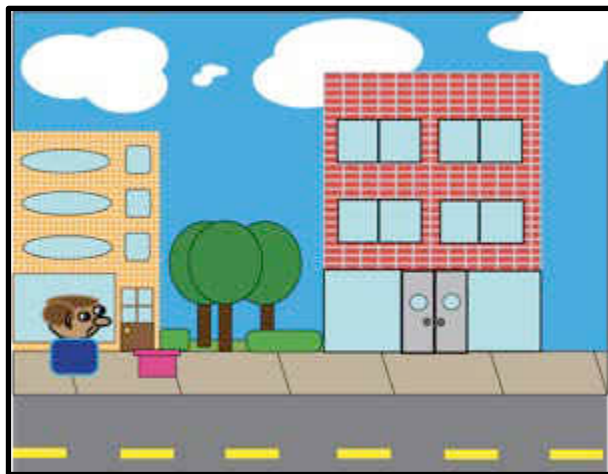
Figure 181: GAYME 1.0 Concept Art - A gay teenager named Michael finds a box of keepsakes belonging to a deceased, gay couple.

Figure 182: GAYME 1.0 Concept Art - Ariel view of GAYME's geographic map.
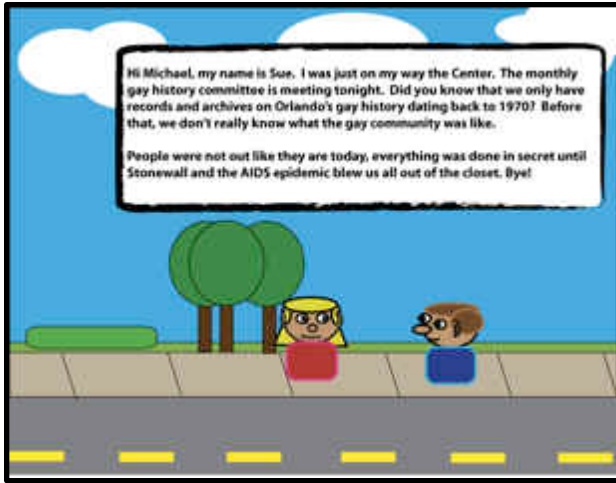
Figure 183: GAYME 1.0 Concept Art - Michael meets Sue and learns about some of the local, LGBTQ+ history.
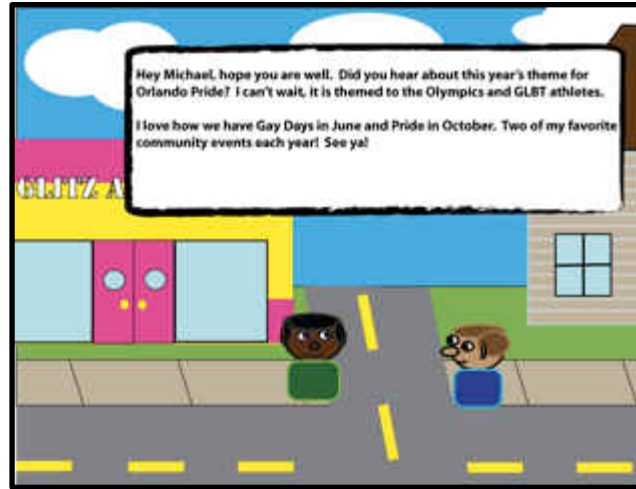
Figure 184: GAYME 1.0 Concept Art - Michael meets Darcel and learns about some of the local, LGBTQ+ cultural celebrations.

Figure 185: GAYME 1.0 Concept Art - Michael meets the mother of one of the deceased gay men and learns about the history of the gay icon Judy Garland, Disney World, Parliament House and the 1970s Anita Byrant Orange Juice boycott.

Figure 186: GAYME 1.0 Concept Art - Michael symbolically meets the spirit of one of the deceased gay men at the end of the game.

APPENDIX F: GAYME PROTOTYPES – PROPOSED GAYME 2.0 QUESTS, 2012-13
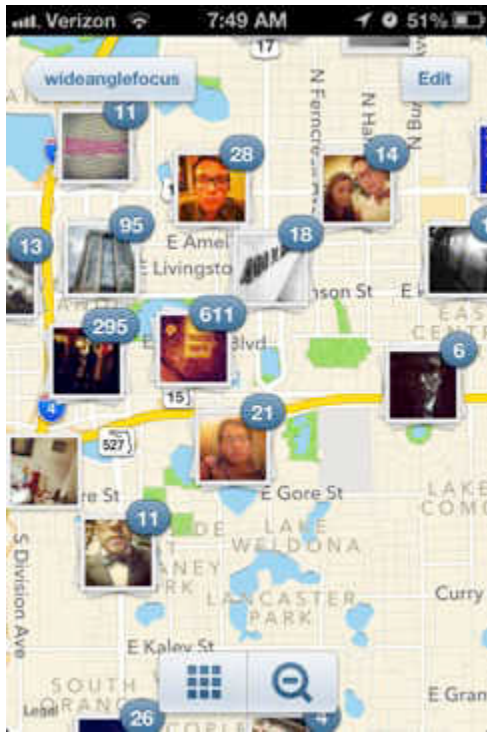
Figure 187: Proposed GAYME 2.0 QUESTS Inspiration- @wideanglefocus Instagram Photo Map, 2011-2013.

Figure 188: Proposed GAYME 2.0 QUESTS Inspiration - Pixel Portraits, 2011. Abstract, queerly/quarely disembodied, nude, self-portraits that serve as the primary avatars of GAYME 2.0.

	QUEST 1: Performing for Love is a retrospective analysis of an on-going, urban, mobile quest of witnessing my life as it unfolds through geo-social photography.
	QUEST 2: Looking for Love is an urban, mobile quest about cruising the geo-sociability of being simultaneously gay and a pedestrian/public transit rider in the city of Orlando, which is also a broader theme of the overall GAYME experience. This "geo-social cruising" will be accomplished and documented through the *Instagram* app.
	QUEST 3: Working for Love is an urban, mobile quest that geo-socially tracks my journey as a writer for a local, LGBTQ current events magazine using the social media platform *Twitter*.
	QUEST 4: Sacrificing for Love is an urban, mobile quest to publicly perform and record self-composed piano music that represents my personal experiences with the intertwined dynamics of religion, sexuality and difference. As a serious game(s), this quest uses the geo-sociability of public performance through music to engage with how religion, morality and difference manifest themselves in the local, urban landscape.
	QUEST 5: Thinking about Love is an urban, mobile quest about local LGBTQ+ heritage.

Figure 189: Overview of Proposed GAYME 2.0 QUESTS.

QUEST 1: Performing for Love is a retrospective analysis of an on-going, urban, mobile quest of witnessing my life as it unfolds through geo-social photography.

Quest Mission: This quest is about the "quare cyborgness" of "phoneurie" and the geo-sociability of public photography as performativity and resistance. The mission of this quest is to revisit my personal *Instagram* gallery to explore potential new understandings of my past geo-sociability and lived experience as both a "phoneur" and a "quare cyborg" along with their implications for the present and future of my playing GAYME.

Quest Objectives: The main objective of this quest is to identify some of the LGBTQ-oriented urban spaces that I have geo-socially engaged with the most over the past year outside of my place of residence. These can be identified by the tallied number of pictures tagged to a specific location as shown in screenshot of the *Instagram* photo-map. I will analyze my personal *Instagram* gallery's photo-map to determine the top five spaces as geo-socially visualized on *Instagram*. Once these spaces are identified, I will select one or more photographs tagged on *Instagram* at each of these spaces that I find personally significant. These photographs or Q Zone activators must each be reposted and checked in on Instagram before GAYME can begin.

> Additionally, as GAYME progresses I will need to collect and post a GAYME token i.e. Instagram photograph before I begin each individual quest objective accompanied with a brief caption about why this photograph is significant. I have identified potential tokens to choose from on the Instagram hashtag #dangerousbydesign.

Quest Rules:

- This quest is the start of GAYME.
- Before any other GAYME quest can begin, each of the 5 Q Zones must be geo-socially activated on Instagram using the designated Q Zone activators.
- The Q Zone activators should be geo-socially tagged at the bus stop closest to the designated Q Zone.
- The "Performing for Love" avatar must be uploaded to the GAYME *Instagram* and tagged at each Q Zone before the Q Zone activator is uploaded. The token should be a photograph that was previously taken at the Q Zone location.
- This quest is also the end of GAYME. In order for GAYME to end, life-sized "pixel portraits" of each of the GAYME avatars must be photographed, uploaded and tagged to *Instagram* at the bus stops near each of the Q Zones.

Figure 190: PROPOSED GAYME 2.0 QUESTS – QUEST 1 – Performing for Love.

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QUEST 2: Looking for Love is an urban, mobile quest about cruising the geo-sociability of being simultaneously gay and a pedestrian/public transit rider in the city of Orlando, which is also a broader theme of the overall GAYME experience. This "geo-social cruising" will be accomplished and documented through the *Instagram* app.

Quest Mission: The mission of this quest is to play out the multiplicative dynamics of homonormativty and motordom that I experience as a gay man and a pedestrian living in a suburban city with limited public transportation. The ultimate mission is to visualize the realities of getting from "Point A" to "Point Gay."

Quest Objective: Throughout the course of this quest I will cruise Orlando's past and present LGBTQ+ nightlife as I personally have experienced it since moving to Central Florida in 2005. I will explore these spaces using public transportation. I will use *Instagram* and *FourSquare* to monitor the progress of this quest visiting six, different LGBTQ nightlife locations. The major challenge of this quest is that I will be required to start not from my present place of residence in Downtown Orlando but rather from different locations in Central Florida that I have lived previously. The quest will begin with me traveling from the first place I lived in Central Florida to the first gay dance club I visited and progress in that order. I have since relocated several times and several gay clubs have opened, closed or re-branded themselves as well. This quest cannot begin until I upload the "Looking for Love" avatar at the starting location and then upload the same avatar at the ending location along with accompanying photographs of the sites posted at the corresponding bus stops.

Point A – Starting Point Former Places of Residence	Point Gay – Ending Point Past and Present Orlando Gay Dance Clubs
1) Lake Buena Vista	1) Mannequins (closed)
2) Millenia	2) Pulse
3) MetroWest	3) Revolutions (formerly Southern Nights)
4) Hunter's Creek	4) The Parliament House Resort
5) Hunter's Creek	5) Savoy
6) Baldwin Park	6) Sip
7) Winter Park	7) Hamburg Mary's
8) Thornton Park	8) Mr. Sisters (closed)
9) Davenport	9) Bananas Modern Diner
10) Oviedo	10) The Brink

Quest Rules:
- Each quest objective does not begin until both the "Looking for Love" avatar is uploaded at the starting location.
- A photograph of the starting location must then be uploaded and geo-socially tagged at the nearest bus stop.

- The quest objective is complete once a the "Looking for Love" avatar is uploaded and geo-socially tagged at the ending location and a photograph of the end location is uploaded and tagged at the bus stop I got off at to get there.
- If no bus transportation is available, I will need to use alternative methods of transport such as walking, taking a cab or bicycling to get to the location.

Figure 191: PROPOSED GAYME 2.0 QUESTS – QUEST 2 – Looking for Love.

QUEST 3: Working for Love is an urban, mobile quest that geo-socially tracks my journey as a writer for a local, LGBTQ current events magazine using the social media platform *Twitter*.

Quest Mission: The mission of this quest will be to post geo-socially-related tweets with recollections of my experiences covering different current events in the area. In addition to the posted recollection or backstory, the name of the story, a brief synopsis and the web link to the online version of the article published on the Internet will also be posted.

Quest Objectives: I will identify and geo-socially document up to six articles that I have had published. The selection process for these texts is motivated by my personal connection to the significance and context of specific articles. I will allow myself to post more than one tweet about each article due to Twitter's 140 character limit, but no more than three tweets per story. Part of the challenge of this quest will be determining the most appropriate location to geo-socially tag the story since not all of the stories are necessarily confined to one location. Selected articles will emerge during gameplay.

Quest Rules:

- ▪ "Working for Love" avatar must first be uploaded and tagged at each location.

- ▪ Up to but no more than three tweets must then be posted and geo-socially tagged via Twitter at the relevant location.

- ▪ The first tweet should include the name of the article, a brief synopsis and the web link to the article.

- ▪ The second and third tweets should be personal recollections and backstory about the article.

Figure 192: PROPOSED GAYME 2.0 QUESTS – QUEST 3 – Working for Love.

QUEST 4: Sacrificing for Love is an urban, mobile quest to publicly perform and record self-composed piano music that represents my personal experiences with the intertwined dynamics of religion, sexuality and difference. As a serious game(s), this quest uses the geo-sociability of public performance through music to engage with how religion, morality and difference manifest themselves in the local, urban landscape.

Quest Mission: Using the mobile app *SoundCloud*, this mission of this quest is to publicly perform and record self-composed piano music at six, predetermined locations. Different compositions will be performed, recorded and uploaded at each location.

Quest Objective: To publicly perform self-composed music at religious and spiritual places in Orlando that have special meaning to me. The musical performance is meant to be a method of performativity, resistance and celebration of spiritual enlightenment and religious persecution.

Selected Spiritual/Religious Places:
1) University of Central Florida
2) First Presbyterian Church of Orlando
3) First Methodist Church of Orlando
4) Oasis Fellowship Ministries
5) Exodus International
6) St. George Orthodox Church of Orlando
7) First Unitarian Church of Orlando
8) Joy Metropolitan Community Church
9) Christ Church Unity Orlando

Quest Rules:
- Before I can perform the music, I must first upload the "Sacrificing for Love" avatar and geo-socially tag it on *Instagram* at the location
- The music performed at each location will be selected as the game play evolves and will not be predetermined.
- Though the musical pieces will be performed and recorded live at the site, they will be uploaded and geo-socially tagged at the nearest bus stop to the location.
- Each quest objective is complete once the sound file is uploaded to the corresponding bus stop.

Figure 193: PROPOSED GAYME 2.0 QUESTS – QUEST 4 – Sacrificing for Love.

QUEST 5: Thinking about Love is an urban, mobile quest about local LGBTQ+ heritage.

Quest Mission: The mission of this quest is to challenge me to explore and document local, LGBTQ+ heritage that has been identified by the GLBT History Museum of Central Florida, Inc.

Quest Objectives: I will use public transit to meet with the GLBT History Museum staff to identify ten historical places in Orlando that they think the local, LGBTQ+ community should know about. Additionally, I will create a list of ten, parallel heritage events and/or artifacts that have been meaningful to my lived experiences as a part of Central Florida's LGBTQ+ culture.

Quest Rules:
- Once the places are identified, I will travel to each place where a "Thinking about Love" avatar must be uploaded and geo-socially tagged at the nearest bus stop.
- I will also tag a historical photo or other digital artifact and upload it onto Instagram as well. If there are no photographs, I may consider bringing a GLBT History Museum staff person with me to the sight to upload an oral interview on SoundCloud or I will personally recount a story or interview someone else related to the artifact.

Figure 194: PROPOSED GAYME 2.0 QUESTS – QUEST 5 – Thinking about Love.

GAYME CHALLENGES
Intersectionality Challenge. Ortner (1997) argues that rarely is any individual playing just one "serious game" at a time. The simultaneous and multiplicative dynamics of "serious games" operationalizes notions of intersectionality beyond static constructions of hierarchy to allow for the consideration of more complex modes of power, privilege and oppression in the form of kyriarchy.

- **Intersectionality Mission:** The mission of the intersectionality challenge is to engage with and document the intersectional lived experiences that define the gameplay of GAYME by playing and accomplishing the missions and objectives of all the quests in a simultaneous, assemblage of sorts.
- **Intersectionality Challenge Objectives**: The geo-social apps being used for each of the three quests will be integrated into both *FourSquare* and *Tumblr* as two different methods of integrating the geo-social artifacts into one, social media text. The GAYME quests will be played simultaneously but it no particular order. The order will be emergent. Though somewhat additive in practice, both the *FourSquare* and *Tumblr* interfaces are meant to embody Ortner's theory regarding the simultaneous and multiplicative nature of serious game play.
  - **Geo-social Media Integration**. *FourSquare*'s geo-socially oriented interface will be helpful for mapping out the gameplay and analyzing over-arching geo-social themes in this challenge.
  - **Multi-media Blog Integration.** *Tumblr's* blog-like interface specifically integrates varying multimedia formats from quotations to video, audio and photographs and will be ideally help make the intersectionality challenge more accessible to read and analyze in blog-like format.

Digital Ethnography Challenge
- *Instagram* **Photo-mapping as Geo-Social Tool for Digital Ethnography**. For all of the GAYME quests, I will be posting photographs of avatars and actual sites on *Instagram* and also geo-socially tagging those photographs at the corresponding bus stops and sites according to the rules of each quest. This will allow for all quests to be simultaneously geo-socially tracked and visualized on a virtual map. I will also note in each photograph's caption how I got to that location via bus, how long it took, and how far away *Google Maps* estimates that the bus is from the LGBTQ-oriented destination. I will also note each bus route's pick up frequency and hours of operation as well as how long *Google Maps* estimates that it would have taken by car or by foot.
- *Grindr* **as a Real-time, Geo-Social Tool for Digital Ethnography**. In addition to *Instagram* photo-mapping, I will use the geo-social app *Grindr* as a data collection tool to capture the geo-social presence of *Grindr* users in the GAYME environment. At the beginning and end of each quest, I will log into *Grindr* and take screenshots of the closest 200 profiles to review and analyze at a later date. As each quest is played out, the corresponding avatar or pixel portrait for that specific game will be uploaded as my profile photo. My *Grindr* profile will not display any additional profile information.

Figure 195: PROPOSED GAYME 2.0 QUESTS - GAYME CHALLENGES

APPENDIX G: GAYME PROTOTYPES – PLAY ME, 2013

Play Me Pilot Study Summary – July 2013

The @*deadquarewalking* iteration of GAYME developed from a pilot study game-as-art installation called *Play Me*. *Play Me* is a documentary game and a game-as-art installation that incorporates location-based, documentary photography into a face-to-face, memory match game. The digital photography seeks to address various regional themes such as poverty, wealth, consumerism, mobility, sexuality, and public space. 12 documentary photographs are used in the game with a total of 24 playing cards (two of each photograph). The photographs are placed face-down on a table in a grid of three rows by eight columns. The objective of the game is for the players to guess and correctly match the photographs on all of the playing cards. The game is over when all of the cards have been matched. Whichever player makes the most matches wins the game.

The purpose of the game-as-art installation was to:
1) Creatively exhibit my documentary photography through game design in a gallery space
2) Test the interaction design of a low-tech, game-as-art concept with gallery attendees to help determine the next steps for thesis project game design
3) Use photography and game play to creatively encourage critical thinking about varying social issues in the Central Florida region

Play Me was exhibited at the opening night of a new art exhibition in Downtown Orlando's Gallery at Avalon Island. I played 2 rounds of the game with 2 different people, observed 2 people play the game to completion and observed 8 people casually interact with the game did not appear to play the game to completion. I also observed two people play the game prior to the Third Thursdays event). Some of the observations I made about the game:

- **Incentive/Time investment** – I noticed that an incentive to sit down and play the card game may have been somewhat of a barrier for gallery visitors. In order to play the game, a player hard to be willing to invest time in the game i.e. learning to play it, finding someone to play it with, negotiate playing a game publicly in front of other people.

- **Gallery Environment –** The setting of *Play Me* was unique in that it was set up in a gallery space with low-tech, playing cards. The exhibition area was not in the main gallery space but rather a side space so it was not as visible to people. Also, an installation that required interaction may only appear to certain types of gallery visitors who are open to non-traditional art exhibition.

- **Spectacle** – The low-tech aspect of the game may have been less attractive to gallery visitors/potential players. I noticed that the two digital art installation in the main gallery space seemed to attract more users and based on my own experience, I think the visibility of computer equipment and a digital display may have drawn people in.

- **Payoff vs. Narrative** - Players seemed to become invested in winning the game in terms of the memory match game objective but I quickly noticed that the narrative and subject

matter of the documentary photography was secondary or even tertiary to the game experience. A component is missing that compels the players to gaze/glaze upon the photographs. Also, details about the location and context of the photographs were entirely absent from the game and need to be incorporated. No one seemed to take the time to interact with the QR Codes and the varying age range of the gallery visitors seemed to indicate that some visitors may not even know how to use a QR Code or Instagram. Players seemed to be intrigued by the photographs but did not necessary have an opportunity to view them before, during or after the game.

What players said:

The pictures were great to look at but the competition of the game took away from admiring the actual pictures. I really wanted to win at the game of match and did. After the game I was able to admire the photos. ~Nelson

Eye opening exposure to pedestrian life in Central Florida! Great way to really capture the image and stimulate both conversation and impact through memory and placement. Since the all the images were black and white the memory aspect of playing may have been jeopardized, however the images maintained presence and were still visually stimulating with variety of subject, landscape and setting. ~Kyle

One of the key takeaways from the *Play Me* pilot study is that the memory match game distracted players from taking the time to gaze on the documentary photographs used in the game. The story and meaning of the photographs was lost in the competitiveness of the game. This led to re-envisioning *Play Me* as a collaborative, story-telling game modeled after *Exquisite Corpse.*

Figure 196: Play Me Pilot Study Summary, July 2013.

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