

**Games Without Frontiers:**  
**The Emergence and Presence of the Military-Entertainment Complex:**  
**A Selected Bibliography of Research Resources**  
**Fall-Spring Quarters, 2014-2015**

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### **Book Reviews:**

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<http://comics.americasarmy.com/>

The *America's Army Comics* tell the story of U.S. Soldiers deployed to Czervenia, a tiny foreign nation in the middle of a chaotic conflict. From a seemingly insignificant nation of Czervenia, President-General Adzic and his army set upon a campaign of annihilation against the neighboring Republic of the Ostregals, setting in motion a mysterious plan that could change the course of world power forever. *America's Army* must create new experimental combat teams, forged together in secret Proving Grounds, and uncover the General's insidious plot before time runs out.

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## **Journals:**

*Computers in Entertainment Journal*

<http://cie.acm.org/current-issue/>

*Computers in Entertainment Journal* (CiE) aims to foster critical discussions and innovative thoughts among entertainment computing scholars and professionals as well as creative executives, writers, producers, directors, artists, designers, and other talents. The journal features both peer-reviewed articles as well as non-refereed content in all aspects of entertainment technology and applications. It serves as a place to build community, find research partners, discover new possibilities, and share cutting-edge ideas. The CiE accepts submissions of articles, interviews, commentaries, industry news, product reviews, book critiques, games, and blogs posts.

*Eludamos. Journal for Computer Game Culture*

<http://www.eludamos.org/index.php/eludamos>

*Eludamos* is an international, multi-disciplined, biannual e-journal that publishes peer-reviewed articles that theoretically and/or empirically deal with digital games in their manifold appearances and their sociocultural-historical contexts. *Eludamos* positions itself as a publication that fundamentally transgresses disciplinary boundaries. The aim is to join questions about and approaches to computer games from decidedly heterogeneous scientific contexts (for example cultural studies, media studies, (art) history, sociology, (social) psychology, and semiotics) and, thus, to advance the interdisciplinary discourse on digital games. This approach does not exclude questions about the distinct features of digital games as an aesthetic and cultural form of articulation; on the contrary, the issue is to distinguish their media specific characteristics as well as their similarity to other forms of aesthetic and cultural practice. That way, the editors would like to contribute to the lasting distinction of international game studies as an academic discipline.

*The Fibreculture Journal*

<http://fibreculturejournal.org/>

*The Fibreculture Journal* is an open-access, peer reviewed international journal, first published in 2003 to explore issues and ideas within the Fibreculture network. *The Fibreculture Journal* now serves wider social formations across the international community. We work with those thinking critically about, and working with, contemporary digital and networked media. The journal encourages critical and speculative interventions in discussions concerning a wide range of topics of interest. These include the social and cultural contexts, philosophy and politics of contemporary media technologies and events.

*First Person Scholar*

<http://www.firstpersonscholar.com/>

*First Person Scholar* (FPS) is an online game studies periodical created and maintained by graduate students at the University of Waterloo through The Games Institute. FPS aims to occupy the niche between academic blogs and journals in establishing an informed, sustained conversation. Their articles are relatively short, thought-provoking pieces that are intended to stimulate debate on games and games scholarship. Every Wednesday FPS publishes essays, commentaries, and book reviews in the niche between games journalism and games journals. Contributors are encouraged to take calculated risks with their submissions - in a way that challenges accepted definitions and practices. If journals document where games studies has gone, FPS is about where games studies is going. Publications have three genres: essays, commentaries, and book reviews. Essays start with a core concept or theory of games studies and then demonstrate the presence of that theoretical component in various games. In contrast, commentaries provide a close examination of a single game, extrapolating concepts and theory found in a particular title. Lastly, book reviews offer in-

depth readings, providing chapter by chapter summaries and are driven by the overarching question: what does this text bring to games studies?

*G|A|M|E: The Italian Journal of Game Studies*

<http://www.gamejournal.it/>

*G|A|M|E: The Italian Journal of Game Studies* is a journal dedicated to a comparative, critical and theoretical analysis of videogames; their objectives include: provision of a critical and theoretical perspective on videogames, approached as a large and varied set of cultural and aesthetic objects; the study of the technical, aesthetic, and historical evolution of games, both as meaningful texts and social objects; a consideration of games in the context of their relations with technology and the evolution of leisure, as a broad and encompassing vision of gaming culture; and a strong foundation in theoretical approaches, including both Game Studies and the broader traditions of Media Studies and the Humanities.

*Games and Culture: A Journal of Interactive Media*

<http://gac.sagepub.com/>

*Games and Culture: A Journal of Interactive Media* is an international journal that publishes innovative theoretical and empirical research about games and culture within interactive media. The journal serves as a premiere outlet for ground-breaking work in the field of game studies. *Games and Culture*'s scope includes the socio-cultural, political, and economic dimensions of gaming from a wide variety of perspectives, including textual analysis, political economy, cultural studies, ethnography, critical race studies, gender studies, media studies, public policy, international relations, and communication studies.

*Game Studies: The International Journal of Computer Game Research*

<http://gamestudies.org>

*Game Studies* is a non-profit, open-access, peer-reviewed, cross-disciplinary journal dedicated to games research, web-published several times a year at [www.gamestudies.org](http://www.gamestudies.org). Its primary focus is aesthetic, cultural and communicative aspects of computer games, but any previously unpublished article focused on games and gaming is welcome. Proposed articles should be jargon-free, and should attempt to shed new light on games, rather than simply use games as metaphor or illustration of some other theory or phenomenon.

*International Journal of Gaming and Computer-Mediated Simulations*

<http://www.igi-global.com/journal/international-journal-gaming-computer-mediated/1125>

The *International Journal of Gaming and Computer-Mediated Simulations* (IJGCMs) is a peer-reviewed, international journal devoted to the theoretical and empirical understanding of electronic games and computer-mediated simulations. The journal is interdisciplinary in nature; it publishes research from

fields and disciplines that share the goal of improving the foundational knowledge base of games and simulations. The journal publishes critical theoretical manuscripts as well as qualitative and quantitative research studies, meta-analyses, and methodologically-sound case studies. The journal also includes book reviews to keep readers on the forefront of this continuously evolving field. Occasional special issues from the journal provide deeper investigation into areas of interest within either gaming or simulations.

*The Journal of Games Criticism*

<http://gamescriticism.org/>

In the last few decades, video games have reached audiences that rival the size of other mass media audiences, establishing themselves as having genuine cultural impact along with television and film. On one hand, the impetus to treat them as such is still in its infancy, but, on the other hand, video games studies have an expanding presence online in the form of blogs. The *Journal of Games Criticism* is a non-profit, peer-reviewed, open-access journal which aims to respond to these cultural artifacts by extending the range of authors to include both traditional academics and popular bloggers. The journal strives to be a producer of feed-forward approaches to video games criticism with a focus on influencing gamer culture, the design and writing of video games, and the social understanding of video games and video games criticism.

*Journal of Gaming & Virtual Worlds*

<http://www.intellectbooks.co.uk/journals/view-Journal,id=164/>

The *Journal of Gaming & Virtual Worlds (JGVW)* is a peer-refereed, international journal that focuses on theoretical and applied, empirical, critical, rhetorical, creative, economic, pedagogical and professional approaches to the study of electronic games across platforms and genres, as well as ludic and serious online environments such as massively multiplayer online role-playing games and Second Life™. *JGVW* aims at researchers and professionals working in and researching creative new media and entertainment software around the globe, and seeks to document, harmonize, juxtapose and critically evaluate cutting-edge market trends and technological developments, as well as sociocultural, political, economic and psychological concerns. It informs its readers about recent events such as conferences, and features long articles, short papers, poster abstracts, interviews, reports and reviews of relevant new publications, websites, virtual environments and electronic artefacts.

*Loading...A Journal of the Canadian Game Studies Association*

<http://journals.sfu.ca/loading/index.php/loading/>

*Loading...* attempts to provide a mixed-methods approach to the study of digital games, and therefore invites not only traditional academic papers, but may reprint 'classic' works in the field, as well as provide a forum for machinima, new and open-source innovative code, product reviews, blogs, program descriptions and course outlines for games studies and 'conversations' within and across the trajectories of inquiry and activity that constitute Canadian Games Studies now and into the

future. A print-based and online journal, *Loading...* publishes empirical, theoretical, and design-based research on the multifaceted, multimodal, interdisciplinary subject of digital games. It invites papers which approach research and scholarship in the field of game studies from its many angles: social, cultural, technical, theoretical, procedural, and artistic. The journal aims to support current and future interdisciplinary, multi-method and multimodal approaches to the study of digital games. Its principal goal is to support both the established and fledgling work of Canadian scholars, to give them a voice on the international scene of game studies, and to establish a uniquely Canadian voice in a field that is currently described as a polarization of perspectives between the United States and Europe. *Loading...* will support the valuable contribution of Canadian scholarship in directing and shaping this burgeoning field.

#### *Press Start*

<http://press-start.gla.ac.uk/index.php/press-start/index>

*Press Start* is an open access, peer-reviewed student journal that publishes the best undergraduate and postgraduate research, essays and dissertations from across the multidisciplinary subject of Game Studies. It is also important to note that, in addition to welcoming submissions from students on game design and development courses, we are interested in any academic work that relates to video games. Increasingly, students from more established disciplines (including, but not limited to, Psychology, Philosophy, Sociology, Film and Television, Literature, History, Computing Science and History of Art) elect to write essays and dissertations on a game-related topic that intersects with their primary discipline: *Press Start* is an ideal venue for the publication of such work.

#### *Surveillance & Society*

<http://library.queensu.ca/ojs/index.php/surveillance-and-society/index>

*Surveillance & Society* exists to publish innovative and trans-disciplinary work on surveillance; it encourages understanding of approaches to surveillance in different academic disciplines; promotes understanding of surveillance in wider society; encourages policy and political debate about surveillance. *Surveillance & Society* is the premier journal of surveillance studies. *Surveillance & Society* publishes rigorously peer-reviewed academic work of the highest quality. It is a free-to-access electronic journal and encourages submissions that could not be published in conventional paper journals such as html, photographic, video and new media work.

#### *Technoculture: An Online Journal of Technology in Society*

<http://tcjournal.org/drupal/>

*Technoculture* is an independent annual peer-reviewed journal. Publishing both critical and creative works that explore the ways in which technology impacts this (or any) society, with a broad definition of technology. *Technoculture* is a member of the Council of Editors of Learned Journals.

*Theory, Culture & Society*

<http://tcs.sagepub.com/>

*Theory, Culture & Society* is a highly ranked, high impact factor, rigorously peer reviewed journal that publishes original research and review articles in the social and cultural sciences. Launched to cater for the resurgence of interest in culture within contemporary social science, it provides a forum for articles which theorize the relationship between culture and society.

*Transactions of the Digital Games Research Association*

<http://todigra.org/index.php/todigra/index>

*Transactions of the Digital Games Research Association* (ToDiGRA) is a quarterly, international, open access, refereed, multidisciplinary journal dedicated to research on and practice in all aspects of games. ToDiGRA captures the wide variety of research within the game studies community combining, for example, humane science with sociology, technology with design, and empirics with theory. As such, the journal provides a forum for communication among experts from different disciplines in game studies such as education, computer science, psychology, media and communication studies, design, anthropology, sociology, and business. ToDiGRA is sponsored by the *Digital Games Research Association* (DiGRA), the leading international professional society for academics and professionals seeking to advance the study and understanding of digital games.

*Transformative Works and Cultures*

<http://journal.transformativeworks.org/index.php/twc/index>

*Transformative Works and Cultures* (TWC) is an international, peer-reviewed journal published by the Organization for Transformative Works. TWC publishes articles about transformative works, broadly conceived; articles about media studies; and articles about the fan community. TWC invites papers in all areas, including fan fiction, fan vids, film, TV, anime, comic books, fan community, video games, and machinima. TWC encourages a variety of critical approaches, including feminism, gender studies, queer theory, postcolonial theory, audience theory, reader-response theory, literary criticism, film studies, and posthumanism. They also encourage authors to consider writing personal essays integrated with scholarship; hyperlinked articles; or other forms that test the limits of the genre of academic writing.

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### **Associations/Institutions/Organizations:**

*Canadian Games Studies Association*

<http://gamedstudies.ca/>

The *Canadian Games Studies Association* (CGSA) / *Association Canadienne d'Études Vidéoludiques* is an organization dedicated to the interdisciplinary study of digital games. Its primary goal is to support the work of Canadian researchers, graduate students, artists, game designers, programmers, theorists, and others working in this field. CGSA will also attempt to provide opportunities for interdisciplinary collaboration and cross-disciplinary support for its members, in part, through *Loading: A Journal of the Canadian Game Studies Association*.

*Digital Games Research Association*

<http://www.digra.org/>

Founded in 2003, the *Digital Games Research Association* (DiGRA) is the premiere international association for academics and professionals who research digital games and associated phenomena. It encourages high-quality research on games, and promotes collaboration and dissemination of work by its members.

*Digital Games Research Center*

<http://www.digarec.de/lang/en/>

Digital games are the new mass medium of present times. Yet, academic research of the medium has just begun – especially in Germany. Hence, the *Digital Games Research Center* (DIGAREC) was founded in 2008 at the University of Potsdam in order to establish a fruitful fundament for further research. DIGAREC is a pool of scholars from diverse research areas. Since its inception it combines the disciplines of media studies, psychology, design, media law, computer science, cultural history and allows fruitful synergy effects for all participants. It is their goal to strengthen the media and research location of Berlin-Brandenburg as well as to bring together national and international game scholars. In this respect DIGAREC regularly hosts and organizes events, publications, conferences and exhibitions regarding computer games.

*Entertainment Software Association*

<http://www.theesa.com/>

The *Entertainment Software Association* (ESA) is the U.S. association exclusively dedicated to serving the business and public affairs needs of companies that publish computer and video games for video

game consoles, handheld devices, personal computers, and the Internet. The association proudly represents these industry leaders across the nation and on the global stage. ESA offers a range of services to its members, including a global content protection program, business and consumer research, government relations and intellectual property protection efforts. ESA also owns and operates E3, the premier global trade show for video games and related products. ESA also engages in a number of important partnerships that demonstrate and advance entertainment software's positive impact on areas of daily life such as education, health and the workplace. This includes ESA's co-founding of the Games, Learning and Assessment Lab; sponsorship of the National STEM Video Game Challenge; and involvement in the Active Play Presidential Active Lifestyle Award Challenge. In addition, ESA formalized the philanthropic efforts of the association and its members by establishing the ESA Foundation in 2000. The ESA Foundation provides scholarships to the next generation of industry innovators and supports charitable organizations and schools that leverage entertainment software and technology to create meaningful opportunities for America's youth.

*Entertainment Software Rating Board*

<http://www.esrb.org/index-js.jsp>

The *Entertainment Software Rating Board* (ESRB) is the non-profit, self-regulatory body that assigns ratings for video games and apps so parents can make informed choices. The ESRB rating system encompasses guidance about age-appropriateness, content, and interactive elements. As part of its self-regulatory role for the video game industry the ESRB also enforces industry-adopted advertising guidelines and helps ensure responsible web and mobile privacy practices under its Privacy Online program. ESRB was established in 1994 by the *Entertainment Software Association* (ESA).

*Game Developers Conference*

<http://www.gdconf.com/>

The *Game Developers Conference* (GDC) is the world's largest and longest-running professionals-only game industry event. The GDC attracts over 24,000 attendees, and is the primary forum where programmers, artists, producers, game designers, audio professionals, business decision-makers and others involved in the development of interactive games gather to exchange ideas and shape the future of the industry. The GDC is produced by the UBM Tech Game Network. This market defining conference features over 400 lectures, panels, tutorials and round-table discussions on a comprehensive selection of game development topics taught by leading industry experts. In addition, the GDC expo showcases all of the most relevant game development tools, platforms and services helping to drive the industry forward. The conference also features the annual Independent Games Festival, the longest-running and largest festival relating to independent games worldwide, where original games compete for the attention of the publishing community, and the annual Game Developers Choice Awards, the premier accolades for peer-recognition in the digital games industry.

*Gamers Outreach Foundation*

[www.gamersoutreach.org/](http://www.gamersoutreach.org/)

The *Gamers Outreach Foundation* (GOF) is a video-game industry charity organization that works to use interactive entertainment in ways that improve the lives of others. The GOF currently focuses their resources on three unique initiatives: 1). *Project GO Kart*--the GOF funds the construction of portable video game kiosks called, Gamers Outreach Karts (GO Karts). GO Karts are used to provide entertainment to patients in hospitals who have a limited amount of access to activities outside of their rooms. Thanks to GO Karts, hospital staff members are able to easily transport video games and other sources of entertainment to patients; 2). *Fun For Our Troops*--the GOF supplies video game care packages to troops serving overseas. The goal of this initiative is to provide stress relief, relaxation, and boost the morale and overall well-being of U.S. troops. Many service members are gamers and they rely on game play as a way to decompress and lift their spirits. *Fun For Our Troops* serves all branches of the U.S. Military and primarily works with video game consoles, PC games, and console games. Monetary donations made to the program are used to purchase consoles and cover shipping expenses. Game donations we receive are mailed to U.S. troops deployed throughout the world; 3). *Gaming4Others*--the GOF coordinates online video game tournaments and community game nights to help raise funds for others in need. Through *Gaming4Others*, the GOF hosts fund raising events for their own projects as well as a variety of causes and charity organizations. Gamers from across the country donate funds to participate in online tournaments. Proceeds from the tournaments are then donated to pre-designated causes or organizations. *Gaming4Others* combines passion for gaming with charitable action; an ideal way for gamers to positively impact problems existing in our global community.

*Gamification Research Network*

<http://gamification-research.org/>

The *Gamification Research Network* (GRN) is a communication hub for researchers and students interested in studying the use of game design in non-game contexts, otherwise known as gamification, gameful design, or applied gaming. It was launched in November 2010 alongside the call for participation for the 2011 CHI workshop on gamification. The purpose of the GRN is to further research in the area by providing a repository of publications, and by offering a shared space of discussion and publication. It features a shared blog, bibliography, and the GRN mailing list. The GRN is currently organized, hosted and administered by Sebastian Deterding.

*The International Game Developers Association*

<http://www.igda.org/>

The *International Game Developers Association* (IGDA) is a global network of collaborative projects and communities comprised of individuals from all fields of game development - from programmers and producers to writers, artists, QA and localization. It brings together developers at key industry conferences, in over 90 Chapters and in Special Interest Groups (SIGs) in order to ensure quality of life, perpetuation of their craft and preparing the next generation of developers.

*Organization for Transformative Works*

<http://transformativeworks.org/>

*The Organization for Transformative Works* (OTW) is a nonprofit organization run by and for fans to provide access to and preserve the history of fanworks and fan cultures.

*VGChartz (Video Game Charts)*

<http://www.vgchartz.com/>

Founded in 2005 by Brett Walton, *VGChartz (Video Game Charts)* is a business intelligence and research firm and publisher of the VGChartz.com websites. As an industry research firm, VGChartz publishes over 7,000 unique estimates per week relating to worldwide game hardware and software sales and hosts an ever-expanding game database with over 40,000 titles listed and 1.5 million unique data points. The VGChartz.com website provides consumers with a range of content from news and features to reviews to social networking and community features.

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### **Research Institutes/Laboratories:**

*Naval Postgraduate School Modeling, Virtual Environments and Simulation (MOVES) Institute*

<https://www.movesinstitute.org/>

*The Modeling, Virtual Environments and Simulation Institute (MOVES) was founded in 2000, but MOVES as an academic program was founded in 1996 with the launch of the Master of Science program, followed by the Doctoral program in 1999. The Institute is intended to be a mix of the strong analysis tradition of the Operations Research Department and the simulation, training, and software development expertise of the Computer Science Department. The Institute has its roots in the NPSNET Research Group founded in 1986. NPSNET was the original low-cost, government owned, SIMNET and DIS compatible visual simulator. It was widely used around the world and was integrated into many government programs over its lifetime. The Institute was also the birthplace of America's Army. Sponsored by the Office of the Assistant Secretary of the Army: Manpower and Reserve Affairs, America's Army was our first venture into the use of video game technology for defense applications. Development has since left the Institute, but many millions of players have downloaded and played America's Army since 2000.*

*University of Southern California Institute for Creative Technologies*

<http://ict.usc.edu/>

At the *University of Southern California Institute for Creative Technologies* (ICT) leaders in artificial intelligence, graphics, virtual reality and narrative advance low-cost immersive techniques and

technologies to solve problems facing service members, students and society. Established in 1999, ICT is a DoD-sponsored University Affiliated Research Center (UARC) working in collaboration with the U.S. Army Research Laboratory. UARCs are aligned with prestigious institutions conducting research at the forefront of science and innovation. ICT brings film and game industry artists together with computer and social scientists to study and develop immersive media for military training, health therapies, education and more. Research projects explore and expand how people engage with computers, through virtual characters, video games and simulated scenarios. ICT is a recognized leader in the development of virtual humans who look, think and behave like real people. ICT prototypes provide engaging experiences to improve skills in decision-making, cultural awareness, leadership and coping, to name a few. They allow veterans to go online and speak anonymously to an interactive virtual coach who can remotely recognize signs of depression, PTSD and suicide risk. They provide training in how to address cases of performance or personal issues through practice with a computer-generated virtual human education system. They can simulate what goes wrong when Soldiers don't consider the cultural sensitivities and indirect consequences of even their smallest interactions. Being based in Los Angeles facilitates collaboration with major movie and game makers. ICT graphics innovations help create realistic computer-generated characters in Hollywood blockbusters and also enhance virtual characters for museum and military projects. ICT's groundbreaking research and advanced technology demonstrations are both making an impact today and paving the way for what is possible in the future.

*U.S. Army Research Laboratory*

<http://www.arl.army.mil/www/default.cfm>

*The U.S. Army Research Laboratory (ARL) of the U.S. Army Research Development and Engineering Command (RDECOM) is the Army's corporate, or central, laboratory. Its diverse assortment of unique facilities and dedicated workforce of government and private sector partners make up the largest source of world-class integrated research and analysis in the Army. ARL's program consists of basic and applied research and survivability/lethality and human factors analysis. ARL also applies the extensive research and analysis tools developed in its direct mission program to support ongoing development and acquisition programs in the Army Research, Development, and Engineering Centers (RDECs), Program Executive Offices (PEOs)/Program Manager (PM) Offices, and Industry. ARL has consistently provided the enabling technologies in many of the Army's most important weapons systems. Technology and analysis products are moved into RDECOM RDECs and to other Army, Department of Defense (DoD), government, and industry customers. The Army relies on ARL to provide the critical links between the scientific and military communities. The Laboratory must marshal internal and external science and technology assets to fulfill the requirements defined by or requested by the Soldier. Equally important, the Laboratory must assist the Army user in understanding the implications of technology on doctrine and in defining future needs of opportunities.*

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## **Blogs/Projects/Video Game Reviews/News/Forums:**

### *Countering the Militarisation of Youth*

<http://antimili-youth.net/>

The *Countering the Militarisation of Youth* project seeks to identify and challenge the many ways in which young people around the world are encouraged to accept the military and military values as normal, and worthy of their uncritical support. Militarisation is a process which goes far beyond overt recruitment. It includes the presence and influence of the armed forces in education, public military events such as parades, and military-themed video games.

### *Critical Distance*

<http://www.critical-distance.com/>

*Critical Distance* was founded, in 2009, to answer the question: "Where is all the good writing about games?" Now in its sixth year of operation, *Critical Distance* has seen the proliferation of thoughtful, incisive criticism, commentary and analysis across dozens of sites and publications. However, its goal remains the same: to bring together and highlight the most interesting, provocative and robust writing, video and discussion on games from across the web. In addition to providing its readers with a consistent level of quality and critical insight, *Critical Distance* aims to be as inclusive as possible, to accommodate as many different perspectives and unique voices as it can. It's their belief that a diverse pool of writers and thinkers produces a much more interesting conversation than the alternative. At its heart, *Critical Distance* is not here to create a canon of "best" works. Instead, it wants to facilitate dialogue.

### *E-International Relations (E-IR)*

<http://www.e-ir.info/>

*E-International Relations (E-IR)* is the world's leading website for students and scholars of international politics. The website was established in November 2007, and is run by a registered non-profit organisation staffed with an all-volunteer team. The website features articles of interest to understanding the Military Entertainment Complex.

### *Eurogamer.net*

<http://www.eurogamer.net/>

*Eurogamer.net* was founded in September 1999 and has been covering video games ever since. The site began life with a PC focus and a keen interest in the competitive FPS scene of the time, but over

the years it has grown to cover every aspect of gaming - PC, console, indie, board games and anything else that the team and the site's readers find interesting.

### *Gameology*

<http://www.gameology.org/>

*Gameology* presents commentary and resources related to videogame studies. They produce commentary and analysis of videogames and related game culture as well as longer essays. They also host a database of images and maintain a bibliography of the works that they have written about or referenced throughout the site. Their bloggers and contributors are mostly academics, and many of them situate themselves somewhere within the Humanities, including fields like Cultural Studies, Media Studies, English, Communication, and Philosophy. Therefore their conversations are more likely to focus more on the analysis of game content, rather than the production and design of games. However all points of view are, of course, welcome.

### *How They Got Game*

<http://web.stanford.edu/group/htgg/cgi-bin/drupal/>

The aim of the *How They Got Game* research project is to explore the history and cultural impact of a crucial segment of New Media: interactive simulations and video games. The current generation of video and PC games has established genres that effectively use narrative, competitive, and play structures for community-based interaction, performance and content development, and push the boundaries of computer-generated animation, graphics, and audio.

### *Joystiq*

<http://www.joystiq.com/>

*Joystiq* was a video gaming blog founded in June 2004 as part of the Weblogs, Inc. family of weblogs, now owned by AOL. It was AOL's primary video game blog, with sister blogs dealing with MMORPG gaming in general and the popular MMORPG World of Warcraft in particular. After declining readership, it was announced that *Joystiq* would be shut down on February 3, 2015, as part of moves to downsize AOL's operations by shuttering its "underperforming" properties.

### *Kill Screen*

<http://killscreendaily.com/>

Founded by Jamin Warren, a former Wall Street Journal culture reporter, *Kill Screen* is a videogame arts and culture company. They're interested in the intersection between games, play, and other seats of culture, from art to music to design. To that end, they publish a website and a magazine as well as organize events such as the groundbreaking Arcade at the Museum of Modern Art, film festival with Rooftop Films, and programming for the New York Film Festival.

*Kotaku*

<http://kotaku.com/>

*Kotaku* is a video game–focused blog and part of Gawker Media's "Gawker" network of sites. *Kotaku* was first launched in October 2004 and since then, the site has launched several country-specific sites for Australia, Japan, Brazil and the UK. The site has made CNET's "Blog 100" list and was ranked 50th on PC Magazine's "Top 100 Classic Web Sites" list.

*PAXsims*

<https://paxsims.wordpress.com/>

The *PaxSims* blog is devoted to the development and effective use of games and simulation-based learning concerning issues of conflict, peacebuilding, and development in fragile and conflict-affected states, as well as to the policy application of gaming and simulation techniques.

*Polygon*

<http://www.polygon.com/>

*Polygon* is a website founded in 2012 in partnership with Vox Media. Its mission is to cover not only games but the artists who make them, the fans that love them and the culture surrounding them. It's built to deliver fast, comprehensive news, in-depth feature stories and reviews that bridge the gap between criticism and buying advice.

*Salon.com*

<http://www.salon.com/>

Salon Media Group operates the pioneering, award-winning news site *Salon.com*. With an audience of 17.6 million monthly unique visitors, *Salon.com* covers breaking news, politics, culture, technology and entertainment through investigative reporting, fearless commentary and criticism, and provocative personal essays. As one of the first solely-online major media outlets, *Salon.com* is consistently at the forefront of innovation in the media – from community engagement to advertisement – and has bureaus in San Francisco, New York City and Washington, D.C.

*Velvet-Strike*

<http://www.opensorcery.net/velvet-strike/>

*Velvet-Strike* is a collection of spray paints to use as graffiti on the walls, ceiling, and floor of the popular network shooter terrorism game *Counter-Strike*. *Velvet-Strike* was conceptualized during the beginning of Bush's "War on Terrorism." We invite others to submit their own "spray-paints" relating to this theme.

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**Forthcoming/In Press:**

Arkin, William M. *Unmanned: Drones, Data, and the Illusion of Perfect Warfare*. Little, Brown. (Forthcoming)

Cockburn, Andrew. *Kill Chain Drones and the Rise of the High-Tech Assassins*. Henry Holt & Co. (Forthcoming)

Huntemann, Nina B. and Matthew T. Payne. "Militarism and Online Games." In James Ivory and Aphra Kerr, eds., *International Encyclopedia of Online Gaming*. Blackwell-Wiley. (In Press)

Martino, John. *Video Games and the Militarization of Society*. Peter Lang. (Forthcoming)

McCurley, T. Mark, and Kevin Maurer. *Hunter Killer: Inside America's Unmanned Air War*. Dutton. (Forthcoming)

Smethurst, Toby. "We Put Our Hands on the Trigger with Him": Guilt and Perpetration in *Spec Ops: The Line*." *Criticism-A Quarterly for Literature and the Arts* (In Press): 1-31.

Available at:

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