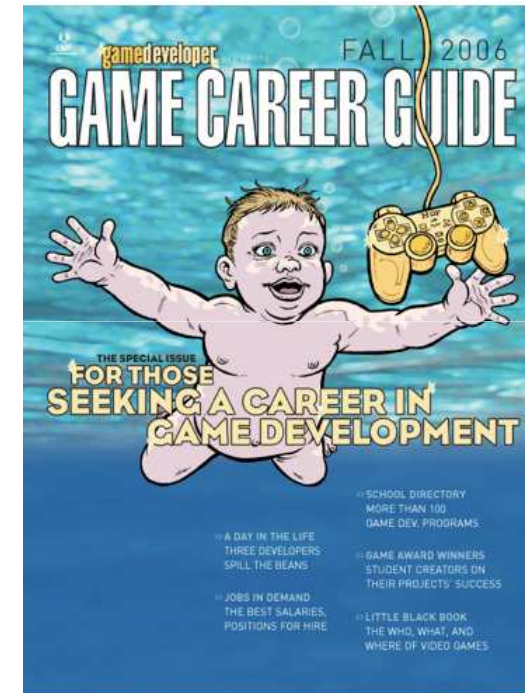
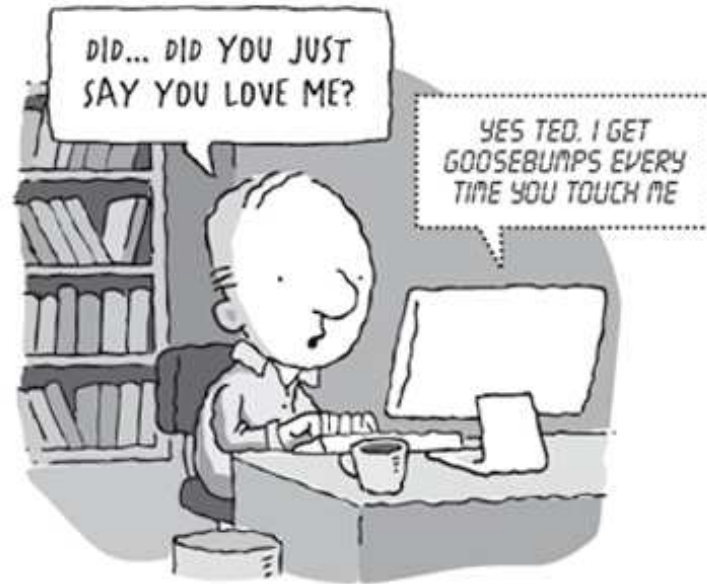


'From bedroom to beyond: Identifying (with) industry tools and technologies'



Dr Daniel Ashton,
Bath Spa University

You can hate your computer at work but you might love it in your non-work; the same typing fingers in one day can process claims forms until they ache, and textually seduce a lover, sometimes (if your employer lets you surf) with the same machine (Pat Kane, 2004: 128)



Structures of feeling

- Williams' 'structure of feeling' as the concept to describe "those interactive relations between individuals and social formations" (Harding and Pribram, 2004: 870).
- "... analysis of the inter-relations, in practice, between individual identities and social formations" (Harding and Pribram, 2004: 878).

Concrete inter-relations: Digital gaming

- Products
- Media Industry
- Cultural practice
(Kerr, 2006)



- Interviews and focus group with games designers; games developers; games design students.

Labour of love

- “The game industry seems steeped in a history where workers must love what they do and this is accentuated by the extraordinary negotiations they are willing to make to be able to do it” (Mark Deuze, 2007)
- “we all love games, we all love playing games, we all love talking about games” (Rob Hardy, Technical Recruiter, EA Games)

'Work as play'

- It convinces workers that they are free to really do what they want to do;
- It contributes to more effective recruiting and retention system (constructing a narrative that people want to work there because of the supposed 'coolness' of the studio);
- It facilitates subtle yet pervasive disciplinary mechanisms for keeping people at work all the time

Love, work, technology

- “I really did enjoy playing *F.E.A.R.*, and I really did like making levels for it as well. Be good if we could get a proper version, rather than the one we’ve had to use”.
- “The exploitation of technology is not limited to the technical aspects of the games – it is also embedded in the way developers give meaning to their work” (Deuze, 2007: 216)

Work of fans

- Blurring of 'production' and 'consumption' games development activity
- Care not to overstep and obfuscate with celebratory discourse of 'user-creativity'.
- Differing relationships with technologies for different ends
- Example - modding

Technologies in-order-to-be

- Verbeek asserts that technology can only be understood as ‘technology-in-order-to’
- “The ‘in-order-to’ indicates that technologies can always and only function in concrete, practical contexts”

Bedroom to beyond



- Thanks (d.ashton@bathspa.ac.uk)