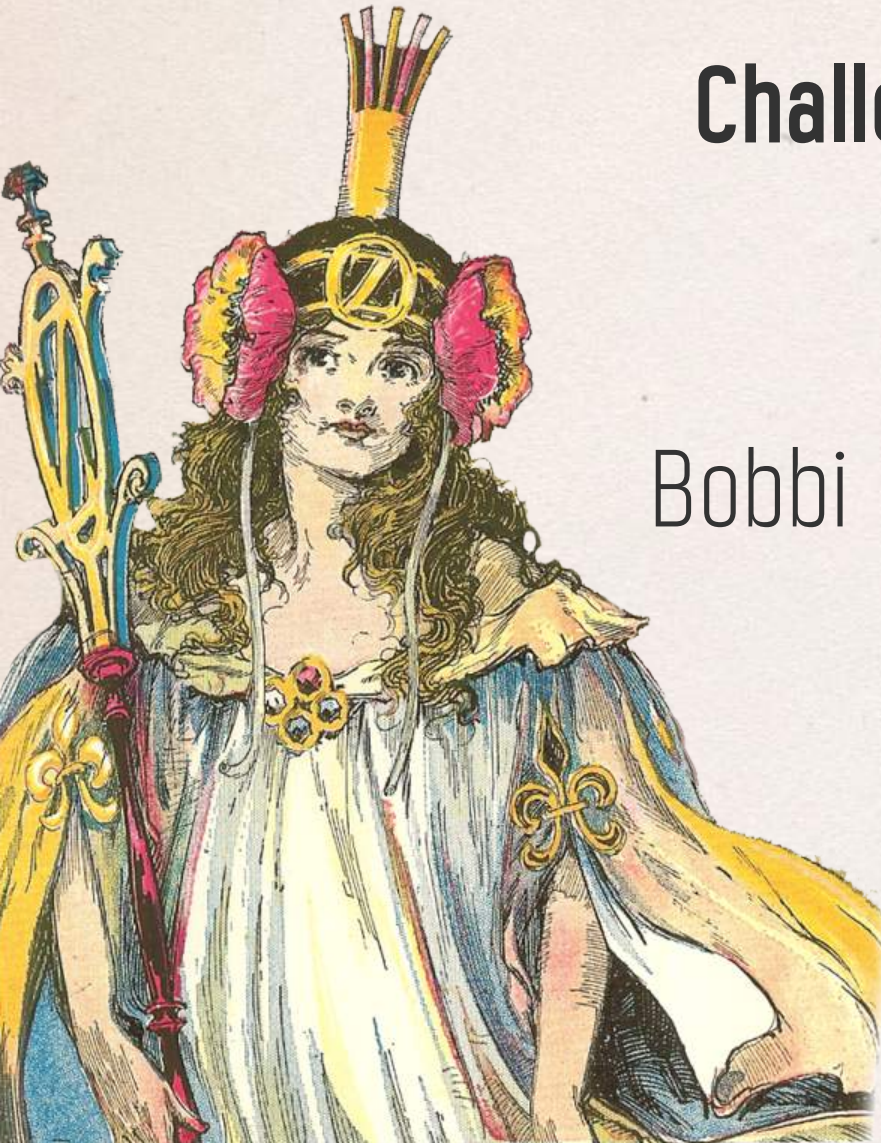


QUEERING INNOVATION

Challenging systems through gameplay

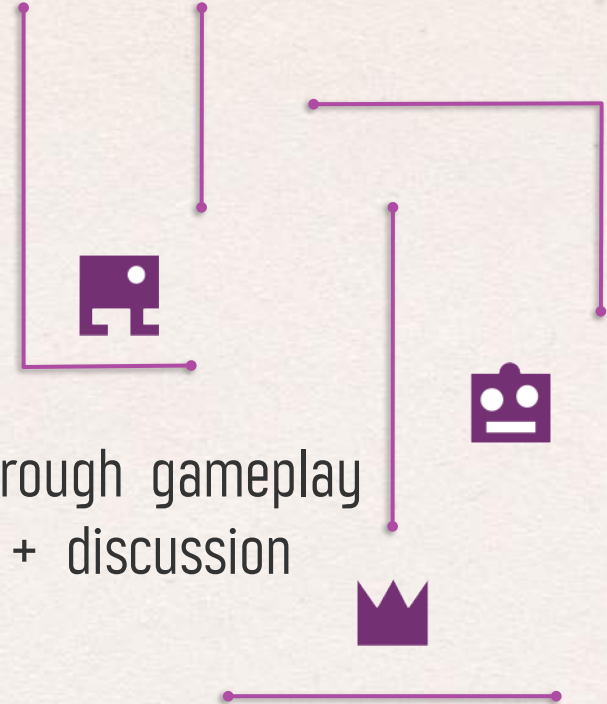
Bobbi A Sand & Karin Ryding
Ozma Games



TODAY'S QUEST

*Using games as a means to
explore and question systems*

10:00 - 10:20	Introduction
10:20 - 11:10	Challenging systems through gameplay Talk by Bobbi & Karin + discussion
11:10 - 12:00	Brainstorm
12:00 - 13:00	Lunch
13:00 - 15:00	Concept development
15:00 - 16:00	Presentations & discussion





play and



create

something



beautiful

together





The Energy Game

Museum for Science and Technology
Stockholm, 2009



EVERYONE HAS THE RIGHT TO PLAY

The Opinion Machine
Malmö Stad, 2012



The
Energy
Workers
SABO, 2012



WORDS of OZ



crain_fuzzbrain

14



bobbisan

75



Animal
+20



the

mysterious

moon

inside

you

First
letter: M
+10



Feeling
+25



x3

water⁴

breath³

smiling¹

beneath³

thunder⁴

my¹

why²

a¹

sing³

the¹

goat⁵

sorrow³

hair²

talks³

sky³

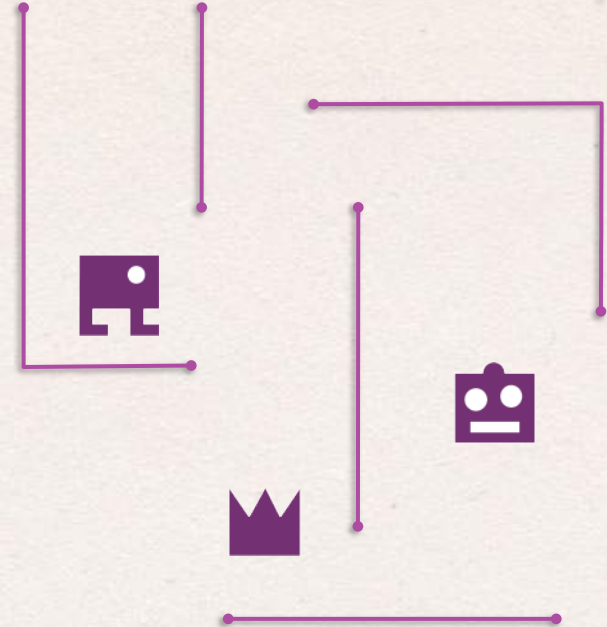
WHY QUEER GAMES?

Games are systems where you can

- Test different actions and see their consequences
- Use your whole personality
- Act in a specific context

→ **Creativity, expansion**

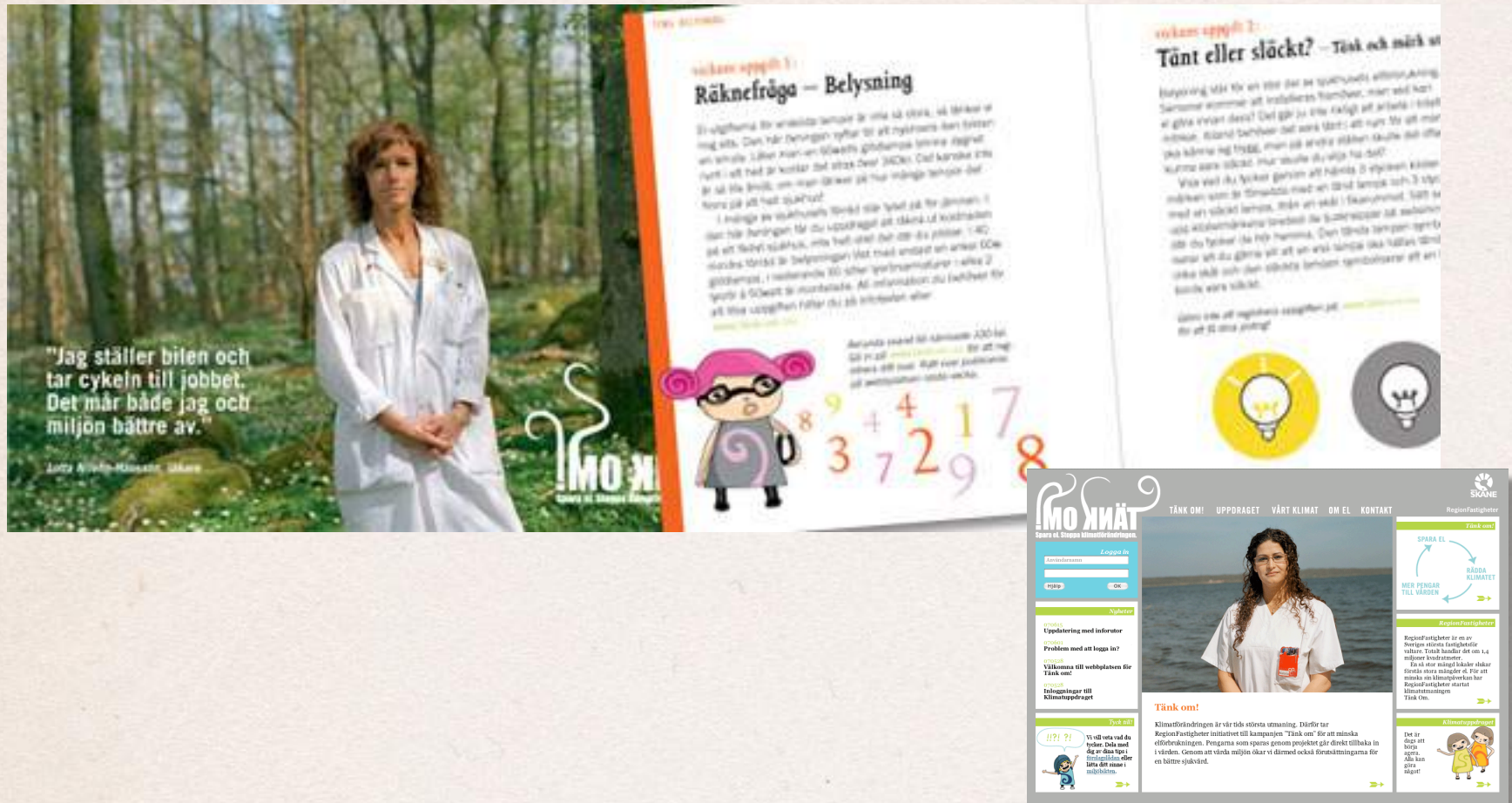
"Games aren't slideshows. Games are systems. Systems aren't objective or neutral. Games present us with the designers' biases. All mechanics reinforce worldviews & politics. We've been playing straight games. - Avery Alder



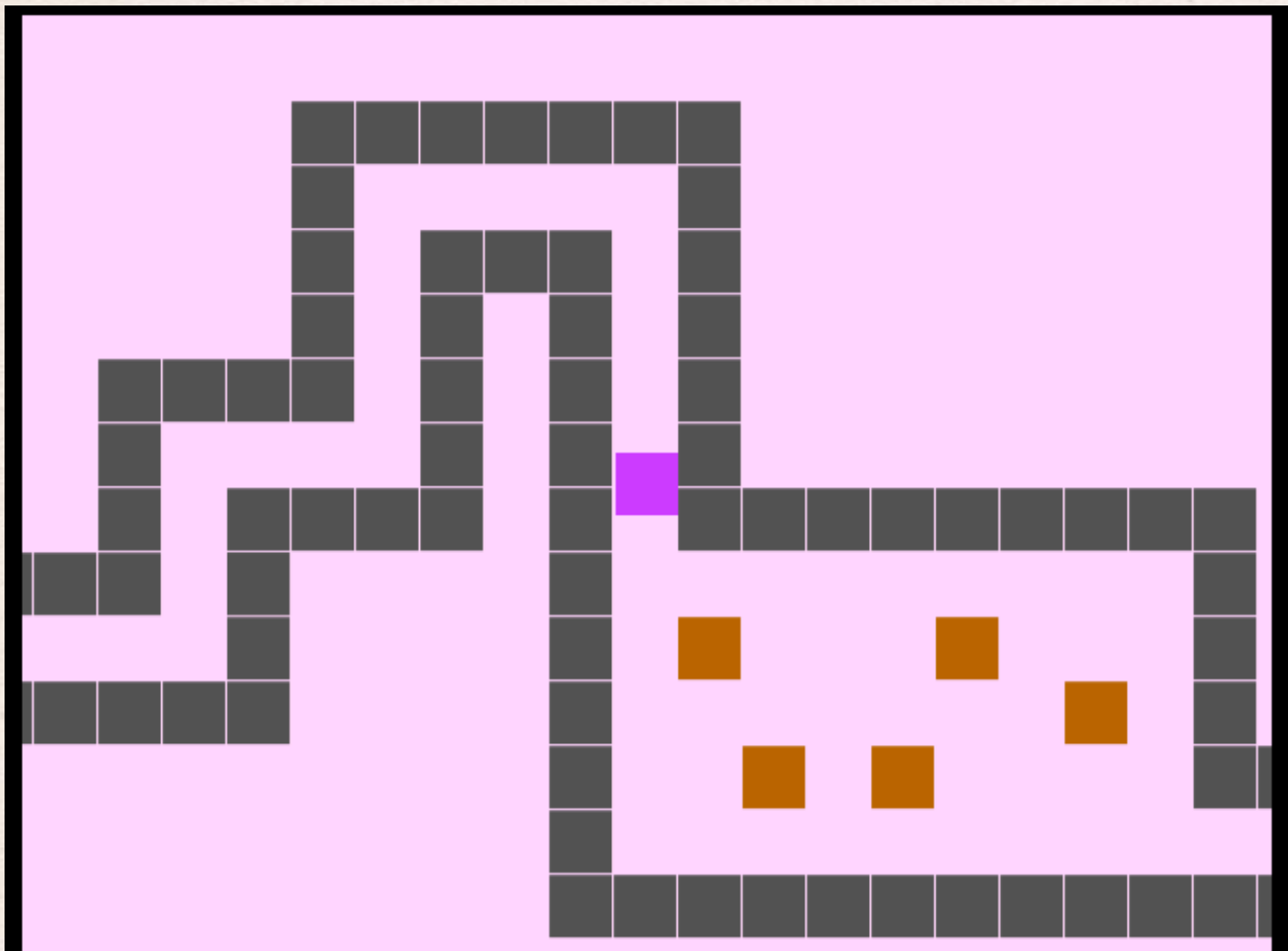
CHALLENGING CONVENTIONS: URBLOVE by Ozma Games



CHALLENGING CONVENTIONS: RE:THINK by Ozma Games



CHALLENGING CONVENTIONS: **LIM** by Merritt Kopas

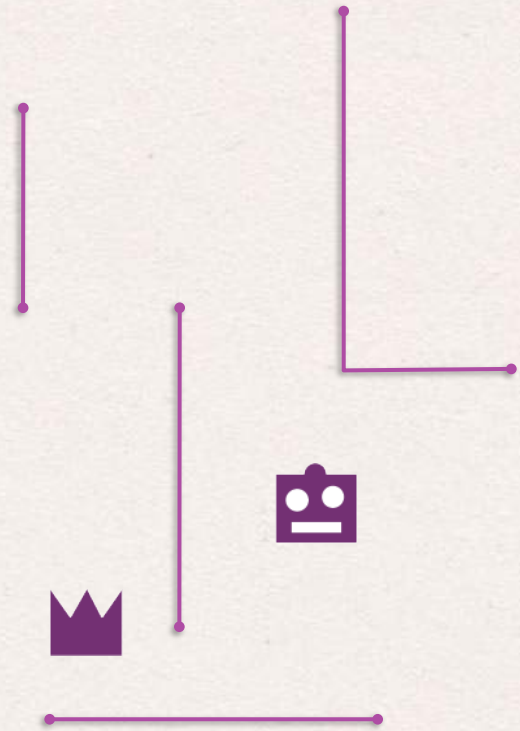


arrow keys move, z to blend in | note: contains flashing lights and shaking effects

WHAT IS A **GAME**?

"Into an imperfect world and into the confusion of life it brings a temporary, a limited perfection."

- Mystery, challenge or conflict
- Goals (killer, achiever, explorer, and socializer)
- Boundaries
- Actions & Consequences
- Rewards
- Advancement of skills (levels)
- Meaningful choices



GAMES AND NORMS

Games are systems, thus they are especially well suited to show how relationships and structures affect people.



"Games tell stories that communicate the values of their creators in a unique way: not just through their explicit content but through the logic of their design, and the systems they choose to model. And if games communicate the values of their creators in a unique way, then it's absolutely essential that there be more creators passing on more values, more perspectives. Games must become more personal." - Anna Anthropy

GAMES AND NORMS

A game is only alive when it's played.

The experience is created by the player and the game together.

"The mechanical story is the heart of the game."

- Ste Curran



GAME TYPES AND PLATFORMS

- Board games
- Role-playing games/LARP
- Computer and video games
- Mobile games
- VR/AR games
- Location-based games
- Transmedia games
- Alternate reality games



CHALLENGING CONVENTIONS:

LIVE ACTION ROLEPLAY (LARP) – Brudpris by Anna Karin Linder

Krauklis and Carolina Dahlberg



SIX POSSIBILITIES FOR **QUEER** GAMES

By Avery Alder

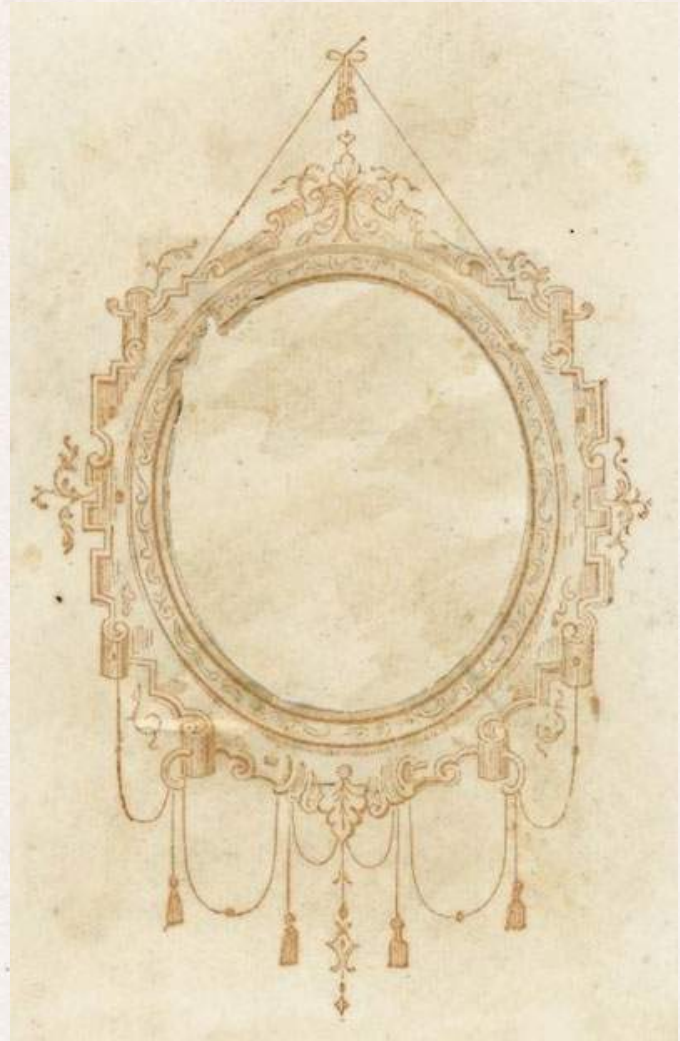
- The fruitful void
- Fluid characters
- Character non-monogamy
- Explicit power dynamics
- Fluctuating meanings
- Enshrining the preposterous



EXPLORING THE THE FRUITFUL **VOID**

What game mechanics circle round and point out, without actually express.

By performing actions the player will understand there is an underlying meaning that is not expressed directly.



EXAMPLE: **DYS4IA** av Anna Anthropy



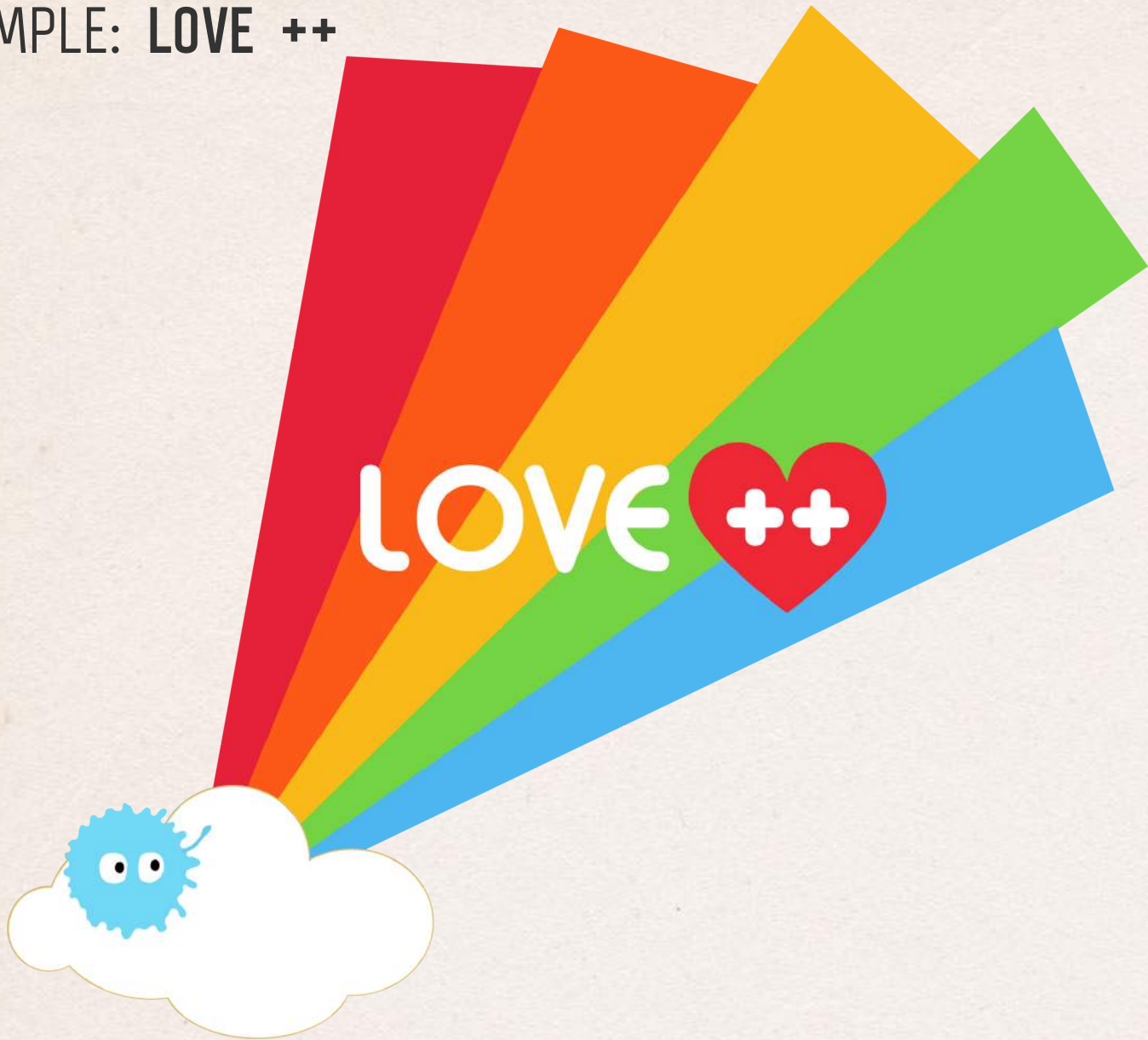
FLUID CHARACTERS

Fluid characters have change encoded in them.

The game characters have roles and characteristics that can vary, for example through interactions between characters and/or players, or between the game and the player.



EXAMPLE: LOVE ++

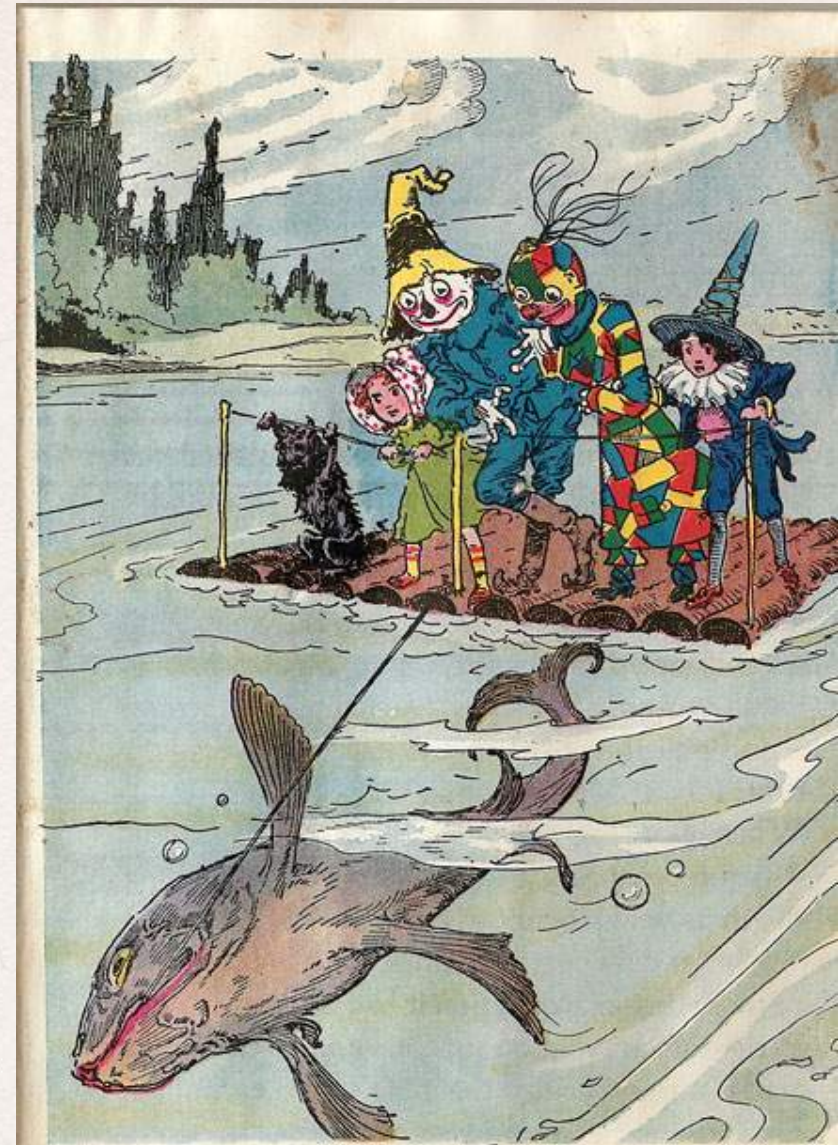




CHARACTER NON-MONOGRAMY

The player plays several characters and gets to know several perspectives.

This shifts the player's focus from playing the successful hero, to exploring characters and their relationships affect each other.



The fish pulled hard on the line

EXAMPLE: THE SILENT TOWN



light

alone

books

proud

presence

withdraw

CALM



❧ The laws of the town ❧

To keep safe in our beautiful town, we have agreed together on these laws:

- ◎ It's prohibited to cross the sea to the mainland.
- ◎ Citizens have to ask permission by the authorities to leave the town.
- ◎ Foreign people have to get a permit by the authorities to visit the town.
- ◎ Begging, or helping beggars, is not allowed. Citizens are obliged to turn in homeless people, beggars and street children to the authorities.
- ◎ Citizens can not publish or share information publicly. Citizens can not keep books or any other printed media, except for media provided by the city-state.
- ◎ After 20.00 there is a curfew.

Violating these laws will lead to judicial penalty.

We wish you a pleasant day!

THE FOREST

Granny's house



Mio's, Wolfie's
and Elian's
house



The railway
station



The
hospital



The
orphanage



THE TOWN

Luna's
studio



Emily's
bookstore



Edvin's
cathedral



Julia's ship



THE SEA

EXPLICIT POWER DYNAMICS

Explicit power dynamics lets the player explore or change them.

By playing with power dynamics we can see, affect and learn more about their workings - which also lets us challenge them.



EXAMPLE: **IN YOUR HANDS** by Karin Ryding



FLUCTUATING MEANINGS

Mechanics have different meanings at different points in the game.

This shows the nuances in real things and relationships, as opposed to being static or unchangeable.



Soon she could read better than her friends.

“Now I can teach other children to read,” said Goody Two-Shoes.

She made some letters out of wood.

She made ten sets of small letters:

a b c d e f g h i j k l m
n o p q r s t u v w x y z

Then she made six sets of the large letters:

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z

EXAMPLE: FLUXX by LooneyLabs



ENSHRINING THE PREPOSTEROUS

Games don't have to be realistic.

As a game maker you have the possibility to create the world you want to depict. The more diversity shown, the more our views on the world and on different realities are broadened.



EXAMPLE: BEYOND GOOD & EVIL (Ubisoft 2003)

<http://feministfrequency.com/2015/05/11/jade-beyond-good-evil>



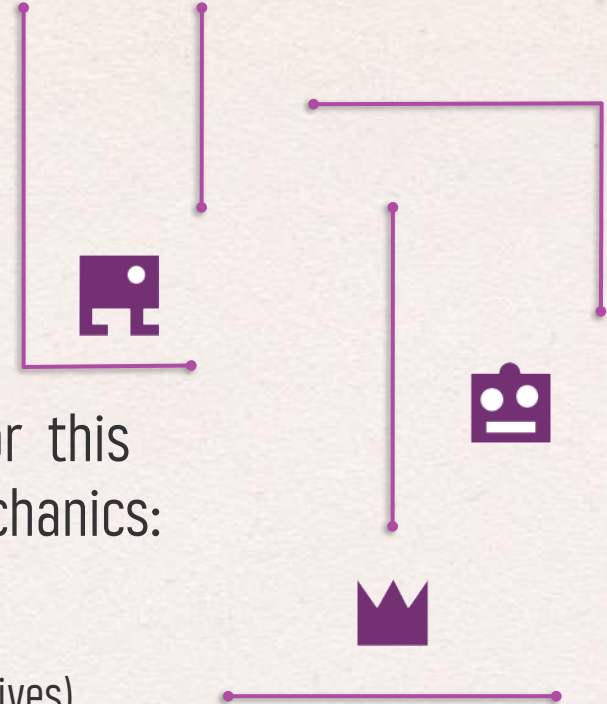
EXAMPLE: **BEYOND EYES** (Sherida Halatoe 2015)



STEP 1: BRAINSTORM!

Lunch break is at 12.00 - 13.00

1. Groups of 5 people
2. Pick a target group/situation
3. Pick a type of game that works for this
4. Pick at least one of the queer mechanics:
 - The fruitful void (show don't tell)
 - Fluid characters (character change)
 - Character non-monogamy (many perspectives)
 - Explicit power dynamics (show power)
 - Fluctuating meanings (things change)
 - Enshrining the preposterous (utopias, dystopias - go wild!)
5. Start brainstorming ideas - make at least 10
6. Select one idea - cluster common ideas and then give 3 stars each and see which idea got the most stars



STEP 2: WORK ON YOUR GAME

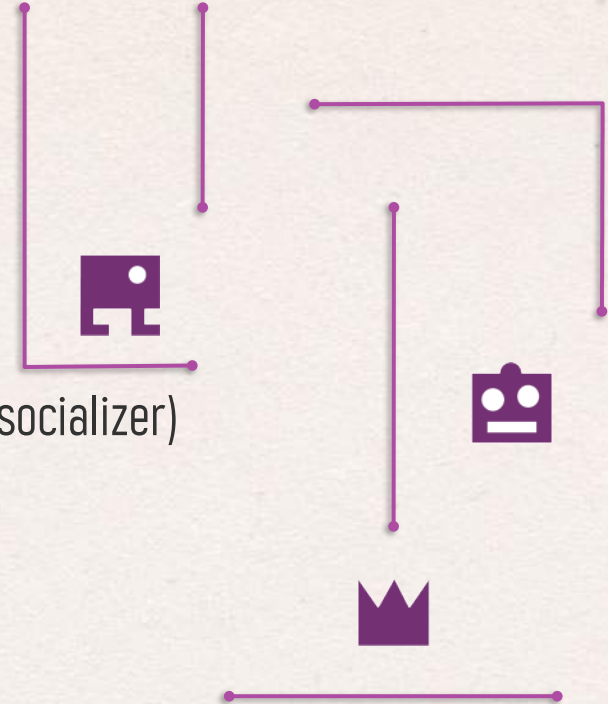
Presentation starts at 15.00

1. Work on your game!

- Mystery, challenge or conflict
- Goals (killer, achiever, explorer, and socializer)
- Actions & Consequences
- Rewards
- Meaningful choices

2. Make a 5 min presentation for your game

- Name
- Who or what is it for?
- Platform/genre
- How does it work?
- How does it challenge norms?
- Why we would love it?





Bobbi A Sand & Karin Ryding

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ozmagames.com - wordsofoz.com

Image credits: Playing with brushes, John R. Neill