AN ANALYSIS OF GAMERS' SATISFACTION LEVELS: THE DUALITIES OF DIGITAL AND NON-DIGITAL GAMES

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ABSTRACT

AN ANALYSIS OF GAMERS' SATISFACTION LEVELS: THE DUALITIES OF DIGITAL AND NON-DIGITAL GAMES

Along the history of human being, play activities and playing games have always been necessary practices as integral parts of daily life. In theoretical writings, the functions and meanings of play/game have been examined with the basic terms as pleasure, social interaction, self-proving, self-expression, education, simulation, etc. The rapid development of technology changed the daily life practices of ordinary people including play activities. The more computers became the most interacted objects in daily life, the more digital games are preferred according to non-digital games. The individuals survive in their daily lives/works/routines using technological products so they have the tendency to play computer games in their spare times. So their behaviors and identities are determined by this digital culture. The study criticizes that digital games/tools are designed as consumption products rather than focusing on basic satisfaction criteria concerning to play activities. For this reason, the study aims to understand the players' basic needs in relevance of their daily life practices along with the dualities of digital and non-digital gaming. Semi-structured interviews are realized with a group of working young adults who are named as play lovers. The texts of interviews are interpreted as content analysis in this context.

Key Words: Digital Games, Non-Digital Games, Player Satisfaction, Gamer Behaviors, Play Lover and Content Analysis

ÖZET

OYUNCULARIN MEMNUNIYET SEVIYELERININ ANALIZI: DIJITAL VE DIJITAL OLMAYAN OYUNLAR İKİLİĞİ

Tüm insanlık tarihi boyunca oyun kavramı ve oyun oynamak günlük yaşamın ayrılmaz bir parçası olarak kabul edilmiştir. Kuramsal yazınlarda oyunun anlamı ve işlevi haz, toplumsal etkileşim, kendini ispat, kendini ifade etme, eğitim, benzetim gibi temel kavramlar eşliğinde açıklığa kavuşturulmuştur. Günümüzde teknolojinin hızlı ve çarpıcı gelişimi sıradan insanın günlük yaşamındaki eylemler gibi oyunun kendisini ve ona yönelik eylemleri de değiştirmiştir. Bilgisayarların günlük yaşamda en çok etkileşim içinde olduğumuz nesneler haline gelmesi, dijital oyunların da en çok tercih edilen oyunlar olarak yaşamımıza girmesini sağlamıştır. Bireylerin günlük yaşamlarında, işlerinde ve gerçekleştirdikleri pek çok rutinde bilgisayara bağımlı olması, boş zamanlarında da bilgisayar oyunlarına yönelmeleri ile sonuçlamıştır. Böylece bireylerin davranışlarında ve kimliklerinde içinde yaşadığımız dijital kültür başlıca belirleyici olmuştur. Dijital oyun ve araçların tüketim kültürünün ürünleri olarak tasarlanmaları bu çalışma bağlamında eleştirilmekte ve yapılan tasarımların oyun kavramına ve oyuna yönelik temel kavramlara odaklanılarak geliştirilmesi gerektiği vurgulanmaktadır. Bu nedenle, çalışma günlük yaşam eylemleri ile ilişkili olarak oyuncuların oyundan beklentilerini haz, kendini ifade etme, benzetim gibi temel kavramlar ve dijital ve dijital olmayan oyunlar ikiliğinde anlamayı hedeflemektedir. Çalışma oyun severler olarak tanımladığı çalışan genç yetişkinler ile yarı yapılandırılmış görüşmeler gerçekleştirir. Elde edilen görüşme metinleri amaç ve bağlam doğrultusunda içerik incelemesi olarak yorumlanır.

Anahtar Kelimeler: Dijital Oyunlar, Dijital Olmayan Oyunlar, Oyuncu Memnuniyeti, Oyuncu Davranışları, Oyun Sever ve İçerik İncelemesi.

To my family and to all players

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LIST OF ABBREVIATIONS

Co-op	Co-operative
Cosplay	Costume Play
FRP	Fantasy Role Playing Games
LARP	Live Action Role Playing
MMORPG	Massively Multiplayer Online Role Playing Games
MOBA	Multiplayer Online Battle Arena
P	Participant

CHAPTER 1

INTRODUCTION

Human history has experienced many different cultural periods through its evolution. Human beings adapted and evolved their personalities and habits according to the epoch which they were in. As for today, since 1980 we live in an era entitled as digital culture; life styles and daily life conditions have dramatically changed according to the digital technologies. The new generation of this cultural period tends to create their digital or virtual characters rather than only their own identities. At the beginning of Information Era, visions and improvements on digital technologies seem very utopic; but especially after millennium, digital products became important parts of ordinary people's daily lives. Baudrillard (1994) said in his book, digital world as a simulation of the world could not be separated from the real world and it became a part of it.

Play activities were always a part of human life. Human beings start to play after they are born. These activities show an important factor in human development. From the early childhood to the old ages, the life of people consists of various play activities. The 'play' term and play activities also have been affected from digital cultural world period. It is natural to observe the different views on play activities according to changing cultural periods. Before this epoch, play objects mostly refer to the objects like spin top or ball and play activities like hide and seek. After this digital era, objects start to refer to the new kind of toys like computer games and digital toys and accordingly several of play activities have been increased.

Play term has been researched from many different disciplines because it exists in various ways in humans' life. This term is an inspiration source for many type of researcher to examine reasons or motivations of playing activities. Whole of the researchers accept that fun and pleasure is the main reason of playing activities while they try to explain in the perspective of their discipline. While sociologists are examining the playing term in the light of what it means for society; biologists try to explain theories as a contribution of play to evolution and development of species and individuals. Also, physiologists examine the effects of play on human development and skills.

Industrial Design discipline also interested in with this topic. Designers try to understand the play at the intersection of all these disciplines to create more appropriate toys, tools and playing activities to satisfy human beings' play needs. Especially in toy design area they have to clarify their target age group to support childhood development. On the other hand from ergonomic, physiological, physical and pedagogical perspective designer should figure out all the issues concerning the playing activities.

As we mention before, playing activities also have been affected with the developments in/of digital technologies. Technology offers new kind of devices to humanity such as personal computers, smartphones or interactive surfaces. Thanks to technology, humanity have possessed new kind of toys and playing activities. Especially computer games form the biggest part of digital games.

It can be said that today's world has two kind of toys and playing activities. One is real life toys and the other is virtual or digital toys/objects that offer us fun and pleasure. In literature, many researchers examine play tools according to this categorization. However, both of them work for to satisfy play needs. Even the dynamics are different for non-digital toys and digital toys, people use both of them for the same reasons. On the other hand, it is very critical that toy designers and computer game designers (virtual world designers, level designers, ınterface designers…) design their games with different motivations.

Toys, real-life playing activities, computer games or digital toys should be accepted as industrial products in today's world. So all of them should be examined according to same point of view and designer should aware of the actual reasons of playing activities.

1.1. Problem Definition

In the perspective of industrial design discipline, main purposes of designed objects and activities should be fulfilled the determined needs. In other words, industrial design discipline serves to satisfy the needs of individuals to meet their expectations. An industrial designer who is supposed to design a game should be aware of both of essence and structure of non-digital and digital game activities, if he really wants to satisfy the needs of the players concerning to whole non-digital or digital plays and their tools/objects. Furthermore, designers should understand the target group which will be

designed for. User analysis gives the opportunity to designer look products from the eye of their target group. In literature, there are various academics who worked on play studies with different aspects and approaches. For example, the discipline of pedagogy analyzes play activities in the context of psychology and education. In the sociological context, many cultural studies are issued by this subject as human happiness. Many kind of toys and interfaces of various digital games are also examined by industrial design discipline to support the term 'play' with new ideas.

As the study enthusiastically emphasizes that, the term 'play' has been affected not only as meanings and values but also as practices and relations from the digital era. The products of digital plays seem very familiar in ordinary peoples' daily life. As Guy Debord(1967) clarifies: today refers to the hegemony of virtual culture and we live in a 'society of the spectacle'. In this culture, consumption is also presented as the main resource for the happiness (Debord, 1967). Games are categorized under "experience goods" in economic terms (Alvisi, 2006). Game consumers are expected to satisfy experiences from their games when they met new games. However, producers and designers serve products to them in order to increase consumptions not to fulfill their experience expectations. Producers encourage the masses to buy new things by vilifying the old meta even if they are the producer of them. When we look through game industry, producers more frequently offer new games comparing to the old years. For instance Blizzard, one of the most known computer game producers was used to market a new game in two or three years. On the contrary; Blizzard presents two completely new games, two series of the game and new games and five patches for their games (Blizzard official website, retrieved January 4, 2015). Non-digital game producers also use the same strategy. For example, Monopoly had waited for twenty years before they change the tokens which are used to play in this game. However in today's consumption world; Hasbro, the producer of monopoly, decided to offer six versions of monopoly in the just April 2015. So it can be assumed that producers aim the high selling numbers without taking consideration of customer needs. Moreover, even iconic games like monopoly to be part of digital era; they released the digital versions of their games. Hasbro released the "Monopoly City Streets" in 2009 which can play via web and computer. About one million four thousand people have registered to play that game, in other words, non-digital games producers choose the way of producing digital games to reach high sales (Monopoly official website, retrieved January 4, 2015).

There is a tendency to analyze digital games and non-digital under the different point of views. Some researchers focus on sociological, physiological or biological parts of the games by establishing relations between non-digital games and effects (Piaget, Burghart, Durkheim, Taylor, Yarnal). On the other hand, digital game theorists examine the games in the light of 'new media theories'. Because they claim digital games are new the form of media products like television, cinema and comics (Crawford, Rutter, Bryce, Alvisi, Fortunati, Hand, Moore; Juul, 2010). However as Sutton Smith (2008) said and this thesis claimed that digital games are just a new form of gaming history. Both digital and non-digital games should be studied to clarify gaming experience by paying attention to the post-modern and new-media theories.

The research questions; both the expectations of the users from play activities and their satisfaction level in the context of the postmodern culture that equipped with visual images, virtual concepts, and digital technologies. It is the culture where the differences between simulations and reality have been slowly faded away. This study claims that; people who love digital plays are also the output of this culture. Here it is necessary to refer similar thought of pioneering anthropologist Claude Levi-Strauss(2008); 'individuals are the output of the culture'. To understand clearly, digital plays or gaming activities of virtual world, necessitate to examine gamers' culture, everyday life, routines, and habits. Additionally, today's world experiences inevitable digital cultural period and in this world digital spaces and activities seem as integrated parts of the real environments.

More and more, many different kinds of new games have been offered to the gamer's world every day. Along with the player preferences, gamers can be exposed to different games in various platforms and places. Besides the modern worlds' new media channels, the consumption rate of the games is also increased. While many different games are presented, the expectations from game activities are analyzed according to their types. However, the game experience has not been studied as what the gamers are really expected from it. In economic terms, the success of the game has examined according to the sale rates and popularity. Psychological studies have analyzed the impact of the educational process or user of dependency and games. On the other hand, the main issue is the "game experience" in the relevance of daily life and the expectation from it has been ignored. As Hjorth (2011) simplifies, gamers and game developers easily connect each other to create interaction through conventions, game modes and internet forums. Despite this, game developers asking how the development of the game should be

improved, they forget the place of game as experience in daily life. In this direction, this thesis aims to analyze the satisfaction levels of gamers related to the dualities of digital and non-digital games with the motivation of increasing game experience quality.

So that digital and non-digital game activities need to be improved along with this issues in the industrial design discipline. Actually either digital or non-digital games serve with the aim of similar objectives: Fun, self-development, social interactions, self-expressions and etc. (For detailed information look at Chapter 2). Under these conditions, designers and producers need to consider all these theoretical knowledge and players' current situational feelings which are results of digital culture about the process and the play activities. This study analyzes the problem; do player's expectations and criteria meet the presented games which are designed as consumption products for the sake of consumption rather than players' basic needs concerning to the basic notions as pleasure, education, social interaction, self-expression, self-proving, etc.

1.2. Aim of Study

The research focuses on the establishing the satisfaction level of player which can be useful for designers to create play activities within the context of both non-digital and digital games including the following purposes:

i. To examine the play theories and the reasons of playing activities
ii. To understand the importance of play activities for human beings
iii. To question the compatibility of games for human needs
iv. To clarify the differences and the similarities between non-digital games and digital games under the perspective of digital era

1.3. Research Problems

Main question 1: What are the expectations and ideas of the users for non-digital and digital games?

Sub Questions

i. What are the differences of digital games and non-digital games for the users?
ii. How can be non-digital games and digital games developed to satisfy users?

Main question 2: What is the relationship between players' satisfaction level and presented play activities? How today's non-digital and digital games can fulfill needs?

Sub Questions;

i. What are the actual reasons of playing and preferring digital or non-digital games?
ii. What are the expectations of the users from games in today's world?

1.4. Methodology

As explained problem definition part, this study accepts that play is essential and necessity activity for human beings. People have played games with different motivations from the time of their births to the deaths. For many theories and texts, non-digital play activities have served to satisfy this need throughout human history. This study wants to emphasize that, digital games were also created with the same purpose as the results of the digital age in which we live as integrated into digital tools. Knowing all of the critical approaches on digital plays, this study accepts that digital games are just another versions of play objects created in the digital era. Even if digital and non-digital play activities have different play mechanisms and objects, from the perspective of players they serve to satisfy the same need: 'the play need'.

The study is rest on user-centered design approach both to be critical and constructive. The study focuses on the need of the target group emphasizing the designer's role as satisfying user's expectations. It is very important to underline that the designer's role is not stylize the yearly versions of the games for consumer culture, it is to focus on the users' needs, practices, and activities to develop appropriate games/objects/systems. So it is essential to analyze individuals and their daily life habits, routines, and visions regarding context of post-modern daily life. Sampling group are selected from the individuals who can be accepted as successful in society with their jobs

and work lives. Those people also continue to play and love various kind of games which is also part of their lives as well as their works. So our sampling group include individuals who are 22-35 age group as well as have active work lives and play routines. This group is called as 'play lovers'. The study essentially worked with this group, 'play lovers', in order to record development in a positive sense. They are lovers with regular successful lives not addicted and losers. With this positive group, the study could record positive improvement for the sake of digital products. The study criticizes the self-development of products in order to increase the sales. So the study centralizes the user experience in this research.

This thesis main aim is to analyze play lovers' expectations and game experiences regarding the context of digital and non-digital play activities. To achieve that, it is essential to state this study as an ethnographic approach, since play lovers and their behaviors are the output of this culture. As Angrosino (2007) stated that ethnographic research methods are used to understand certain community and group. As an ethnographic tool, semi-structured interview is decided to collect data from our sampling group. Collected data is analyzed with the context-text analysis methods. In these rephrased words and phrase are accepted as the meaning of play for the participants. The results of the context-text analysis are visualized with angular hierarchical maps which show the different dimensions and expectations of the participants from the games. All of the defined codes are also associated with the terms which defined in literature with previous data. After the analyzing process of participants, results are put together and overall structure of play lovers summarized under the conceptual titles which were taken from theoretical literature.

CHAPTER 2

DIMENSIONS AND TERMS OF PLAY ACTIVITIES

2.1. The Terms and Definitions of Play and Game

To understand ‘play activities ‘in daily life, we should clarify the term of ‘play’ and we should define characteristics and specifications about that. The ‘play’ term is hard to define by using rhetorical statements. All of the people play once in a while and they know understand the play experience when it comes to putting into words it becomes confusing for people. Everyone has an idea about how play feels; however when it comes to making theoretical verbal expressions about what play is, there is an uncertainty. Even there is a little assent there is much more ambiguity (Sutton-Smith, 1997). Because of this uncertainty, play can be related to a lot of things. For example ‘play’ term may be used to define performances like playing piano and it also may be used for contests like athletics. In addition to that, this term mostly used for childish games and behaviors. As Yarnal (2008) says;

> “Although play is easy to recognize, it is hard to understand. The result is a history of problems associated with defining play, challenges with distinguishing it from other types of behavior, and patterns of uneven conceptual and theoretical development.”

Games and gaming, like the field of game studies, employ interdisciplinary frameworks drawing upon theoretical analyses ranging from media sociology (in the analysis of ads and brand identities), ethnography (in case studies of locations, empirical studies of players and studying the virtual and digital worlds as cultures) and cultural studies (in the critique of the industry rhetoric proclaiming user agency) to media and communication (examining the creative industries, the impact of games on other industries such as film and the relationships between online communities (Hjort, 2011).

To overcome this challenges, many scientists are attracted to 'play' term. A lot of people try to define this term from the perspective of physiology, sociology, biology and visual arts. However this ideas and theories are not enough to understand the play experience and apply ‘play’ term to their designs for a designer. So for designers, we

should specify characteristics of the term and we examine these characteristics by comparing, mixing ideas and theories from different perspectives. To clarify this ambiguity, in this chapter, play term will be examined in the lights of characteristics of play. Related theories and ideas will be given below. Seven subtitles have been decided to be examined as main features of play: pleasure, educative-self improver, safe simulation-immersive, social interaction, self-expression, proving yourself and variable interaction

2.1.1. Pleasure

Most of the play theorists define play according to its functions in child development while they don't give enough attention to joy and fun. On the other hand, As Henrick (2008) states that play activities trigger the feelings such as excitement, happiness, pleasure and etc. while mental activities were happening in the brain. It is important to understand the nature of play. As a pioneering theorist on play and child development, Piaget (1951) underlines pleasure as the main motivation for play activities besides various notions on the development of individuals. So it is clear that people play games because of its nature which gives them joy and happiness. This nature also motivates to continue play activities while they learn something from that. Sutton- Smith (2008) uses the metaphor of sex while defining play activities; "Just as sex, though fun, can also create birth, so, too, can play, which is also fun, create a lively viability? Thus do both fulfill their evolutionary tasks."(p.95). Because of enjoyment and pleasure, people tend to play even when they grow up. Adults play with their children not because of socialization, because play activities are fun (Sutton-Smith, 2009). Baptiste (1995) claims that adults experience the nature of play activities while they grow up and use its benefits in their whole life. Adults know the joy and happiness in play activities from their childhood and they just continue to play. In other words, adults place games in their lives to have fun.

2.1.2. Educative- Self-Improver

Educative sides of games are the most studied area for the play theory scholars. From revolution perspective, the reasons of play can be replied with the development of individuals which is a reaction against 'natural selection' (Burghardt, 2005). As Burghardt (1998) claims, living organism equips various skills like physical and social skills while playing activities are to be prepared against the danger of nature. As Yarnal (2008) underlines, humans as organisms produce play activities to build social relationships and physical fitness for their future. Sutton-Smith (2008) summarizes this situation as play activities are simulations of adaptable conflicts. In crisis situations, mammals and especially humans, in early years of their lives, show behaviors likewise playing (Sutton-Smith, 2009). Sutton-Smith (2009) adds that adults teach their children to deal with struggles by playing with them. So play activities played a survival role in the evolution of human being. Games help humanity to teach dangerous situations to next generation.

The educative side of the games continues to reveal itself in different forms to educate the infants against nature or complicated hierarchical community. Piagetian theories show the importance of play activities on cognitive skills of childhood development. Piaget (1951) explains how children experience a mental model of the world. On the other hand, Vygotsky (1980) gives attention to the relation of cultural context and cognitive development of children. According to him, play activities are not a form of just cognitive development, they include everything which is placed in society (Vygotsky, 1980). Today's society, children develop their skills to understand the structure of community by playing games.

2.1.3. Safe Simulation- Immersive

As explained before, play activities help people to develop their skill by simulating different crisis and conflicts (Sutton-Smith, 2009). Crawford (1997) indicates that conflicts mean danger for people and so on play activities are the safe method of testing conflicts to experience reality. So people simulate different situations in their play activities without undesirable risks and harms. Piaget (1951) says that daily conflicts find places in children ego which show itself in the process of games. In this game process,

children try to figure out and create a solution to face with conflicts (Piaget, 1951). So physiological problems also can be simulated in games.

Another dimension of simulation is the desire of escape from reality. Crawford (1997) points out that player can immerse to play stories and scenarios because play activities are participatory. In addition to that, in this participatory fantasy world, people have a tendency to forget their daily problems (Crawford, 1997). It means play activities are escape method from daily life struggles. People can get away from their reality by playing games.

Players also engage play to explore different worlds. Pretend play or role-playing games give the opportunity to the player to see and explore various scenarios as protagonists. Curiosity triggers play and individuals explore their surroundings by playing games (Perry, Hogan and Marlin, 2010). In role-playing and pretending play games, curiosity finds as a form of experiencing different worlds. Beside, as Trefry (2010) states that pretend plays lead players to create their own world with simulation. Moreover immersive play processes help people to the sense of different adventures with other people, so player understands the different dimensions of life (Trefry, 2010).

2.1.4. Social Interaction

Play activities start at the interactions between parents and babies. These interactions strengthen the relation between parents and babies by creating mutual empathy (Sutton-Smith, 2009). Furthermore, Vygotsky (1980) indicates that children's cognitive skills develop within the context of culture and parenthood relationship. Children tend to see and apply cultural references to their play activities as a simulation of reality. So, in other words children learn social context by creating games. It is also critical that children recognize the norms of community trough games.

From the revolutionary perspective, parents educate their infants by playing games while both of side are socializing with each other. Sutton- Smith (2009) indicates that this interaction also raises the level of happiness the child and happy children participate in play activities more which means more developing social skills. This relation turns into interaction with other children in later years (Sutton-Smith, 2009). In other words, play experiences generate social interaction between children and the members of society which influences their development in positive ways.

Adults also use games as ice breakers. Play experience serves individuals as a social lubricant, they could easily connect each other. Crawford (1997) claims that even the game experience is important for a player, the social interactions take attraction as a function of games. So players create and give importance as well as play experiences itself. Moreover, adults use this side of the games to socialize. Yarnal (2008) revealed the importance of social interaction in play activities with the research older women's social relations. In this research, Yarnal (2008) points out games are the glue for older women friend circle and play experiences support to be closer to each other by creating conversation and talks. Besides that, social interactions make people happy and their quality of life can be measured with them (Gordon, 2010). In addition to that, happiness increases the play activities by motivating creativity and play experiences support player to create social interactions. Therefore, play activities and social interactions mutually trigger each other.

2.1.5. Self-Expression

As explained before, daily life incidents can reflect on play experiences. Players transfer their feelings and ideas to their games regarding their daily lives. Also mentioned before, daily life crisis find places under ego of children and reveal themselves in play activities. For Freud, this is a method of protection against daily life stresses by making fun with them (Sutton-Smith, 2008). Moreover, pretending plays make children create their own story and act the part of it. In these practices, children create an expression by exploring new ideas. Within new ideas, they reflect their personality by manipulating the movements, objects and play experience. Manipulation also increases the effect of simulation by connecting children and play experience. Therefore, children adopt the game experience as their own story. Contribution from the player can be found as a form of also applying tactics or affecting game story which are also increased by the belonging feel to the game.

Another dimension of self-expression shows itself as role-playing with different characters. The player tries different characters to explore different aspects. Hughes (1998) explains this variety as showing different level of self-expression. While players can reflect their personality on games, they can also adopt a different characters with the motivation of showing their character as a symbol, aesthetic symbol or personality

symbol (Hughes, 1998). According to player preferences, these characters can be played as a reflection of player or reflection of other personas. Hughes (1998) indicates that player can either explore the different side of themselves or experience completely different identities among game processes. Thus, player expressions in games form a character influenced by both play experience and player real life.

Especially, in digital games self-experience gains another dimension. In digital games, players cannot be placed in the physical form and their representatives find places as avatars. Pearce (2009) states that avatars exist in mutual relation with their creator and players can discover hidden side of themselves which were not recognized before. So avatars help people to explore their selves as role-play characters. Furthermore in online games, these avatars represent players in the social context (Pearce, 2009). This avatars not only self-expression in games, they become the way presenting themselves to the community for players.

2.1.6. Proving Yourself

Crawford (1997) defines another aspect of games as "prowess". Many games motivate the player to be better in different levels (Crawford, 1997). The educative nature of playing activities motivates proving player themselves to be better prepared for future. Accomplishing goals in play experiences motivate the feeling of proving yourself, and in turn, this feeling gives the expectancy of being successful in future. Sutton-Smith (2008) indicates that players feel about more satisfied and accomplished about themselves with the achievements in play experiences. People experience success in games within the safe simulation which they may not find in their life.

In especially multi-player games, belonging a group and team also are important for individuals. People tend to define themselves with their labels and being a part of a group in games are another critical point to belonging somewhere. Guegan, Moliner and Buisine (2015) reveal the importance of the relationship between members of a group in play experiences by researching social context in the massively multi-player online role-playing games. In their research, Guegan et. all (2015) noticed that the members of guild speak positively about each other and players feel more strongly within the guild even if they haven't met yet in their real lives. Adler's (1989) research about basketball players and 'glorified-self' demonstrate that celebrations of achievements involve various social

interactions with coaches, other team members, and media. Therefore, achievement in play experience should be examined the social context which including being team members as self-enchantment. In addition to that, these social interactions are also are the representative of labels for the other elements of society.

Achievements and goals also increase the self-confidence of players. As explained before, one of the aspects of games is escaping from reality. People manage to do actions and behaviors which cannot do in their life. Besides, the safe simulation feature of games enables people to develop their skills without anxiety of failure. According to Stegman (2014), his research about educating children in the subject cellular immunology reveals that games increase self-confidence regarding the subject. Moreover, children who fail at created game for their research does not show any sign of losing self-confidence (Stegman, 2014). Besides that, play experiences also affect player's life in a positive way. While players are developing their skills for their lives, their self-confidence also increase. For example, the research made by Adachi and Willoughby (2013) shows the in-directional relation between the strategy game players and academic grades of them. In their researches, they explore strategy games that increase the problem-solving skills and they perform better at self-reported problem solving (Adachi and Willoughby, 2013). Adachi and Willoughby claim that players also use their abilities which come from game experience to increase academic grades. So play experiences increase the self-confidence by developing some skills and those skills help people in their daily life.

2.1.7. Variable Interaction

Play experiences present stories which players affect and change them with their actions. Unlike other medias such as books or movies, games are activities which directly interaction occurs between player and mechanism of the game. Crafword (1997) explains that games give the opportunity to manipulate some part of the simulated world even the main rules regarding that games' main rules remain same. So, games are actually interaction systems between player and game mechanism which can be influenced by the decisions of players. Salen and Zimmerman (2004) describe games as;

> *"Meaningful play* in a game emerges from the relationship between player action and system outcome; it is the process by which a player takes action within the designed system of a game and the system responds to the action.

> The *meaning* of an action in a game resides in the relationship between action and outcome."

Therefore, play experiences should include not only interactions between player and games but also various outcomes from it. Juul (2012) mentions three dimensions regarding the context of variable interaction: first, the necessity of different outcomes; second, different outcomes that mean different values for players and third, players' exertion in order to effect the outcome. Therefore Juul (2011) takes into consideration whole process of interaction and the being able to manipulate outcomes of it. Salen and Zimmerman (2004) point out the importance of choice as a feature of meaningful play. The choices of players and results of their actions are responded by games system and the quality of this interaction depends on the relation between them (Salen and Zimmerman, 2004).

CHAPTER 3

DIGITAL GAME ACTIVITIES IN POSTMODERN CULTURE

The definition of era is a system of chronology dating from a particular event or a long and distinct period of history (Oxford Online Dictionaries, n.d.). But eras mean more than that. Eras also change people's life and cultural behavior of societies which belongs to that period. Modern society is seen as the result of an industrial revolution and the society change their agricultural behaviors towards to mass industrial production and urban growth. This society model, especially in western societies, cannot be applied after computer start to find inevitable places in people daily life. The proliferation of computer presents virtual worlds and images to the society. Today's life is not based upon exchanging of materials according to their use of value as Marx says. As one of the most important post-modern theorist Baudrillard (1993) claims that society prefers focusing on exchange and consumption of 'signs' or virtual images. Even this period inherited some cultural similarities from modern era; information/digital era shows basic features of postmodern culture or society. Bauman is a famous researcher with his studies about postmodern society and its economy or with his words 'liquid society'. Bauman (1998) states that consumption is the main motivation source of shaping postmodern societies even a society has to be a part of production before fully participate of consumption based postmodern culture. Baumann (1997) says mass media is a tool of control society, it shows softness of reality and nothing is final in other words people achieve everything. This situation results with the erasing line between real and unreal worlds. Images of real life and the reality itself become blurring and people cannot separate reality and unreal item, and this is what Baudrillard refers to as a 'hyper-reality'.

It is important to summarize postmodern culture before exploring games in today's society. As a post-modern game researchers, Crawford and Rutter (2006) suggest that post-modern society can be examined under five main ideas. First they claim mass media has become the source of power and societies are controlled and directed with the influence of mass media. Secondly production based social life are modified to consumption centered cultures. So as third, they think people ideas and lifestyles of cities

shaped around consumption such as shopping malls and entertainment centers. As fourth, real and reality discussion slowly fade away and stories and history are changed with virtual images of social and virtual life. Finally, there are new concepts such as parody, irony and eclecticism and these concepts lead people to a new way of analyzing meaning and knowledge by mixing cultures and ideas. (Crawford and Rutter, 2006)

Games and toys are the important part of cultures. They reflect the identities and rules of culture. Play and game theorist Sutton Smith (2008) says; play experience is a tool of analyzing whole society because games are to reflect people's feelings towards to worlds and cultures. So with the advancing to post-modern culture, games and played are affected from the factors which are mentioned below by Crawford and Rutter (2006). First of all, non-digital games are supported from new media mechanism to increase sales. Producers start to use cartoon series to increase the consuming of their toys and they present new series of old toys rather than a new type of products. Computers and cyber world has an effect on toys and play types. There is a new trending about making computer games of non-digital games such as Legos 'Lego Island'(1997) or Hasbro's 'Monopoly City Streets' (2009). On the other hand computer games as a form of new media produced its own consumerism culture in last decades. At first, computer games are designed to educate military personal, they have become an ordinary part of daily life with the wide spreading of personal computers. In fact, Companies like Sega, Sony or Nintendo present many various home consoles which are specialized to play games. While gamers faced with a lot of different games, non-gamers too are targeted by game producers. Participation is the main feature of social media network which are part of new media (Jenkins, 2006). Game producers interest with this feature to reach non-gamer community via social medias (Hjorth, 2011). Regardless of the consumer age, gender or cultural background; games become part of their lives because of the situation which Juul (2012) call it as "Casual Revolution".

Between dualities and interaction of digital and non-digital play types, a hybrid game type technology are presented to the world under the name of virtual-reality games. Gamers can be inside the digital games through using some gadgets like glasses or environmental tools. In near future like computer, this device seems to be fully commercialized product so it should take it consideration when we analyze today's gamers.

3.1. Digital Games as Consumption Objects

Digital games can be accepted as 'experience goods' and their success can only evaluate after their encounter with customers (Alvisi, 2006). In other words, digital games qualities are measured by their sales ratings and consumption rates. As explained before today's society lives in the world which questions what is real, virtual or fictional. As most post-modern theorist such as Bauman, Baudrillard, and Debord; this culture is centered around consumption. In this context, gamers create their own social community, lifestyle and culture even though some people criticize them these are just not real. However, these cultural combinations and traces are very real for the gamers (Crawford and Rutter, 2006). For example, an MMORPG (Massively Multiplayer Online Role Playing Game) player is not really fighting with monsters or crafts their items, the relations with other players, game experience and game community is very real for them. As cultural researcher Storey (2000) stated; "Culture is not something ready-made which we 'consume'; culture is what *we make* in the practices of consumption."

Digital games are a form of new media like television and cinema. They are mass commercialized products and their roots based on patterns and practices of media consumption (Giddings and Kennedy, 2006). As a result of consumer and new media culture, we used to flow seamlessly between virtual and real world (Dovey and Kennedy, 2006). To be more specifically, people shifts their relations between the real world and simulation of the real world because new media components such as movies, television show and digital games make unclear between reality and its reflection. As Aarseth (2004) claims simulation is the critical point for digital games when they analyze differences from other new media. Unlike other medias, the simulation in digital games not only are created by producers but also enriched with players experience, knowledge and their actions (Aarseth, 2004). So digital games industry became most established and demanding sector among other media channels because, for most players, digital games are the way which make possible to live in this simulated and real world (Dovey and Kennedy, 2006). As a result of that, digital games create their own culture and it should be analyzed in ethnographical analyzes.

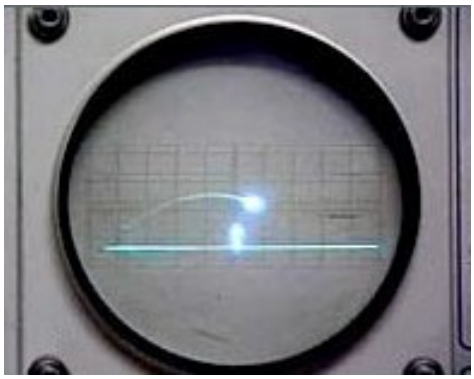
To put the resolution of the digital gamer culture, it is critical to show the relation between consumption and digital games. According to Jenkins (2002) there are three key trends which manipulate digital game evolution; 1) new tools and technologies that enable

consumers to archive, annotate, appropriate and recirculate media content; 2) a range of subcultures that promote do-it-yourself media production; and 3) economic trends encouraging the flow of images, ideas and narratives across multiple media channels and demanding (cited in Dovey and Kennedy, 2006). To clarify consumption and digital games, it should be explained the origin of digital games and how they became our part of our lives under these trends. In this part of thesis, it will be given the consumption behaviors of gamers and how the producers use these methods.

3.1.1. The Origin of Digital Games

Digital games can be accepted as the child of the information area. According to Dumbleton and Kiriemuir (2006) video games evolution is available ago between 35-50 years according to where you take the starting point. Games can be played with many different motivations (for more information look at chapter 2) and with the help of digital technology digital games are easily designed to serve to fulfill many purposes. In other words in information era digital games are presence in almost everywhere such areas like military training, education, entertainment and social media. It is important to understand the evolution of video games to realize how video games became part of our lives. It is really hard to ensure what is starting of digital games. Some researchers like Kent claims that digital games based on entertainment business and the machine called 'bagatale' was found as a father of pinball machines before 1930's (2010). Other researchers such Hjorth (2010) and Donovan (2010) says that digital games arose after World War Two with the development of the computer. They tell us the story that the famous mathematician Alan Turning wanted to establish the first computer game as Chess in 1950 and wrote an article with the motivation of artificial intelligence. He even made a simulation that his colleague pretended as computer chess program and turning couldn't beat him. However, he couldn't finish his project because he arrested for homosexuality (Donovan, 2010). Even there were other projects about video games around those years, the first digital video

game were presented by Higinbotham with the names of tennis for two (1958). This game was the first game which utilize with handheld controllers and shows motion.



a

b

Figure 3.1.a: Tennis for two

b: Higinbotham's device

(Source**:** http://www.sunysb.edu/libspecial/videogames/tennis.html**)**

After that even though many kind of computer games were established like MIT student Steve Russel's space wars, society has to wait personal home game consoles until that the consumer electronics company Magnavox released Odyssey in 1972 (Kent, 2010). This can assume as the starting point of home digital and video games which enables games to create their own culture.

3.1.2. Consoles and Digital Games

A games console is defined as "a small electronic device for playing computerized video games in dictionaries" (Oxford online dictionaries, n.d.). In the perspective of digital game evolution, even though they are small devices, they have been dominant director of digital game evolution. As we mentioned before home digital games start with launching of the Magnavox game console. This console accepted as the first commercial home video game and it sold over a hundred thousand devices just in a year (Dumbleton and Kiriemuir, 2006). After that in the same year one of the most popular game console company Atari has been established (Dumbleton and Kiriemuir, 2006). This was the beginnings of many after version of consoles. Even after personal

computer became widespread, game consoles have been an important part of the gaming world.

The evolutions of consoles are analyzed under seven periods by which are affected by mostly technological developments. Summary of these periods are;

First Period (1971-1977): The beginning of video consoles. IT ends with the new system of game cartridges.

Second Period (1977-1983): Starts with new cartridge systems for consoles Also known as golden age of arcade saloons and games. Other important development for this period is the appearing or hand-held games. It ends the crash of arcade saloon in 1983.

Third Period (1985-1989): This era also known as the uprising of home game systems. Game producers like Nintendo used the NES (Nintendo Entertainment Systems) in their consoles which are based on 8bit visual graphics. Firms started to focus on individual users rather than public game machines.

Fourth Period (1989-1996): In this period more complicated visual graphics were developed to satisfy customers. Also 3d visuals like flat shaded polygons were added to the consoles. Even though CD-ROMs and cd drives were established in these years, console producers used to prefer cartridges systems.

Figure 3.2. Example of 3d flat shade polygons; ToyotaCelicaGTRally 199 by Gremlin Graphic

(Source: http://gamesdbase.com/game/commodore-amiga/toyota-celica-gt-rally.aspx

Fifth Period (1996-1999): Wide spreading of the CD-ROMs most of console producers shift to cd s in their console because cd contains more data and this means more quality visual effect and more complex games. For example, one of the leading console producers Nintendo didn't prefer cd s and this resulted with their disasters. Sony became the most dominant console producer in the market.

Sixth Period (1999-2004): Visual graphics and the complexity of the games developed. Online gaming and mobile games are started to rise in this period. Sega left and Microsoft entered the market. The Personal Computer games which are playing online like Counter Strike, Half-life became popular so console producer focused on to evaluate their online gaming and the games like Halo were presented to the market. Apart from that; handheld games consoles such as PSP (PlayStation) Portable and Nintendo DS significance grown.

Figure 3.3. Sony PSP and Nintendo DS

(Source:http://www.ign.com/articles/2005/03/29/sony-psp-vs-nintendo-ds)

Seventh Period (2004-present): The games for social media have been increasing in this period. Moreover, PC gaming has become a strong player in the market. Console producers have to add new features not only their games but also their playing styles. The interfaces have been dramatically changed after the Nintendo's releasing haptic control. (Nintendo official website, 2006) The other two big console producers Sony and

Microsoft follow the trend and they release their Xbox 360 and PlayStation 3 which have the motion sense haptic control features.

Figure 3.4. Nintendo Wii Playstyle

(Source**:** http://www.techeblog.com/index.php/tech-gadget/active-life-athletic-world-wii-gameplay-blowout**)**

The information which are given before is the summarize of the history which are based on video game researchers Alvisi (2006), Dumbleton and Kiriemuir (2006), Kent (2010), Hjorth (2010), Donovan (2010), Kaplan (2013).

For producers; game consoles have both advantages and disadvantages. First of all game consoles are closed systems and it means the parts of the machine cannot be changeable for their life spans. This means customers cannot upgrade their tools and they have to dependent to producers (Alvisi, 2006). So producers have to think technological developments and compatibility of their products. This means that the development cost of consoles are really high. On the other hand, producers have ability control of their games and incomes. Even this decreases the number of independent game producers for consoles; they have ability control their games and prices (Alvisi, 2006). Big console producers create even their own games which are specialized for their console. In other words, customers have to buy it the whole console if they want to play it.

This situation looks bad for customers and seems like players are forced to depend on console producers. However to increase their sales, companies like Nintendo, Sony or Microsoft have to think creatively and this results with some technological developments

such we can clearly see in digital game history (Juul, 2012). For example to attract new player Nintendo present motion sense haptic control to market and it results with new types of paly activities. So even PC gaming seems strong in the market now, console producers have created strong relations and understand their needs with their customer if they want to survive in digital gaming industry

3.1.3. Casual Gaming

As we mentioned chapter 2, play is a natural habit for human being. However, most of the computer games need knowledge about playstyle and game mechanics. Because of that computer games cannot suit of the majority of society. Only hardcore gamers interest these games because this kind of play activities require time investment and commitment from the player (Juul, 2009). On the other hand, producers want to reach the wider target group, so they should make games for everyone. Game producers define as "harder and harder to find a customer who wants to pay for that game if you only targeted hardcore players" (Juul, 2009). As Hjorth stated (2011) the serious digital game activities evaluated to larger groups which include old and young, male and females, families and individuals so the potential target group of the digital games expand with various new media platforms like social media or mobile phones. To fulfill this gap; terms of casual gaming and casual player have been discovered. In the terminology of casual games, games are defined as; "Games that generally involve less complicated game controls and overall complexity in terms of gameplay or investment required to get through the game" (Kuittinen, Kultima, Niemelä, & Paavilainen, 2007, November). So casual games are small activities can be experienced among other activities because they can easily merge daily life because their simply and easy to learn their gameplay and mechanisms.

Trefry (2010) indicates that casual games start with Windows application named as 'Windows Solitaire' in 1990. Even though this game main aim was to train people to use the newly developed mouse in the 1990s, it has become one of the most-used application of windows for decades (Trefry, 2010). According to Trefry (2010), 'Solitaire' became one of the most played games in the world because it easily fit player's daily life and they don't need to spend too much time. Moreover, Solitaire's roots are based on an actual game, so people easily adapt and have fun this game (Trefry, 2010). Josh Levin (2008) mentions the addiction about Solitaire in his article which is titled 'Solitaire-y

Confinement' and he adds even though Solitaire seems as a pointless and bad way of wasting time, it changes some people and their way of life (Kultima, 2009).

(

Figure 3.5. Windows Solitaire – FreeCell Version

Source: https://www.microsoft.com/tr-tr/store/games/solitaire-packfree/9wzdncrdlxmp**)**

It can be said that most of the game designer saw the opportunity to succeed in creating good games by designing casual games. Trefry (2010) gives the example of an interview with a successful game designer Kapalka (who works for famous casual game producers Pop-cap) summarizes casual games in an interview that if even our parents have fun playing with it, everyone likes the game. Moreover, Kapalka adds, "Our parent doesn't even like games or know what is a good game, but even they like it there must be good something about in that game" (cited by Trefry, 2010). So even casual games seem for the just only casual gamer, almost everyone started to play casual games. (Juul, 2009)

Two researchers Juul (2009) and Trefry (2010) wrote books about casual games and design and they show us casual game use three different methods to reach the customers. The first one of them is 'downloadable small games' like 'Cake Mania' which can be purchased online (Juul, 2009) As Trefry (2010) underlines; pioneer firms like Pop-Cap focus on designing casual games and these firms has become very successful in economic terms. The reason of this success is that this firm presents relatively cheap

games and even people who not volunteer to pay may purchase these games (Trefry, 2010). The next method is movement sense controlled console games (Juul, 2009). As we mentioned Chapter 3.2.3 in these console games like 'Wii Sports', 'Guitar Hero' and 'Dance Dance Revolution'; player controls the character and game with their body movements. This was revolutionary for that time because Nintendo Wii aimed to change play style while other console producer Sony and Microsoft focusses on graphics (Juul, 2009). As Jull (2009) explains with this new play Nintendo Wii focusses on casual gamers to enlarge the market. The last method is serving games using social medias like Facebook. As Jenkins (2006) says participation is the key point of new media tools. Furthermore as a form of new media digital games are affected by the wide spreading of social networking services, especially social games which designed to play via social networks seems to become popular and take the place of downloadable casual games (Shina and Shin, 2011). Most of developer and game designers see social network games as a future of casual games because it has many potential players (Trefry, 2010). These social networks are the part of customers' life and they have to opportunity play small games with mostly their real life friends in their daily routine (Wu, 2013). As Juul (2009) and Trefry (2010) claims; social networks are good method to reach casual gamers because it gives the chance to game developer to spreads virally.

Because of casual games, a new target group has appeared among today's consumer-centered society. In this society finding free time and management of daily routine are problems for the modern human. Juul (2009) claims that even if the people don't like game or play activities, they can satisfy their play needs because casual games do not need time investment or knowledge. He also adds most of casual games are the adaptation of the reality and this make them easy to play. Even though casual games are designed for non-hardcore players, they want to play this game because casual games have the elements of fun and pleasure (Levin, 2008). Casual games are entertaining because they are less competitive, less complex, and easy to learn (Trefry, 2010). Game developers and designers see casual games are the way of enlarging their market and it is also the way of the surviving in the competitive market (Jull, 2009).The more these factors cause the increasing the casual gamers the more game reach the wider community. According to statistics of the U.S.A. based game research center Entertainment Software Association, Casual game has % 24.8 market shares among computer games genre.

3.1.4. Faces o Players in Virtual Worlds- Avatars

Many pioneering sociologist such as Baudrillard and Debord emphasized that virtual life and reality have mixed and the thin line between them almost are disappeared in today's society. People have virtual personas which are blended to their real life characteristics. For Schau and Gilly (2003), people use social medias to express their selves by manipulating digital elements in virtual worlds. In research done by Dean and Laidler (2014), they examine the example of their interview with 12-year old Hong Kong Chinese girl named Emma. For Emma, Facebook allows her to 'having fun with friends' not only sharing pictures', but also they continue their social media in real life like continuing their Facebook play in real life (Dean and Ladiler, 2014): Dean and Laidler (2014) explain this situation Emma's social and cultural life depends on Facebook and this is the output of the society which real life is blended to virtual life. Personal home pages and social networking sites help people to create their virtual and real life. Schau and Gilly (2003) think people create a digital version of themselves with the motivation of self-representation and self-construction. Besides Clealand (2009) claims that people create 'individual desired persona' using this virtual habitat (cited by Hjorth, 2011). Online games are also affected from surroundings of social network sites and players create relations with their avatars. Kim and Sundar (2009) define avatars as representation or simulation of the user which are used in social networks, online games or chat rooms to show their characteristics in virtual spaces. It can be said that avatars are faces and social frames of players which they want to show to other players. Furthermore Kim and Sundar (2009) think that players build individual space which enables them to manipulate their personas and test them in the game. In other words, people experience the virtual spaces through their avatars and they have to complete freedom to control them (Kozinets and Kestor, 2009).

Game personas of player can be seen in every online game and it can be examined under two categories as; social networking games and multiplayer digital games. In social networking games, people play with the avatars which reveal their real identity. In social networking games, avatars are reflections of players; and players use this reflection as self-representation (Wohn and Lee, 2013). Social Networking games are played mostly with real friends and they are used as a tool of communication and socialization. As Dean and Laidler (2014) indicate social network games support their cultural and social life in

their mixed virtual and real environment. Wohn and Lee (2013) expose four reasons of why people play social network games: have fun while passing time, reduce the daily stress, repay the gifts, and most importantly increase the relations with the existing friends. To accomplish these aims, players use seven methods: creating avatars, designing personal space, leveling, game mechanics, investing actual money, giving gifts and present their avatars to other people (Wohn and Lee, 2013). As Juul (2012) stated people play social network games mainly to represent themselves in the social context. On the other hand, avatars have another dimension in other online multiplayer game. Because players hide their actual identity when they creating their avatars. As Clealand (2009) underlines, the players' real appearance, age, environment, characteristics and physical background can stay hidden so, players have to chance to show their desired and manipulated part of themselves as avatars (cited by Hjorth,2011). So avatars have relations with inner self of players and this gives them 'sense of self' (Wang, Zhao, and Bamossy, 2009). Wang et. al (2009) claims the first of avatar of players has a direct relation with themselves and they create a strong emotional link with them. Later on people plays more on this game, they have the tendency to create different avatars and personas to experience inner self in the game (Wang et al, 2009). The research was done by Wang et. al in 2009 shows; some gamers build avatars to project their idealized characters to show their holly side and some other gamer prefer to experience game by showing their dark side to explore their hidden identity. Wang et all (2009) explain that this manipulated and controlled avatars support the development of social connects not only in the virtual world but also in real life. Multiplayer online games are communication tools for most of players who never really know each other and they create their real community via digital games (Hand and More, 2006). Furthermorei avatars are created in a virtual world which is free of regulations, hardness and strictness of real world and this freedom give players the chance to examine and evaluate their sense of self (Bryant and Akerman, 2009).

In all of the online multiplayer games, customizable and self-representational avatars are very common and players have to chance to show their reflection on screen (Nowak and Rauh, 2005). Pearce (2009) clarifies that player experience the game story and environment through adventures of his/her avatars. In this adventure, players have double sided relation; the more people play, the more their avatars develop and the more their avatars develop, the more players explore the sense of self (Pearce; 2009). So the

thin line between players and avatars becomes blurring as an example of a mixed virtual and real world. Researchers at the Helsinki Institute for Information Technology, Juho Hamari and Vili Lehdonvirta (2009) indicate that; this cause that virtual goods, elements, and objects are the way of creating their avatars and gameplay experience. These items has three different meanings for players:

- Functional side: Objective of items or what they are used for in the game
- Emotional side: Visual, aesthetic and fashion expression of player and self-representation
- Social side: Showing markers between players in both reality and virtual world. (Hamari and Lehdonvirta, 2009)

According to Lehdonvirta, Wilska and Johnson (2009); gamers see virtual objects as real as physical objects in terms of meaning. Because both virtual and real objects are the part of themselves. Players think avatars are part of selves; because of that when they buy a virtual object, they behave with the same motivations with physical objects (Lehdonvirta, Wilska, and Johnson, 2009). Lehdonvirta (2010) says that these motivations cause that people are voluntarily paying real money for virtual games. For some games trade occurs between players, on the other hand, most of game producers create their own money or token system to control gamer community and earn more by selling to them (Greengard, 2012). So consuming virtual goods by purchasing real money becomes a method to represent themselves. As Fortunati (2001) stated that consuming vitality play an important role to show and create individual's identity.

3.2. New Type of Playing Activities - Virtual Reality Games

Escaping from reality and simulating new worlds play important roles in game activities. As we mentioned I chapter two; people have the tendency to try new scenarios and experience simulated worlds through games. In the digital era, people desire to experience virtual simulated worlds and they want to explore worlds which cannot be occurred in reality (Desai, Nikhil Desai, Ajmera, & Mehta, 2014). People have created many devices and systems to fulfill this desire. Even though there are some example systems before, inventor Jaron Lanier created a system called as 'Reality Built for Two'

in the 1980s and 'Virtual Reality' started to find a place as a term in the literature after that (Yount, 2004). The definition of the virtual reality is;

> The computer-generated simulation of a three-dimensional image or environment that can be interacted with in a seemingly real or physical way by a person using special electronic equipment, such a helmet with a screen inside or gloves fitted with sensors. (Oxford Online Dictionaries, n.d.)

For the researchers Sherman & Craig (2002) and Kim (2005), there are three key elements to define virtual reality experience: 'three-dimensional environment', 'involvement of player and interacting with the environment', and 'sensory feedback to the player according to their interactivity with the environment'. According to this definitions, whole computer games can be examined under virtual reality however they presents to players different level of virtual reality experience (Whyte , 2002). Kim (2005) underlines that 'sense of being there' or 'presence of self' are the major point of virtual reality and they decide the level of experience. Three-dimensional space, interactivity, and feedback should aim to increase the emotion of being in the simulated world by using different devices (Kim, 2005). So, even though keyboards, mouse and joysticks are virtual reality devices, they a give minimum level of experience.

The researcher at School of Electronics and Computer Science in the University of Southampton, Boas (2013) categorizes virtual devices under three main headlines. The firs category is input devices such as keyboards, wands, wired gloves or computer visions. As mentioned in part 3.2.4 casual gaming before, consoles producers designed movement sensory consoles and games and those devices work with virtual reality experiences. Even this kind of devices change real images, sounds or textiles, their experiences are a little far from the simulated virtual realities (Choi, Yang, and Yuen, 2012). On the other hand Choi et. al claim that cave automatic virtual environments (CAVEs) are designed to give one of the best virtual reality experience to players. Caves are actually computer generated rooms which are equipped with interactive three dimensional spaces, movement sense cameras, projectors and other kinds of feedback mechanisms (Choi et. all, 2012). Players think that they are completely surrounded with the virtual world in CAVEs because objects and environments are completely visible and they response to player movements and decision like real worlds (Yount, 2004). As a third category head mounted displays (HDMs) (Boas, 2013). Head mounted displays enables to user see the virtual world with the screens which are the part of goggles or helmets and visualized environments reacts and changes according to the player movements.

Early virtual devices examples required extremely large process time and power because when a virtual world are simulating, computer should calculate three-dimensional graphics, movement of player and complex interactivity between player and virtual environment (Yount, 2004) As Kim (2005) indicates while processing virtual reality; time, interaction conditions and the devices of virtual reality are also included. Because of that early virtual systems' maintenance and operation cost were very high and financial and technical necessities were really hard to obtain (Bolas, Hoberman, Phan, Luckey, Iliff, Burba, and Krum, 2013). Bolas et. al (2013) state that technological developments in mobile devices and screen make possible to create low-cost head mounted display as virtual reality systems. Indeed the project Oculus Rift has become the pioneer among the virtual reality systems by attracting players, developers and researchers when they presented in 2012. 'Oculus Rift' was started in Kickstarter which is a project funding platform for creative projects and they sold more than 7,000 'Oculus Rift' just in 24 hours (Oculus Developer Blog, 2012). Oculus Rift project has features like the wide field of view high resolution which can be seen in research laboratories and big development companies (Molina, García, Martínez, and González, 2013). Molina et al (2013) this model also superior to early systems with head tracking system that gives a faster response to players' movements. This project can be accepted as a milestone because Oculus Rift is enough attractive for personal digital game consumers with the attributes of complete virtual reality system. After that, many producers started to establish different head mounted display companies such as Sony PlayStation VR, HTC Vive, Microsoft Hololens (Lamkin, 2015). Kim (2005) underlines that virtual realities are the method of exploring and simulation of worlds which are really hard to attend in real life like fantasy worlds, space or even South Pole. Now with the development of home usage virtual reality systems, every player easily has chance to experience virtual realities in their homes.

It is clear that virtual reality systems have a big potential for digital game market and game researchers. Game developers and artists can reach to the players with their imaginary worlds by using virtual reality systems (Kim, 2005). With the development of cheap and effective head-mounted displays, virtual reality has a chance to be played everyone. Virtual reality devices seem to find a wider place in daily life. Game programmer and co-founder of ID software John D. Carmack says that he believes virtual technology is the future of mobile technologies and they probably be harmonized with

mobile phones (Oculus Developer Blog, 2013). However virtual reality technologies are relatively new for the personal consumer market and they have some problems to deal with such interfaces, sensory feedbacks or complex virtual reality applications (Choi et. al, 2012). Moreover, it should be developed new techniques to increase self of presence in mobile virtual reality systems and it is still a challenging task to complete response in mobile versions (Cheng, Lühne, Lopes, Sterz, and Baudisch, 2014). Even it is an exciting research and development areas; it should be made more analysis and studies to understand the effects and the results of virtual reality systems on play activities.

CHAPTER 4

METHODOLOGY: AN ETHNOGRAPHIC APROACH

This thesis aims to analyze the satisfaction levels of gamers related to the dualities of digital and non-digital games with the motivation of increasing game experience quality. Through the results the comparing digital and non-digital play activities, the reasons of why people play games will be clarified. The expectations of the interviewees from playing games are examined through the ethnographic research process.

The research questions; either the expectations of the users from play activities or their satisfaction criteria in the context of the postmodern culture that equipped with visual images, virtual concepts, and digital technologies. It is the culture where the differences between simulations and reality have been slowly faded away. This study claims that; the people who love digital plays are also output of this culture. Here it is necessary to refer similar thought of pioneering anthropologist Claude Levi-Strauss(2008); 'individuals are the output of the culture'. To understand clearly digital plays or gaming activities of the virtual world necessitates examining gamers' culture, everyday life, routines, and habits. The study gathers the information concerning to the gamer's daily life from the interviews.

The study focuses on a social group calling play lovers who are familiar with both non-digital and digital games. So the interviewees provide sufficient data for the study to evaluate the both type of play activities. As ethnographic research, this study will examine the individuals of game lovers. Ethnographic studies can be used to examine individuals and their culture in the context of a social group (Angrosino, 2007). In other words, using ethnographic methods are the most compatible for this research which aims to identify gamers. In addition to that, Angrosino (2007) also says, "if problems can not directly define and mean like 'if x, then y' ethnographic researches can be used to investigate the dimensions of it. In this case, playing games and preferences about playing activities has many motivations. Even in literature many researchers explore this area from different perspectives. Also with the effects of virtual society or "The Society of Spectacle" (Debord, 1967), playing activities gains more dimension than before. This is the second main reason which is why ethnographic methods are used for this research.

For ethnographic researches gathering data from individuals are important to analyze and understand the society setting. There are many ways to collect data in ethnographic researches. Methods like participant observation, interviews or questionnaires can be used to gather/collect data. Lived experiences and ideas of participants are important to gather and this data helps to lighten social group dynamics (Gray, 2002). As Thomas and Znaniecki states; researcher only can understand and know a social group if they examine the experience of various individuals who are part of the group; rather than only looking ordinary structure of the general study. (1918/1927, quoted in Galetta, 2012, p. 45) . They have many ideas and memories about playing activities even it can be said playing activities are an essential part of their daily life. So making interviews are determined as the most convenient tool to gather information for this study. Interviews are designed as semi-structured interview methods. While it directs the participant to the certain subject about the problem of the study, it also gives enough space and freedom to them to add new senses and ideas to the study area (Galetta, 2012). In this study; when we make semi-structured interview, we can examine the participant ideas according to our guidance to compare non-digital and digital games. Also, we have chances to get different ideas from our participants. As Murchison (2010) states; interviewees presents their open or hidden ideas about their gaming experiences to researchers through semi-structured interviews.

McKee (2003) says; if people perceive a message from something meaning- a book, movie, words or visual objects; they are defined as text. That means our semi-structured interviews give us the text to be examined. Additionally Mckee (2003) adds text are logical hints and proofs which are left from people while when interpreting their life and how they perceive the world. So that, interviews and texts serve as traces and evidences which lead us to players' life and habits. Chaffee and Lemert (2009) claims that; all phenomena, events, and texts have structures and whole sciences, even human and cultural science, perceive and analyze them. Therefore, we should reveal the structures of text which are the result of interviews, if we want to discover players' expectations and ideas about play activities. Describing some words as keywords and finding their meaning related to context are used to analyze text for revealing structures because indications of key themes and symbols can be found by listing and identifying ideas which are already in the context (Murchison, 2010). Actually these specified keywords and themes turn to key points/ideas for the answers of our research questions

(Murchison, 2010). After determining the keywords, the meanings of the keywords are decided by researchers. In this point, meanings are considered by considering their lifestyles and personas. Also, video camera records used as helpers to identify meanings of words for the reason that pauses, tones and speed rhythm and interaction between interviewee and researchers are also matters while expressing the meanings of words (Lehtonen, 2000). Determined keywords are assembled under some sub-categorize according to their meanings. Afterward, those sub-categorized keywords are associated with reasons of play activities which are mentioned in Chapter 2: Educative, Self-Improver, Social Interaction, Simulation (Subset of Reality), Self-Expression, Variable Interaction (Provide Different Outcomes), Proving Yourself, Pleasure.

As a result of analyzing texts, the reasons and ideas about play activities are obtained for each individual interviewee. In addition to that, players expectations are checked according to literature and their satisfaction levels from non-digital and digital games are revealed. To visualize this complex and hierarchic data, angular detailed model graphs are used. Three different graphs are drawn; first of them is the general ideas and expectations from playing activities, the second of them is for digital playing activities features and the last of them is the graphical explanation of the non-digital game activities for each participant. As Veras and Collins(n.d.) says in their works; these type of graphs are convenient to show hierarchical data in detailed way.

The research consists of four main parts: 1. literature review, 2. semi-structured interviews, 3. analyzing textual data gathered from interviews, 4. visualization of the analyzed data.

The parts of the literature review are: 1. To understand the theories about play activities, 2. to understand play activities in the context of today's world/postmodern culture that surrounded by blossoming of digital techniques and technologies.

Second phase: The aim of the semi-structured interview is deeply exploring expectations and collecting ideas of gamers.

Third phase: Analyzing textual data gathered from interviews according to reasons which are mentioned Chapter 2: Educative, Self-Improver, Social Interaction, Simulation (Subset of Reality), Self-Expression, Variable Interaction (Provide Different Outcomes), Proving Yourself, Pleasure. Meanwhile, analyzed texts are visualized with hierarchical circular graphs.

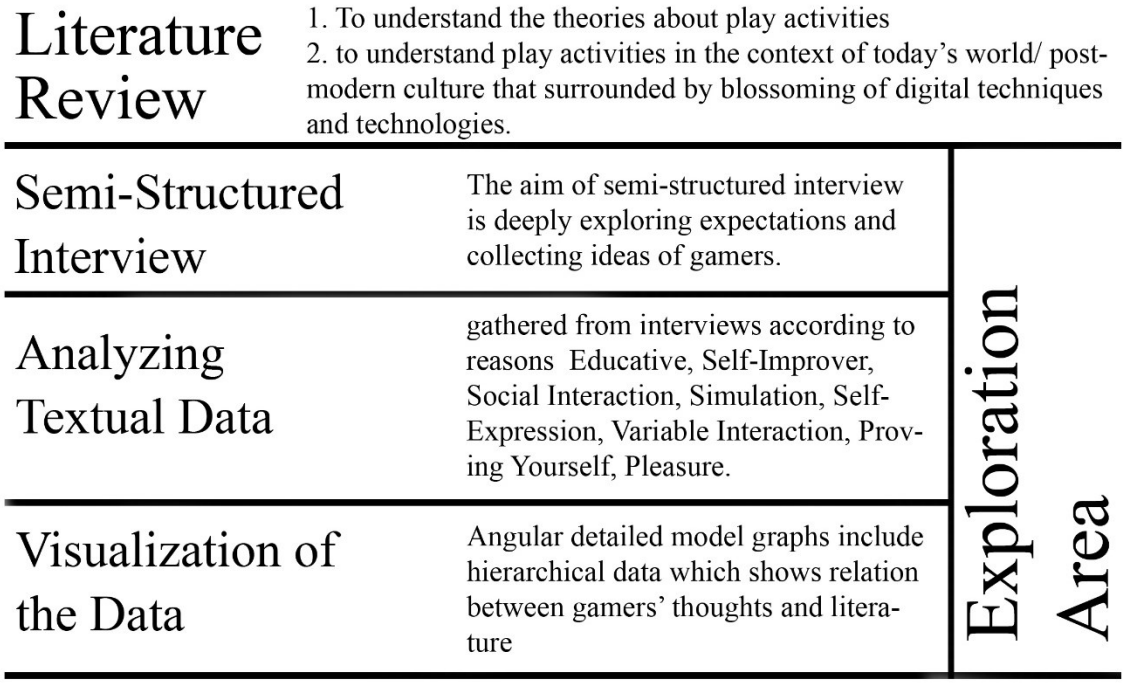


Figure 4.1. The overall structure of the research

4.1. Semi-Structured Interview

Regarding the main aim of this research, understanding the structure of thinking process of players is important to reveal satisfaction level of people. To reply the research problems, data collecting should gather knowledge about players' thoughts and their culture in the context of a gamers' society. This data collecting process focusses on mainly two parts. The First step is examining the ideas and expectations of participants and relation of the terms with each other. As a second part, exploring the players' current experiences with presented games is important to analyze the satisfaction levels. To achieve that, data collecting process was carried out as a semi-structured interview. The semi-structured interview is a data collecting method which gives the freedom to talk to the participants by asking them questions which interrogate the topic (Galetta, 2012). Semi-structured interviews are open to new dimensions regarding the context because

questions do not require short and predetermined replies. Besides the interviewees are encouraged the talk about different aspect of context under the control of researcher to not get far away from the topic. In this section data sampling and the behind the mentality of pre-determined interview questions will be explained in the following sections.

4.1.1. Participant Profile

The research was performed with 22-35 age range which is also known as the young-adult group. Four female and six male players are selected to contribute to this research and all of them had an active work life. The criteria and the reason of them are explained below.

- 22-35 age: Even though this age group was raised with non-digital games, they have complete knowledge of developing technology and digital games. 22-35 age group people can easily compare and give information about both digital and non-digital games. Another reason, according to Entertainment Software Association (2015) report, this age group constitutes 44 percent of whole gamers and this makes them biggest group of player society.
- Active Work Life: All of the participants had full-time jobs which require the most of their times. Participants provided the data about the relation between hard daily work and play activities.
- Active Players: All of them of participants have been performing actively more than one play activities.
- Both Digital and Non-digital Players: All of the participants are actively participate both digital and non-digital play activities. The players who prefer both digital and non-digital games were preferred to understand the dualities of both.

Table 4.1. General information about Participants

Code Name	Age	Occupation	Preferred Games	
			Non-Digital	Digital
Participant 1	27	Industrial Designer	Ultimate Frisbee, Small Interaction games which increase creativity in design teams	League of Legends, StarCraft 2, Small Indie Games, Quiz Up, Draw Me
Participant 2	24	Mathematician	Basketball, Table Tennis, Chess	League of Legends, Counter Strike, Battle for Middle Earth
Participant 3	26	Industrial Designer	Basketball, Roleplaying Board and Card Games, Fantasy Role Playing Games	League of Legends, Hearthstone, Diablo, World of Warcraft
Participant 4	32	Research Assistant	Chess	Chess (online), Clash of Clans, and First Person Shooter Games
Participant 5	33	Research Assistant	Volleyball, Fantasy role playing Games	Civilization, World of Warcraft
Participant 6	27	Graphic Designer	Cosplay (Costume Play)	MMORPG Games, Mass Effect, Enchanted, MOBA games
Participant 7	22	Visual Communication Specialist	Cosplay (Costume Play), LARP (Live Action Role-Playing), FRP games	RPG games, Fighting Games, FPS (First Person Shooter) or TPS games (Third Person Shooter)
Participant 8	22	Animation Designer	Cosplay (Costume Play), FRP games	RPG games, MMORPG games; WoW, Guild Wars, WildStar
Participant 9	30	Research Assistant	Basketball, Volleyball, Little Games, Card Games	World of Warcraft, Skyrim, Fiction History Games

4.1.2. Semi-Structured Interview Questions

This study focuses on players' satisfaction levels and gives the general structure of their ideas and expectations. Murchison (2010) states; semi-structured interview gives opportunity to explore social group dynamics. In the context of the research problems, it important to understand different dimensions of participant ideas and expectations about play activities. Research questions were prepared to examine the daily life of the participant within the context of play activities also to detect the replies of those questions concerning to expectations and ideas. Moreover, participants also were questioned the

thought about the terms such pleasure, educative, simulation, social interaction, proving yourself, self-expression and variable interaction which are explained in Chapter 2. Besides that research questions were aimed to clarify issues which are varied as the desires and expectations from games. They are supposed to make participant compare their experiences and their desires.

Before the process of interview, research questions were asked and tested with the participation of M. Ferit Aydın who is the designer and researcher at Izmir Institute of Technology (IZTECH) and Umut Erdem who is the researcher in City and Regional Planning Department at Middle East Technical University. According to results of pilot interviews, the questions for the semi-structured interviews were revised and rephrased and added some new questions with the advice of Dr. Nilüfer Talu who is the instructor at industrial design department at IZTECH. Table 4-2 shows the last version of questions.

Table 4.2. Semi-structured interview questions

Q1: How can you define the term of 'game'? What do you think about the games? What is the meaning of games in your life?
Q1A: What kind of game types do you prefer? Which games do you play?
Q1B: What are the specifications of games which you prefer? Could you explain what are the important parts of the games that you are interested in?
Q2: Could you summarize your daily routine in a week? How do you schedule your daily life and playing activities?
Q2A: How does playing activities affect your daily life?
Q2B: Where do you perform your playing activities? What are the features of preferred places for playing?
Q3: What are the benefits of games for you? Could you explain what did you learn from games? What part of you developed thanks to play activities?
Q4: When do you need to play activities? Could you explain your feelings about that you need to play?

(cont. on next page)

Table 4.2. (cont.)

Q4A: Could you tell us your mood while playing? How do games affect your mood and feelings? **Q5**: How do you describe your role and persona in the games? Could you mention about yourself in games? **Q5A**: How do you add value to the games? How do your avatars affect the game and game scenario? **Q5B**: Do you prefer to change your characters' looking in games? If so why do you want to change them? What do you think about customization of avatar and environments? **Q6**: Do you prefer to play with people or solo? Why do you prefer to play multiplayer or solo? **Q6A**: What is the relation between your social life and games? How do playing activities affect your socialization? **Q6B**: What could you tell us about the friends in your play activities? What are the features of your teammates in games? **Q7**: What are your suggestions to improve current games? What were the problems and difficulties you faces while playing games? What are you suggestions to eliminate those? **Q8**: If you had unlimited resources and power, what kind of game would you design? You can think about you have a magical wand? Could you tell us the features of your desired game? **Q9**: Could you tell us your memories related to play activities? What are the important moments which affect your life in the context of games?

As shown in Table 4-2, participants were talked about various aspects regarding play activities and their ideas. The first two questions Q1 and Q2 focused on daily life and play activities. Q3 was asked to explore the educative side of games. To understand how players express themselves and prove their self, Q4 and Q5 were directed to players.

Q6 was aimed to reveal the structure of socialization and play activities. There was not any question focused on the term ‘variable interaction’ which is explained in chapter 2. Because pilot study shown that kind of questions had too short replies which couldn’t be analyzed. Furthermore, codes related to variable interaction were extracted from other questions. The last three questions were functioned to investigate the expectations and desires of the participants and examine their dissatisfactions from the games. Even though questions had some focus replies went through various dimensions within the play activities context. Because semi-structured interview gives participant freedom to talk about their hidden and open ideas. When the session of interviews, additional questions are asked to interviewees according to process to encourage the participant to talk more.

Each interview session lasted between around 30-60 minutes. Before the each conversation, participants were informed the interview and results are used in the context of research without using their real names. The interview process was performed using online video talk programs or individually face to face conversations. All of the interviews were audio and visual recorded. To avoid the loss of information from participants, the recorded videos were written to use the next step of the research, coding and context analysis.

4.2. Context Analysis- Coding, Keywords Selections and Grounded Theory

In this step, content analysis methods were decided to use in this study with the aim of the revealing structure of the player community. Julien (2008) describes content analysis as a system which classifies the qualitative text data to codes or theoretical themes to explain the existing patterns which show the relationship between variables. Thus, context analysis was used to analyze the recorded data within the context of play activities. Grounded theory is a systematic method which identifies codes and categories within the text by linking them to formal theoretical models (Guest, MacQueen, and Namey, 2012). Guest et. al (2012) underlines that even grounded theory is a systematic approach, however, it has flexible and changeable guidelines according to nature of the study. As a method of content analysis, grounded theory approach was accepted for this study to expose the relation between theoretical motivations and players’ expectations.

As a next step, texts were read and keywords –codes- were extracted with computer programs to prevent data loss. Keywords were identified from recorded textual data according to following the rules;

- Words have potential to be linked to theoretical categories
- Words have rephrased more than once
- Words which persistently are valued from participants
- Words are genuine enough to add dimensions to study

Keywords were not detected means only according to dictionary meaning they also should be accepted as the representation for the participant's idea which can be found in the text. In other words, keywords are referred to the participants' idea. After that, these keywords are linked under thematic categories and theoretical categories. Thematic categories place under theoretical categories as sub-theoretical ones. Keywords are also examined and categorized according to their referred playing activities whether they are digital or non-digital. Keywords are placed in three categories according to the meaning; digital, non-digital and both. It can be seen the relationship between keywords and their categories in the following examples;

Example 1

[…] In digital multiplayer games, the computer selects people randomly to create a team and after the game you don't need to know them. So, my team mates are not human anymore, I feel like other players seem like just another virtual element. (Participant 4)	In this text, 'other players seem like just another virtual element' are identified as an important statement consisting of a group of keywords. This statement has an idea about digital games so it categorized under digital games. This negative comment is the result of the in-direct interaction. As thematic coding, this keyword placed under in-direct interaction. The In-direct interaction was linked to social interaction which is one of the theoretical categories.

Table 4.3. The relation between example 1 keyword and its categories

Keyword	Type	Thematic Category	Theoretical Category
other players seem like just another virtual element	Digital	In-direct Interaction	Social Interaction

Table 4-3 shows the coding process how a keyword categorized under game type, thematic category, and theoretical category. Even though the previous example keywords has only one thematic category, some keywords were placed under more than thematic category because of the meaning of context.

Example 2

[…] When I create characters in fantasy role-playing games, I always try different roles to understand the different side of me. The different side of me means also new experiences for me (Participant 06)	The term 'Different side of me' is the crucial point of this text. This idea is related to role-playing which was already defined as thematic code in this study. Regarding the context of the text, role playing is here both a tool for self-expression and a way of experiencing new world. So for this example, role-playing category can be placed under two theoretical codes; social interaction and simulation. At last, fantasy role playing games refer to the non-digital game types.

Table 4-4 shows the coding process which a keyword can be placed under more than one category.

Table 4.4. The relation between example 2 keyword and its categories

Keyword	Type	Thematic Category	Theoretical Category
Different side of me	Non-digital	Role-playing	Simulation
Different side of me	Non-digital	Role-playing	Self-expression

All of the recorded data were transformed codes and all of the codes were linked thematic and theoretical categories. After that defined categories are compared to create unity in all of participant analysis. In this process, some of categories and keywords are expelled or merged to one category. The relation of the finalized thematic categories and the theoretical categories are shown in table 4-5.

Table 4.5. The relation between theoretical categories and thematic categories

Pleasure	
• Fun • Fondness • Feels • Daily Life	• Killing Time • Limits
Educative	
• Physical • Mental • Physiological • Social	• Linguistic • Visual
Simulation	
• Escape From Reality • New Experiences • Role-playing	
Social Interaction	
• Part of a Group • Social Skills • Direct ınteraction • In-direct Interaction	• Social Aim • Limits • Friends • Feels
Self-Expression	
• Contribution • Role-playing • Feels	
Proving Yourself	
• Accomplishment • Being Accepted	• Self-Confidence • Training
Variable Interaction	
• Contribution • Different Outcomes • Character Variability	

Roughly 120-200 keywords were extracted from each interview and they were divided into 30-33 thematic categories. In this step, all of the codes and their categories were defined according to their types (digital, non-digital, both): thematic categories and theoretic codes.

4.3. Visualization of Analyzed Data- Mind Structure Maps

Visual graphs or diagraming tool are commonly used to show the relations and structures of context analysis for researchers to present their findings about the texts (Maitta, 2008). Maitta (2008) states that these visual elements help to reveal how one code is related to each other or theoretic background. In literature, there are some tools like scatter pilot models, spring-embedder algorithm tables or some computer programs such Nvidio, Docuburst for visualization of coded text.

In this study, there was roughly 120-200 and 30-33 thematic category as a code for each interview. Keywords, thematic codes and theoretical categories were hierarchically related to each other. However existing tools do not provide systematic hierarchical maps which show the relation between codes. The creator of Docuburst program Collins (2006) radial graphs are the most suitable to show large hierarchical codes. However, this program designed to work on multiple texts and it selects codes according to numbers of words. For this research, mixed tools were decided to apply to analyze interviews. Codes were selected as we mention section 4.2 and they were shown in radial hierarchical graphs to show complete relation. Furthermore, while showing the relation between codes, mind map and the whole ideas and expectations of participants were shown in graphs within the play activities.

Table 4.6. The hierarchical relation between example codes

Keyword	Thematic Category	Theoretical Category
Hierarchically under the thematic categories	Hierarchically under the theoretical categories	Originated from theoretical background

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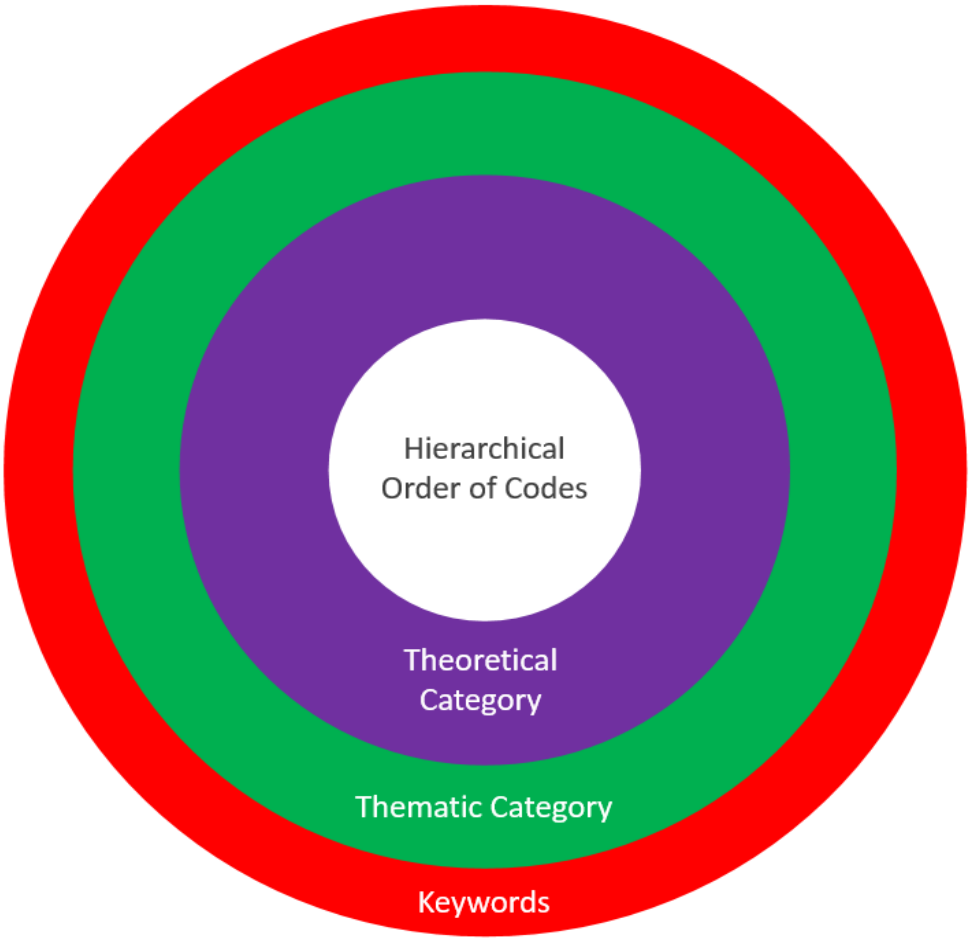

Figure 4.2. The hierarchical relation between example codes

Defined keywords were placed in the outer ring and middle ring shows which thematic category has referred the keyword. Inner ring follows same logical systems, and while they are showing theoretical categories and their lineage to thematic categories and keywords. These graphs also were shaped taking account of the numbers of codes which reveals what part of playing activities were important for participants. Table 4-6 shows a defined code and it can be seen how the codes were placed in radial graphs in figure 4-3 and 4-4 as an example process;

Example 1

Table 4.7. A defined keywords and categories

Keyword	Number	Thematic Category	Theoretical Category
Escaping from daily routine	1	Escape from reality	Simulation

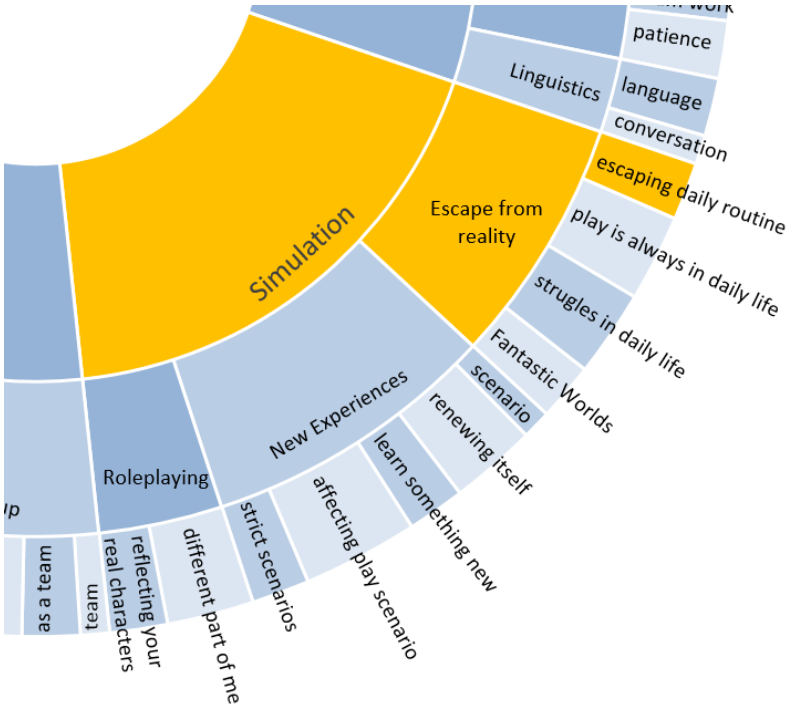

Figure 4.4. The close view of a keyword and it upper categories in radial graph

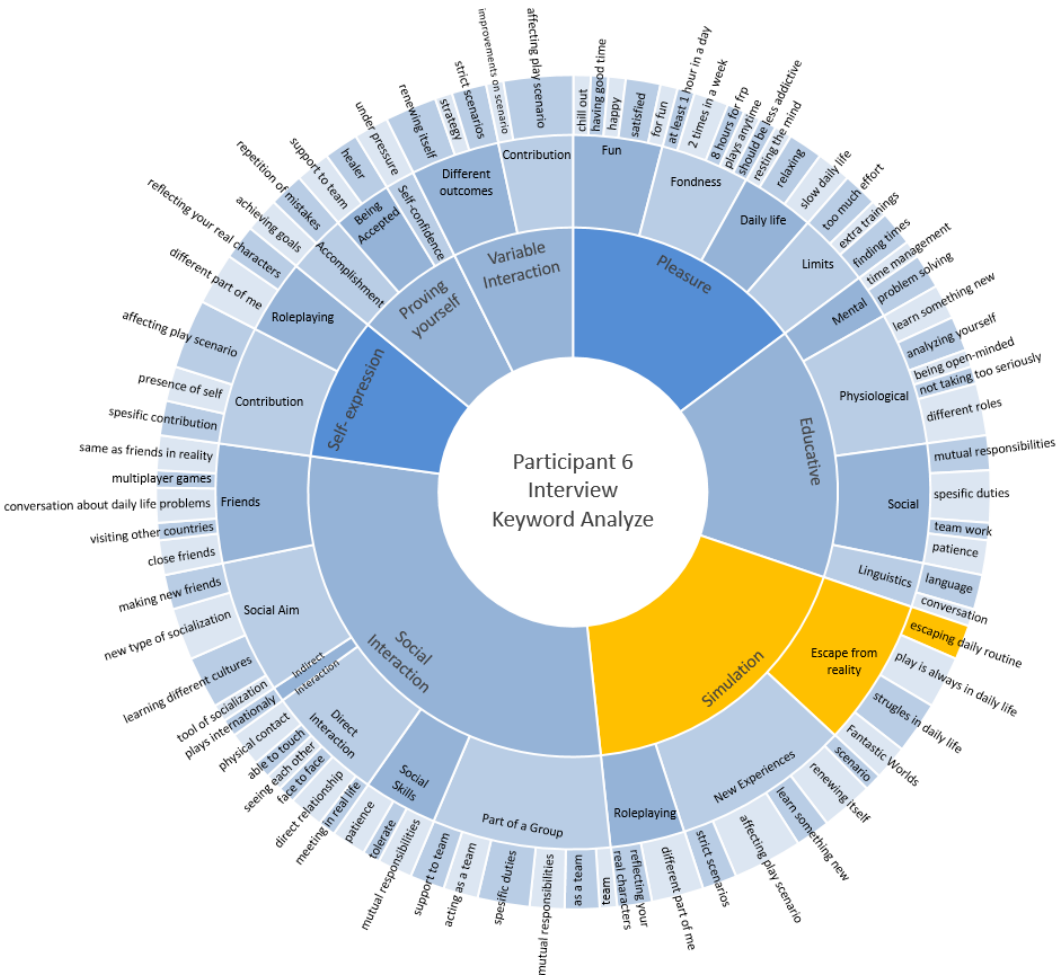

Figure 4.3. The hierarchical relationship between a keyword and it upper categories in radial graph

As it is seen in figure's orange parts that show the example code and its categories. These graphs also show whole the ideas and expectations of the participant and the structure of them within the context of play activities and motivations. Three different graphs were prepared for each interviewee to explore their ideas for digital and non-digital games. All of the codes were included the first graph to reveal general structure for participant play activities. The second graph was prepared for non-digital activities and labeled as 'both' and 'non-digital' keywords are shown in this graphs. The last graph was created to explain the digital activities including keywords as defined 'both' and 'digital'. Color codes were also used with the aim of just make graphs easy to read. Shades of blue were picked for the first graph which displays whole dimensions of play activities. Shades of red were selected for non-digital play activities and shades of green were chosen for digital play activities.

4.4. Analyses of Interviews

This part is devoted to explaining analysis of each interview which shows the expectations and ideas of participants. Each analysis is examined under 3 parts;

Persona Scheme gives brief information about participants' age, gender, game preferences, gamer types and ext.

Participant Mind Maps shows the structure of opinions of participant about play and uses as a tool to reveal the focusing point of participants in play activities.

Outcomes of the Interview; demonstrates dimensions of play activities and makes the comparison between the digital and non-digital play activities for participants. In this segment, the researcher made comments and analyses of participants were written according to participant mind maps and defined codes. This part includes three sub-heads;

- The Analysis of the Participant about Play Activities;
- The Analysis of the Participant about Non-Digital Games;
- The Analysis of the Participant about Digital Games.

4.4.1. Participant 1

Code Name: Participant 1 (P1)

Gender: Male Age: 28

Occupation: Product Designer

Preferred Games:

Non-Digital Games: Ultimate Frisbee, Small Interaction games which increase creativity in design teams

Digital Games: League of Legends, StarCraft 2, Small Indie Games, Quiz Up, Draw Me

Game Frequency:

Playing at weekends

After hard working process

Gamer Types;

Social Gamer; P1 joined ultimate frisbee team to be part of open minded and enjoyable community. He also stated games can be aimed to increase creativity in design teams based on his experiences. Moreover, online multiplayer digital games a create connection with his existing friend and girlfriend.

Visually inspired; P1 are really interested how the computer games are creating. The visual art side of the games gives him inspire to draw and express himself.

Fantastic Immersive; P1 want to experience fiction scenarios and interact with fantastic elements.

Relations between Player and Play Expectations;

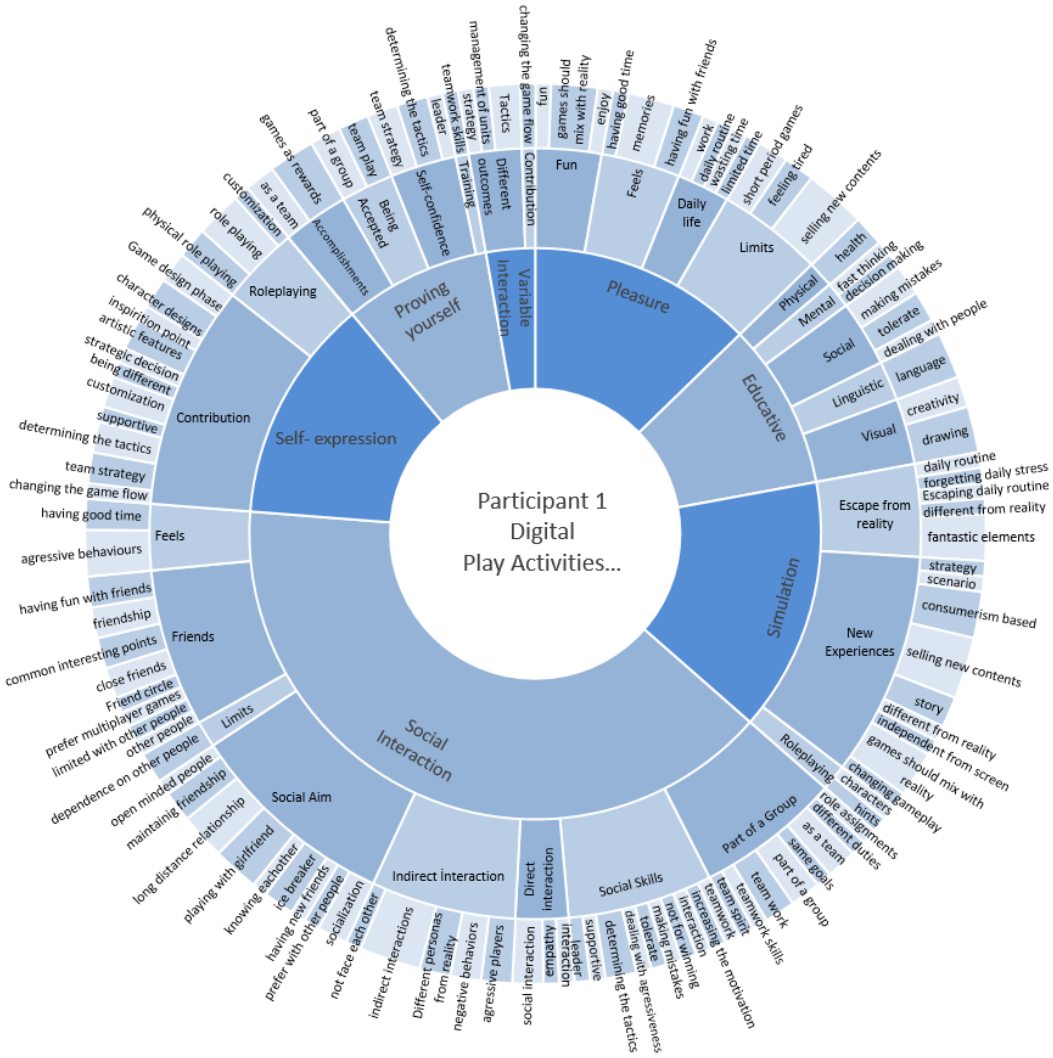

Figure 4.5.The various dimensions, and terms of play activities in daily life for P1

Pleasure: Having pleasure means playing with his friends for P1. Consumerism based games decrease the fun in games with always trying to sell new contents in recent games.

Educative: Play activities has various benefits according to P1. He thinks play activities increases creativity in different ways.

Simulation: Experiencing new and fantastic worlds impresses him as game play

Social Interaction: He make new friends and social circle with non-digital games. Even digital games help him connect long distance girlfriend and friends.

Self-Expression: He contributes play activities by making and discussing game strategies with his friends. The visual part of games also inspire him and he recognize himself.

Proving Yourself: He assumes playing activities are prizes for his hard work. Winning helps him being accepted by group and increase his self-confidence.

Variable Interaction: Developing strategies are the method of different play experience in the same game.

Figure 4.6. The various dimensions, and terms of non-digital play activities in daily life for P1

Graph proves that social interaction is the most dominant motivation for non-digital play activities according to P1. Defined codes such as ‘friendship’, ‘having new friends’ and ‘socialization’ means that non-digital play activities refer creating connections and new social circle for P1. Moreover thematic categories such ‘social skills’ and ‘part of a group’ plays and important role for P2’s non-digital play activities. Digital games make P1 develop his social skills. Besides the theoretical category ‘proving yourself’ mostly about being accepted from a group and self-confidence which is also related to team working

skills. Simulation parts codes are not extracted from existing play activities, they pointed out the question about what will be your dream game. In this question he explains the dream game should mix the fantastic elements with real life and play in reality with the help of some digital equipment.

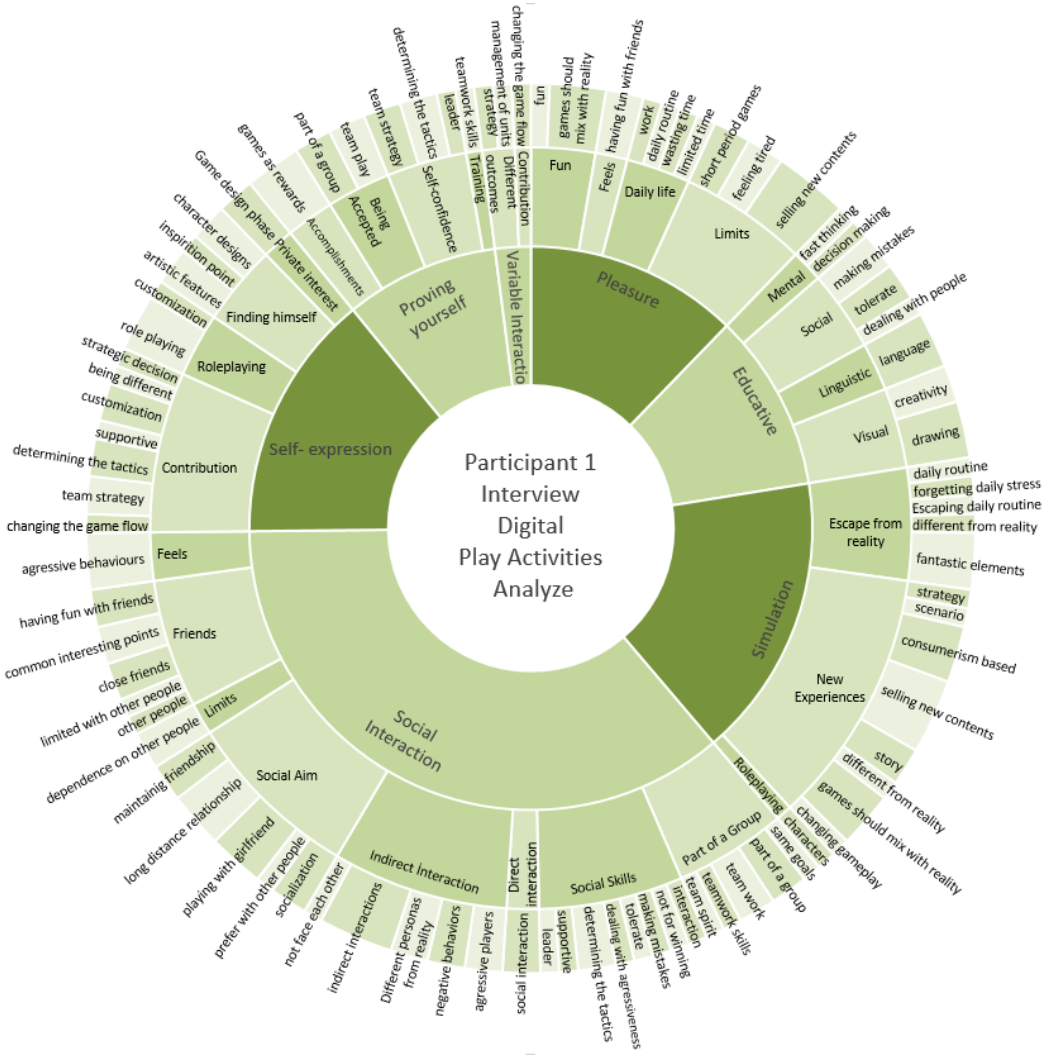

Figure 4.7. The various dimensions, and terms of digital play activities in daily life for P1

Social Interaction category has the biggest part also for digital games. However, it refers different kind of socialization than non-digital play activities. Digital games give the possibility to play together with his friends or girlfriends. P1 admits some games play an important role in his ‘long distance relationship’ which also defined as a code. Playing with friend give him the sense of being in close friends. Visual and artistic sides of digital games are another important keywords for P1. Characters and design process inspire the P1, so he can develop his visual skills. These developments also express him in sketches and

drawings. Digital games are more immersive than non-digital games according to P1. They serve different stories and fantastic elements which make him escaping from reality. On the other hand, P1 finds recent games are too consumerism based, and selling new contents gains to much important. So story and gameplay of digital games are disregarded because of that.

The Ideas of the Participant about Games;

- P1 defines as playing activities as a break to daily life. This sentence coded as an escape from reality.
- P1 sees the games as rewards for his daily hard work. This also motivates in him in real life to deserve play activities.
- Various socialization types seem as the main motivation to play games for P2. While he can make new friends with the games, he can also use communication tool for existing friends.
- He thought that playing with people increase the fun level of play activities. This also coded under theoretical categories ‘pleasure’ and ‘social interaction’.
- He states that team games in both digital and non-digital games force to people learn social skills and the interaction between people increase because of them.
- As a designer, artistic side of games raises his creativity level. He defines games as the inspiration source for him. While his visual skills are developing with the games, he can learn to express himself.
- P1’s desired game places in real life with digital components. He said that the game should be in real life, however, it tells a fantastic story with magical elements. So this desire coded as the games should mix reality and virtually.

The Ideas of the Participant about Non-digital Games;

Pros;

- Making new friends and meeting with open minded people is easier in non-digital games. It also increases communication between people and they easily know each other better.
- Non-digital games can be used to increase creativity in project teams. In this team, people learn each other abilities with non-digital games. Also, non-digital games become ‘ice breaker’ in the process of the project and teamwork can increase.

- P1 claims that after non-digital games people feels better because sharing and having fun with people take place in reality.
- Non-digital games create real memories, unlike digital games.

Cons;

- Simulative and immersive part of non-digital games are weaker. You have to stick with reality.
- It may conflict between players because the expectation of player from the game may be different in the terms of winning and having fun. In non-digital games, it is hard to replace the players.
- In intensive work life, time and places are hard to find for non-digital play activities.

The Ideas of the Participant about Digital Games;

Pros;

- Visuals in digital give inspiration for people. Creation of games impresses people as much as play itself.
- Online games help to people to communicate with existing friends.
- Stories and fantastic elements make people experience different from reality. This helps them to decrease daily life stress.
- Digital games develop the linguistic skills of people. People learn from other languages when they play digital games.
- Digital games can be played as casually. Indie games don't take too much time and they generally satisfy with their stories and visual arts.

Cons;

- People in online digital games behave differently and show different personas from reality. So people have the tendency to do rude treatment to each other.
- Recent games are only interested in more sales. Consumerism based strategies such as changing contents and characters change playstyle, however it decreases the entertainment level of them.
- Digital games make people exhausted when they play for long hours because digital games needs to much concentration and working on reflexes.

4.4.2. Participant 2

Code Name: Participant 2 (P2)

Gender: Male Age: 24

Occupation: Mathematician

Preferred Games:

Non-Digital Games: Basketball, Table Tennis, and Chess

Digital Games: League of Legends, Counter Strike, Battle for Middle Earth

Game Frequency:

1-2 long hour 3-4 times in a week

Whenever he doesn't have to work

Gamer Types;

Social Gamer; having fun when he plays with his close friends. Play activities and talking about them is a conversation starter for him.

Immersive; P2 is feeling relaxed when he plays and play activities make him forget the daily life stress.

Strategist; interviewee 2 focuses the strategic part of the games and like to create new tactics because he believes that different outcomes can be experienced with the help of different strategies.

Relations between Player and Play Expectations:

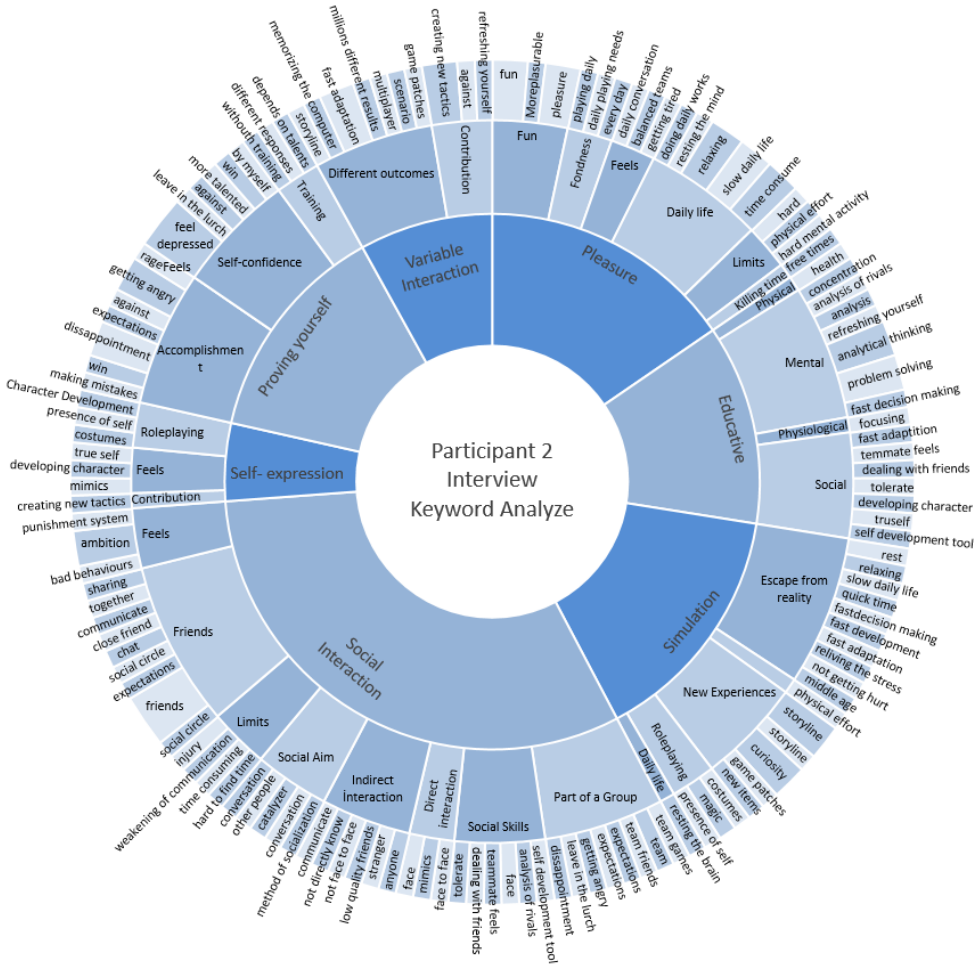

Figure 4.8.The various dimensions, and terms of play activities in daily life for P2

Pleasure: Play activities gives him pleasure because they make P2 feel relaxed.

Educative: Developing himself in mental skills like problem-solving analytical thinking are main benefits for him. Besides he feels developed his social skills with team sports.

Simulation: He tries to blow of his daily stress by experiencing fantastic stories.

Social Interaction: He had a lot of friends thanks to the play activities and he can continue his friendship with them by playing regularly

Self-Expression: Self-expression seems not too important for him

Proving Yourself: He wants to reply expectations from him while he plays and situations which are related to disappointment makes pressure on him.

Variable Interaction: Strategic approaches create different results in play activities.

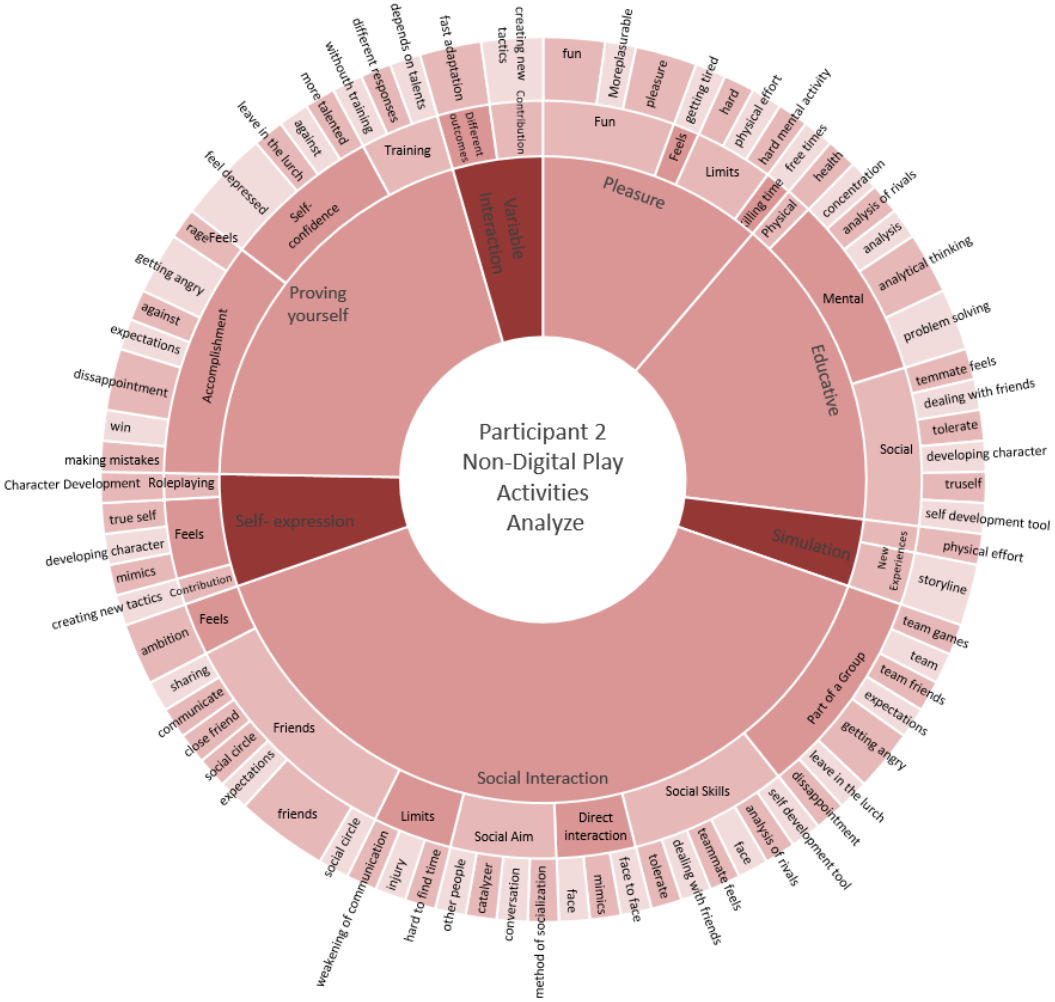

Figure 4.9. The various dimensions, and terms of non-digital play activities in daily life for P2

Three motivation was dominant reasons to play non-digital games for P2. As a most important part was seemed as social interaction. He made most of his friends with the non-digital play activities like basketball and chess. Being in a social group and feel like part of that group also were important features to create his social circle. Another important part of his non-digital games was proving himself. P2 said he had confidence in most of the non-digital games. Beside P2 was goal achiever in his games, and because of that being unsuccessful in non-digital games was a big disappointment for him because he cannot compensate them, unlike digital games. The educative side of games was third important factor for P2 to play non-digital games. Strategic approach to games was important for him and he trained himself in the context mental skills like, fast thinking, analyzing rivals. Moreover, he learnt social skills while he tries to lead his teammates.

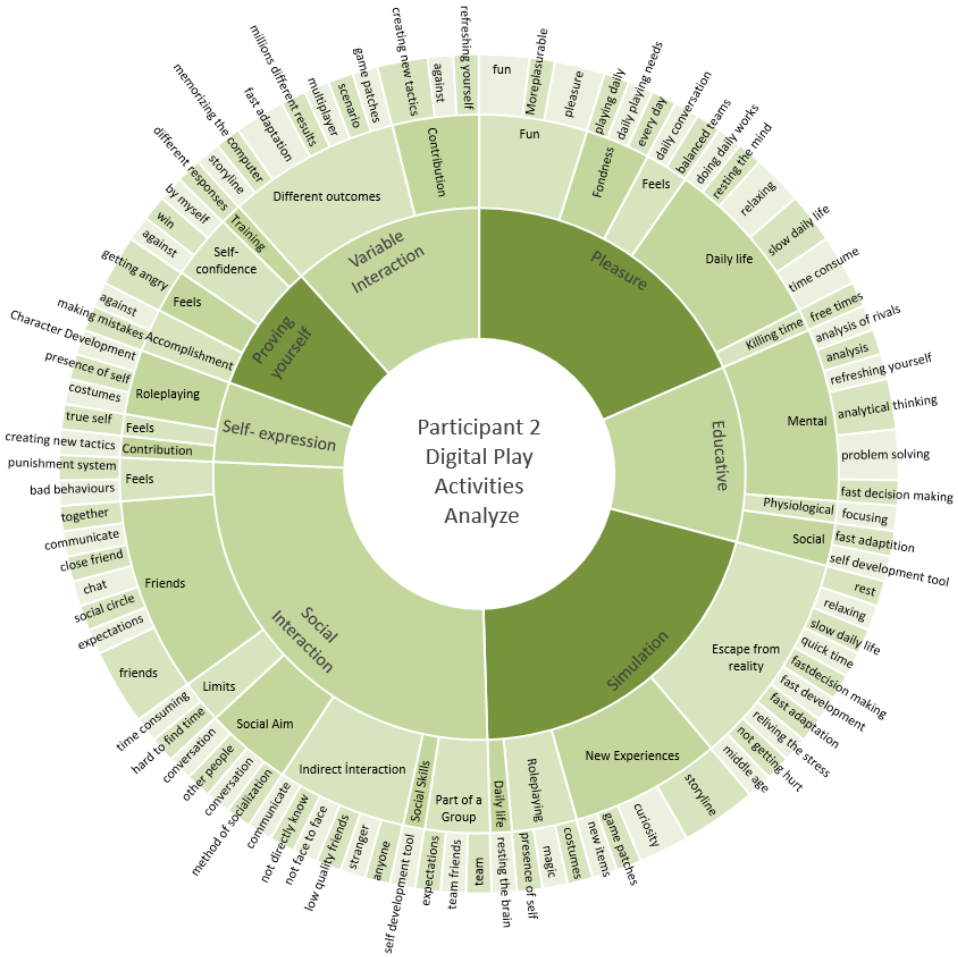

Figure 4.10. The various dimensions, and terms of non-digital play activities in daily life for P2

P2 plays digital games to go away from daily life problems and stress. He thinks digital games as a method of resting his mind. He wants to be far away from responsibilities of reality like waiting for long time and digital games offers fantastic stories which make him escaping from reality. This also gives him pleasure because he finds an opportunity to forget daily life. Moreover, he lasts his connection from his reality friends by playing digital games with them. However, he said that indirect interaction in digital games decreases the quality of social friendship. In digital games if other players are not a friend from real life, they do not offer real socialness. This seemed as the weakest point of digital games for P2. On the other hand, as a strategist P2 thinks, digital games present various different play experience with the storyline or multiplayer games. P2 tries to figure out his rivals strategy to create own play style in multiplayer games, so variable interaction make play activities more pleasurable.

The Ideas of the Participant about Games;

- He accepts games are the part of his life. He always some games in the regular basis in his life.
- Pleasure and having fun is important for him when he plays games. Also, he thinks fun is not main reason even it is really important.
- P2 prefers playing with his friends. Being in a team makes the games more pleasurable.
- P2 thinks multiplayer games results with different outcomes and game actions always change because you always play with different people. So he doesn't get bored when he play multiplayer games.
- P2 likes the games includes strategy such as chess, battle for middle earth or league of legends. Creating and applying strategy develop himself about daily life skills like decision-making, adapting environment, analytical thinking. He also adds multiplayer games force the player think and adapt their strategy.
- He says games also educate people about daily life roles. People show their true self in games and they learn how to deal with other people
- He needs to play games whenever he overworked or tired. Games are the way of his relaxing. He doesn't want to think about real life when he tired and he escapes from reality with playing activities
- Playing activities help him to socialize. P2 use games as a tool of communication with existing friends. He also thinks games can be used as a conversation starter.
- Even he have some important feels based memories about non-digital games, he had a hard time to find an important moment about digital games.
- He think games are sport should be done individually and he is against professionalism. He claims that games and sport donot support the development of humanity.

The Ideas of the Participant about Non-digital Games;

Pros;

- Self-development is better in non-digital games. You can train your teamwork, strategical thinking physical body while you are playing non-digital games. It also increases player health condition.

- Non-digital games create real interaction with people. This gives the chance of knowing real characteristics of friends.
- Players comfortably express themselves to other players. Because of the real interaction players get along with each other by using mimics, eye-contact.
- Player take important lessons from them because disappointments, feelings, and winnings are real.

Cons;

- In daily routine, playing non-digital games are harder to find places and time.
- Non-digital games need more brainwork so they also make you tired when you play them.
- You cannot escape from reality with non-digital games. Non-digital play activities always depend on real life factors.
- Simulation are in minimum level in non-digital games and story is cannot be different from real life.

<u>The Ideas of the Participant about Digital Games;</u>

Pros;

- Digital games can be played anywhere and whenever you need to play.
- Digital games are the perfect way to relaxing himself. He can escape from reality playing video games because he doesn't stick with the rules of reality. Players doesn't have to think about real life problems and they can concentrate with other problems.

4.4.3. Participant 3

Code Name: Participant 3(P3)

Gender: Male Age: 26

Occupation: Industrial Designer

Preferred Games:

Non-Digital Games: Basketball, Roleplaying Board and Card Games, Fantasy Role Playing Games

Digital Games: League of Legends, Hearthstone, Diablo, World of Warcraft

Game Frequency:

1-2 hour in a day regularly

Plays long period whenever he finds a time

Gamer Types;

Social Gamer; prefers multiplayer games to strength his social connections

Immersive; P3 plays fantastic stories to escape from reality and experience new adventures.

Ambitious about goals; he tries to achieve goal and trains hard to be successful with the aim of self-proving and being accepted from social groups.

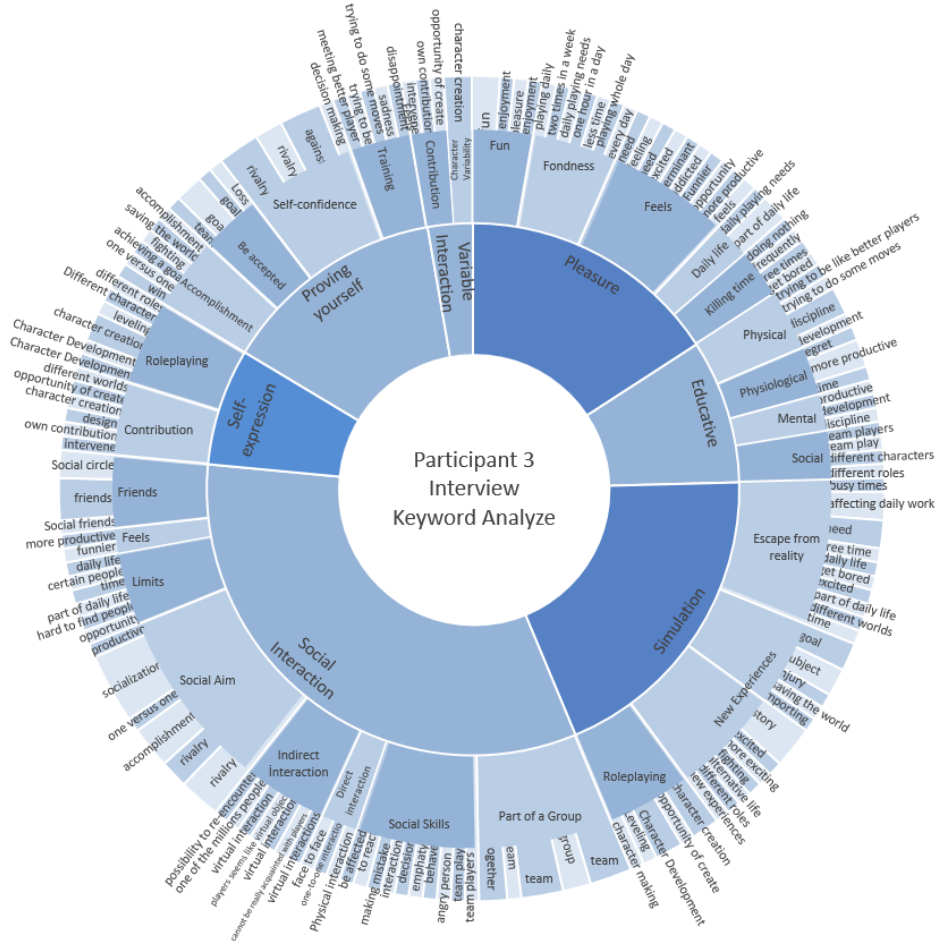

Figure 4.11. The various dimensions, and terms of play activities in daily life for P3

Pleasure: P3 is indulged to games and he feels excited and happy about every kind of games.

Educative: He plays sport for physical training and learns social skills from games.

Simulation: P3 tries to escape from his hard work routine so uses fantastic stories.

Social Interaction: One of the main reason of his play activities to create new friend circle and continue to the relation with existing ones.

Self-Expression: Participant expresses his character mainly using roleplaying.

Proving Yourself: He wants to beat his opponents to increase his self-esteem

Variable Interaction: P3 does not care too much about variable interactions.

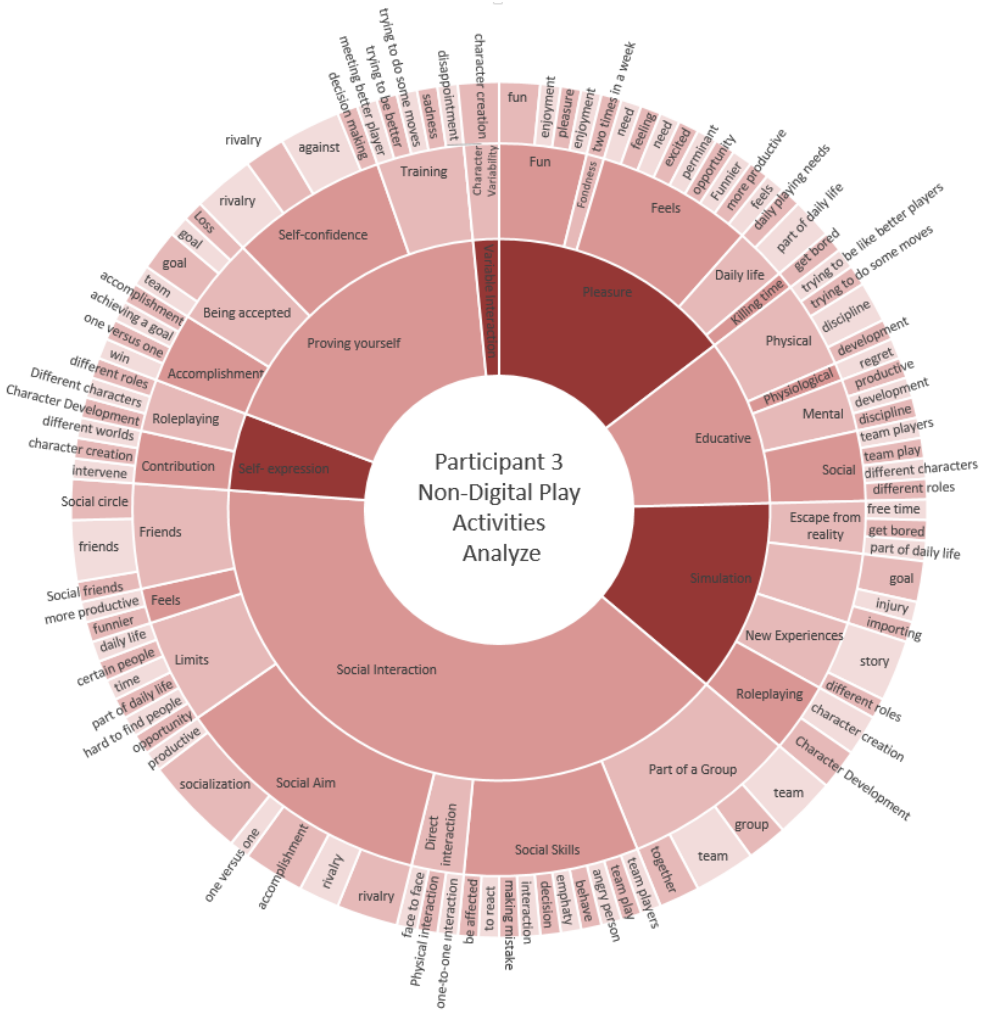

Figure 4.12. The various dimensions, terms of non-digital play activities in daily life for P3

According to analysis, P3 played non-digital games with two main motivations; Social interaction was the main reason which encourages making non-digital play activities. Making new friends and being in a social circle were seemed as the benefits of the play activities for him. Moreover, he learned social skills through team play activities. Also, he thinks that non-digital games presented real social interaction and digital games cannot give the chance of socialization. Another motivation was proving himself for him. He trained hard for especially sports to improve himself and prove he was better than others. Also graph shown proving himself to admiration from his friends.

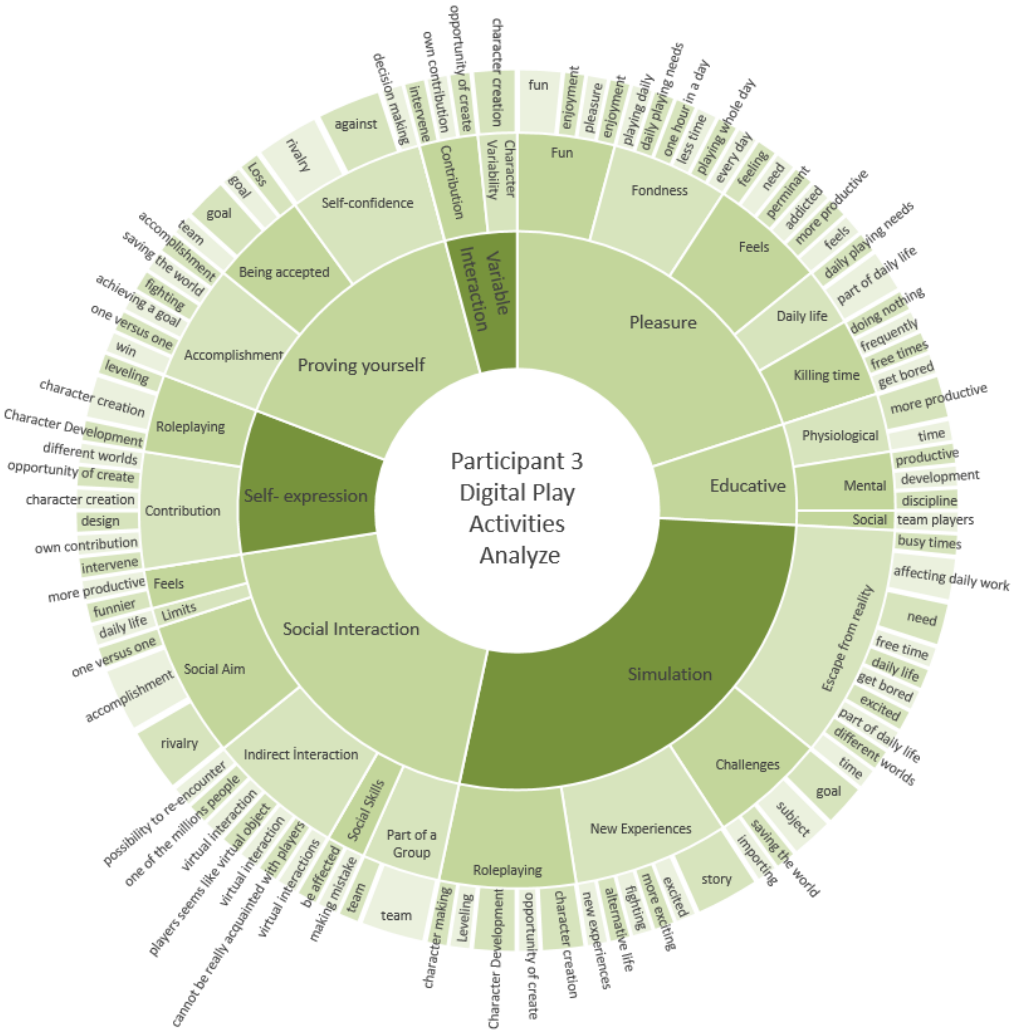

Figure 4.13. The various dimensions, and terms of play activities in daily life for P3

P3 associates digital games with pleasure and daily life because he uses digital games as an escape method of reality. He seeks new and fantastic worlds. Moreover, story and character creation give him the opportunity to new experiences. This can be also related to express himself with different roles. On the other hand, he prefers to play with close friends he doesn't think this is real socialization and claims that other players seem like virtual object to him.

The Analysis of the Participant about Play Activities;

- Participant 3 is familiar with both classical and digital games. He is playing regularly digital game (Hearthstone) and classical game (basketball). He was playing such digital games like league of legends, World of Warcraft and classical games like role playing board games.
- He is kind of indulged to games. He plays games from the early childhood. He sees play as a natural activity and he said that game should be part of life. Moreover, he thinks a lot about games in even while working and doing daily stuff. It can be said that games consume not only game time but also his daily life working times.
- He made a lot friend through games and other gamers and players makes the biggest part of his friend circle. He likes to socialize through games as much as game activity.
- Having a goal is important in his games. When he is trying to achieve the goal he realizes he is developing some skills.
- Story and simulation are really important for him. He wants to develop himself and to do that he needs different effects than his ordinary life. Also, he avoids real life struggles using this stories and scenarios.
- Participant 3 thinks that creating something and developing it in the game is really important. He wants to get interaction with the game.
- He finds himself as a lucky person because he had a chance to play both classical games and digital games. He thinks new generation doesn't have that opportunity and he claims that today's children don't know true meaning of games
- He has some real non-digital game memories but he doesn't any real digital game based memory.

The Analysis of the Participant about Non-Digital Games;

Pros;

- Real communication is the biggest advantage of classical games. With this advantage, people can create empathy with each other because they can directly communicate.

- Classical games are good for training physical, social and mental skills. Because of the real environment and people; especially social skill like leadership or being a team player development is higher than digital games.
- You can make real friends through classical games. You may have friend circle thanks to classical games.
- You can show your development to your friends so they appreciate you.

Cons;

- It is really hard to find a time, places and friends to play classical games because of daily life routine and responsibilities.
- If you cannot achieve you a goal, disappointment occurs bigger because you cannot experience that moment again.
- Non-Digital games have some risks like injuries.

<u>The Analysis of the Participant about Digital Games;</u>

Pros;

- You can play every day, even for just 15 min you can play to satisfy your play need.
- Digital games give the opportunity to player interaction with a lot of people thanks to the web.
- Digital games present different stories and players can simulate a different kind of worlds and environments.
- Players can create a different type of characters and try different personalities.

Cons;

- The other player becomes a 'virtual object 'like games other elements, because players don't actually see each other and after a while they think other players only as a part of the game.
- Because of virtual communication, players may be rude or bad to each other. Also player doesn't have to be good team player in the virtual world because they can easily find another player to play with.

4.4.4. Participant 4

Code Name: Participant 4(P4)

Gender: Male Age: 32

Occupation: Research assistant

Preferred Games:

Non-Digital Games: Chess

Digital Games: Chess (online), Clash of Clans, and First Person Shooter Games

Game Frequency:

In his breaks from work in a day for 10-15 minutes

Gamer Types;

Competitive; Prefers playing against other people to prove he is better than other. Physiologically, he tries persuade himself he is better than others. P5 always tries to win, when he loses, he proposes his rival for next match.

Casual Gamer; Plays in his breaks from daily routine for short periods. He prefers simple strategic games which don't require too much time.

Strategist; P4 prefers strategy games with simple rules. He like to create apply new tactics in the context of simple rules.

The Relations between Player and Play Expectations:

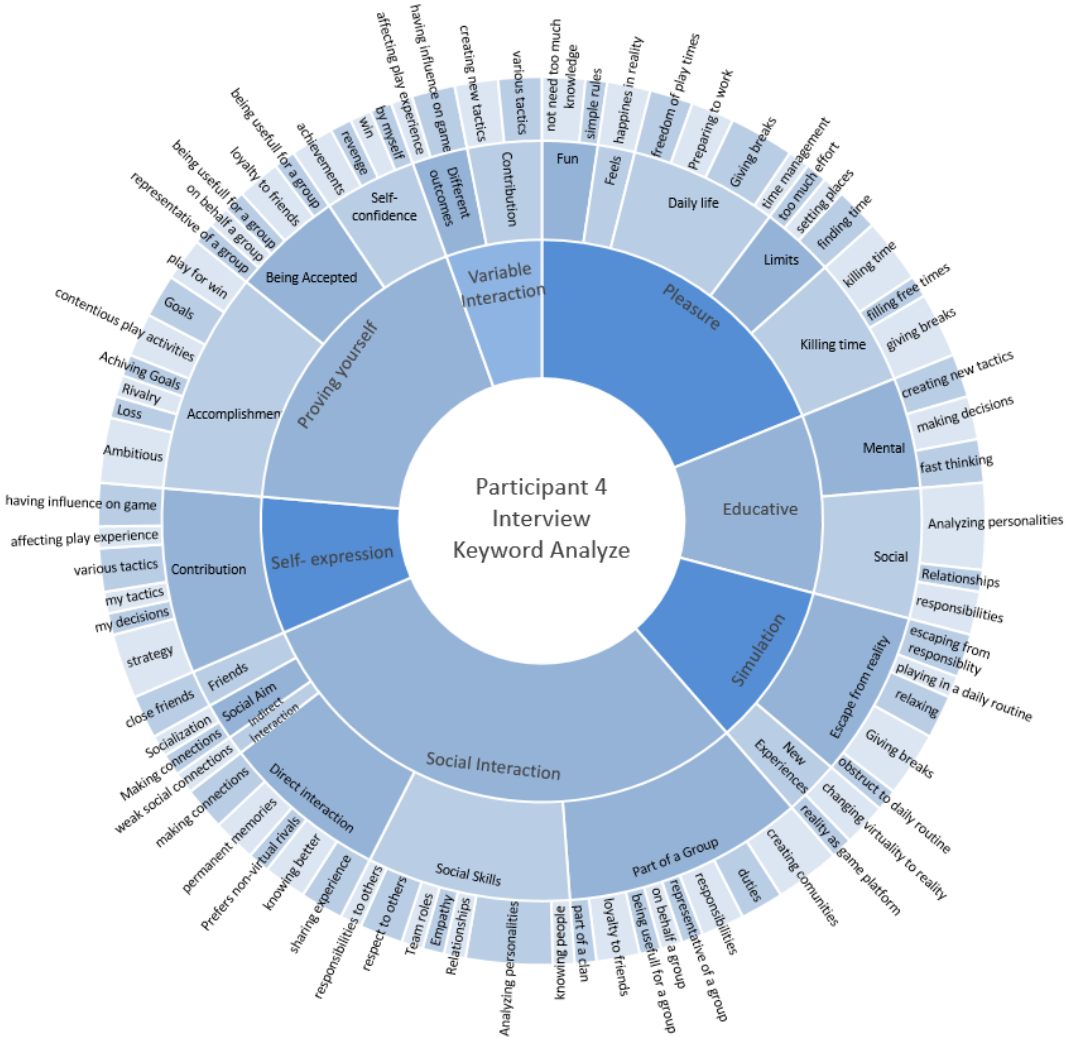

Figure 4.14. The various dimensions, and terms of play activities in daily life for P4

Pleasure: P4 is a casual gamer and he like to take little breaks from his daily routine playing digital games.

Educative: Playing against other people provide him developing social and mental skills like analyzing other personalities and making decisions.

Simulation: As a casual player P4 sees games as method of escaping responsibilities and stress. Casual games make him feel relaxed.

Social Interaction: Playing against rivals develop his social skills to analyze opponents. Besides playing as a team against other teams also develop his social skills like leadership.

Self-Expression: P4 has a strategic approach to playing experience and he express himself his own playstyle and tactics.

Proving Yourself: One of the main motivation for P4 is persuading himself as a good player. Accomplishing goals and increasing his self-esteem as really dominant factors in P4 play experience

Variable Interaction: Different tactics and strategies change his game experience.

Figure 4.15. The various dimensions, and terms of non-digital play activities in daily life for P4

Direct interaction between players in non-digital games has an important effect on P4's play experience. P4 increase his social skills like analyzing rivals and he benefits from this ability in his real life connections. Furthermore, he gains real memories from non-digital play activities which mean he has having more fun in non-digital games than digital games. Playing against opponents and winning against them is really for important

for P4 in the context of self-confidence and proving himself. Because he is playing strategy games like chess or go, he reflects his personality to game through his tactics. Also, he wants to have more effect on the game and scenario to experience different game style. Because of the types of his games he couldn't find any immersive part in non-digital games, however according to his reply to question 8, his dream games should change reality to virtuality and vice versa. As a limitation of non-digital games, he suffers to find people, place, and time to play.

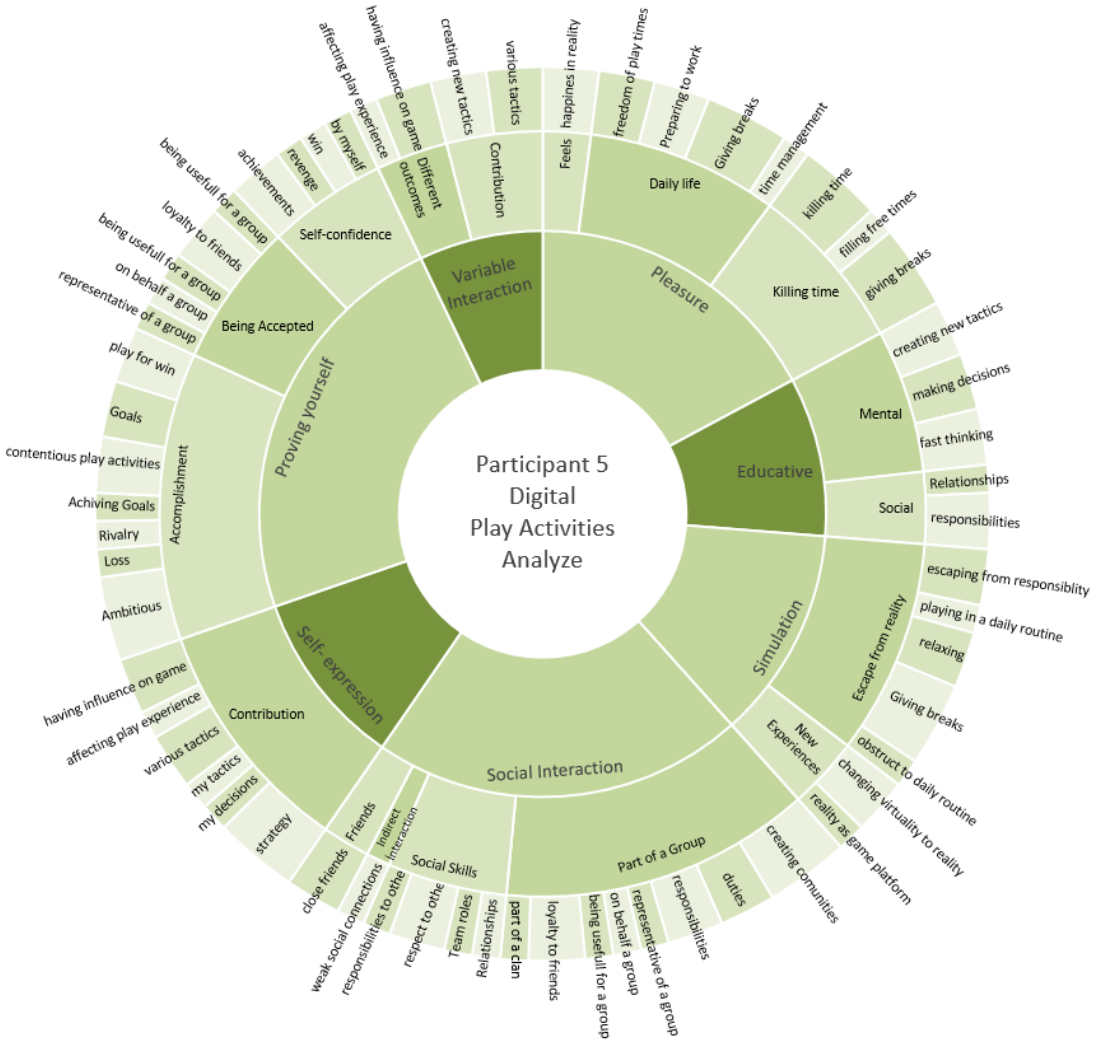

Figure 4.16.The various dimensions, and terms of digital play activities in daily life for P4

P4 has a competitive persona in his games so proving himself has a dominant effect on his play practices. Even he prefers playing solo against other in non-digital games, he joins teams and clans in his digital games. Another code defined as 'part of a group' regarding the relation between his competitive character and play style for digital games. So winning opponents as a team and being representative of a group can be related

to part of a group for P4. In the social interaction context, when we compare digital and non-digital game activities team skills should be also coded within P4s play activities. Digital games are easy to reach and play in anytime and anywhere for P4. So he can play casually his games in the little break like after the meal or before starting to work. This gives him little pleasure in his daily life by gives him the possibility to escaping from reality.

The Analysis of the Participant about Play Activities;

- Play activities are useful to having fun and chill out for participant 4.
- He played both digital and non-digital games in his life, however now he plays mostly digital games. Chess plays an important role in his play experiences and he plays both digital and non-digital versions of it.
- Participant 4 prefers strategy games with has simple rules. He claims that play activities shouldn't require too much knowledge and people easily can learn of them. In addition, strategies with simple rules have different tactics which also coded under please, variable interactions and self-expression
- Digital games mean little breaks from his daily routine. He plays short periods in the computer or his phone to reduce stress. The codes are put under 'escape from reality' and 'simulation'. However, this games can be hard to quit and sometimes they become an obstruction to works and responsibilities.
- Participant 4 can be described as casual player. His preferences on games types are focusing on strategy games with simple rules.
- Participant 4 contribute the games with his own tactics and playstyle. Most of his games are player versus player. Winning is really important for participant 4 to prove himself. Defeating your rival and accomplishing goals are thematic categories which boost the self-confidence of participant 5.
- Participant 4 focusses on analyzing his rivals that also help to know people in real life.

The Analysis of the Participant about Non-Digital Games;

Pros;

- Playing face to face gives more opportunity to analyze rivals. Also, you can better know him if you play in real life, so you can create empathy with them.

- Non-digital games give more pleasure to their players because the interaction between players is real. So P4 feels that he plays against real people.
- Non-digital games interactions make the players develop their social skills in terms of knowing and understanding other people.

Cons;

- It is really hard to find people who play in the same level with P4 in chess. So rivals are hard to reach for P4
- Intense word life does not allow to play chess whenever P4 wants to play it.

The Analysis of the Participant about Digital Games;

Pros;

- Casual games can be played in P4's breaks which enable to him escaping from reality.
- Digital games can be played anytime and anywhere
- Digital games also create loyalty to the game and other people which develops social skills of P4 such as team works, responsibilities, and duties.

Cons;

- As a method of escape from reality, Digital games also may cause the problems for work routine. The period of digital games prevents to continue P4 duties.
- Interaction in digital games is not real so people don't actually know each other.
- Digital games are less pleasurable because challenge and play experience is just virtual version of reality.

4.4.5. Participant 5

Code Name: Participant 5(P5)

Gender: Female Age: 33

Occupation: Research assistant

Preferred Games:

Non-Digital Games: Volleyball, Fantasy role playing Games

Digital Games: Civilization, World of Warcraft,

Game Frequency:

At least an hour for a day

3-4 hours long multiplayer scheduled 2 times in a week

6-7 hours for fantasy role playing games in a 2 week

Gamer Types;

Social gamer; P5 prefers multiplayer games and she make new friends while playing. She likes to behave in mutual responsibility with her team.

Immersive; she tries a lot of characters and establish a connection with them to pay attention to her hidden side. Also, she wants to affect the scenario of games with different character experience.

Educative Goal Pusher; P5 always want to learn new things such as other people, culture or experience. She admitted if she doesn't feel to learn new things, she stars become getting bored of those play activities.

The Relations between Player and Play Expectations:

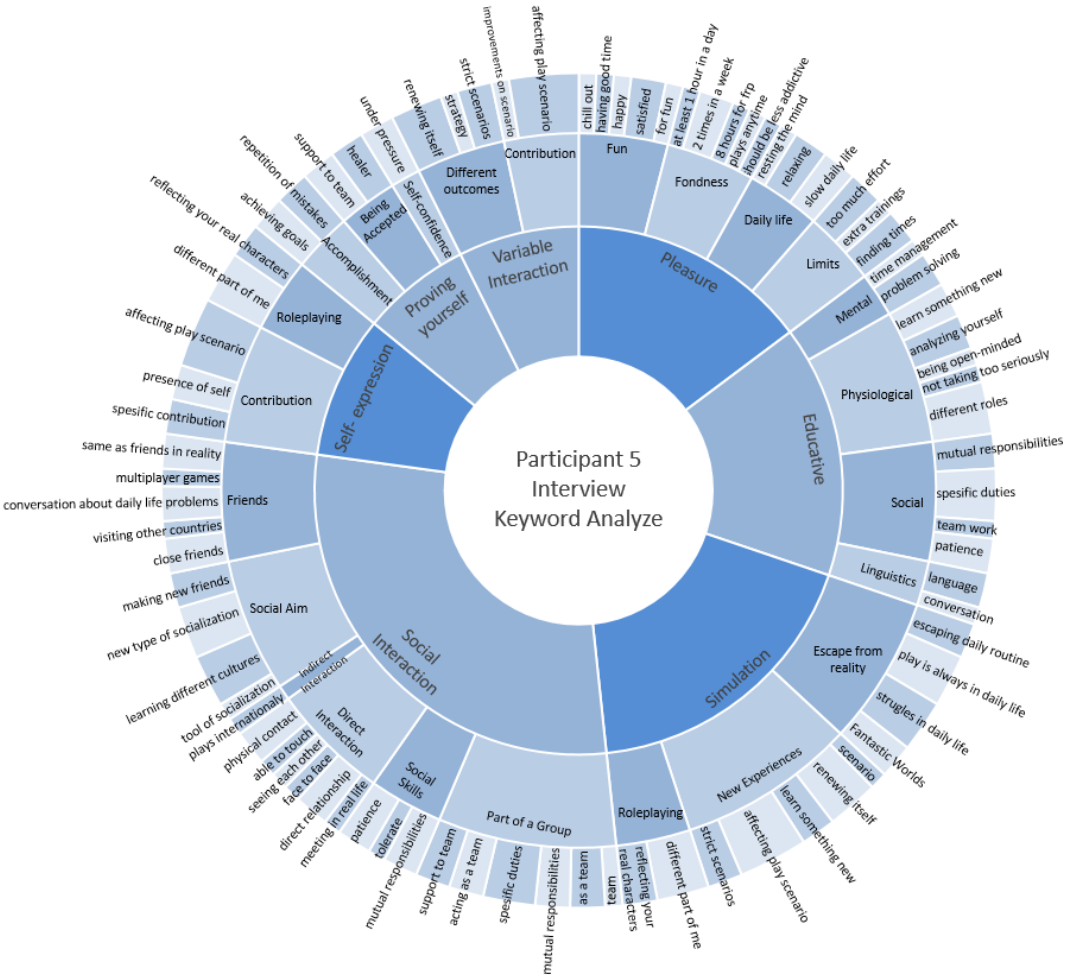

Figure 4.17. The various dimensions, and terms of play activities in daily life for P5

Pleasure: P5 has a kind of fondness to play games to experience fantastic and fiction worlds with the aim escaping from reality.

Educative: P5 discover different part and these findings help her to educate herself in especially in physiological and social context.

Simulation: P5 deeply engages the stories and characters in her games. She explores different play process with living ambience of the story. Beside different characters give her possibility to learn different sides of her.

Social Interaction: Social Interaction is leading motivation for P6 because she meets and 'be friend' with other people mainly on play activities.

Self-Expression: Role playing factor is a tool for both exploring herself and reflecting her persona to the games. Furthermore, she wants to effect and change the scenario of the game with her actions.

Proving Yourself: She focusses on play process rather than goals. So proving herself only means being accepted from her play mates.

Variable Interaction: She gets bored when she doesn't learn new thing anymore in games. According to her, games should renew itself so most of the non-digital games are not attractive.

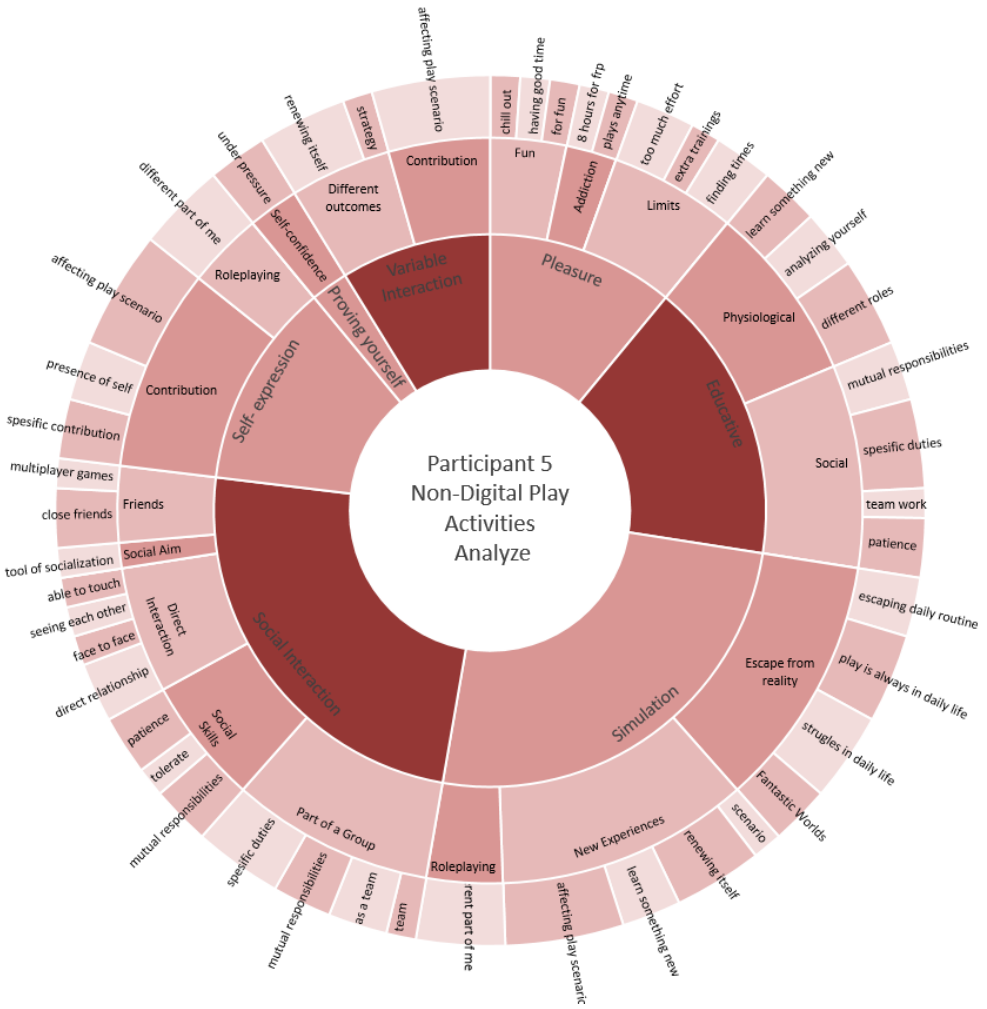

Figure 4.18.The various dimensions, and terms of non-digital play activities in daily life for P5

P6 mainly plays two type of non-digital games; volleyball and fantasy role playing games. Volleyball means team skills and team works for P5. On the other hand, FRP games give him the possibility to try different characters which lead her to physiological skills development and self-expression. Role-playing means 'more like therapy' as in her

words and explore herself by analyzing her persona which are bot defined as codes. Moreover, P5 contribute to play experience with effecting the game play by changing the game story with her characters. This also feel the atmosphere of different from reality which can be categorized under new experiences and escape from reality. In social context, the direct interaction is really important for her to know and make new friends. On the other hand being in a respectful group makes her feel better.

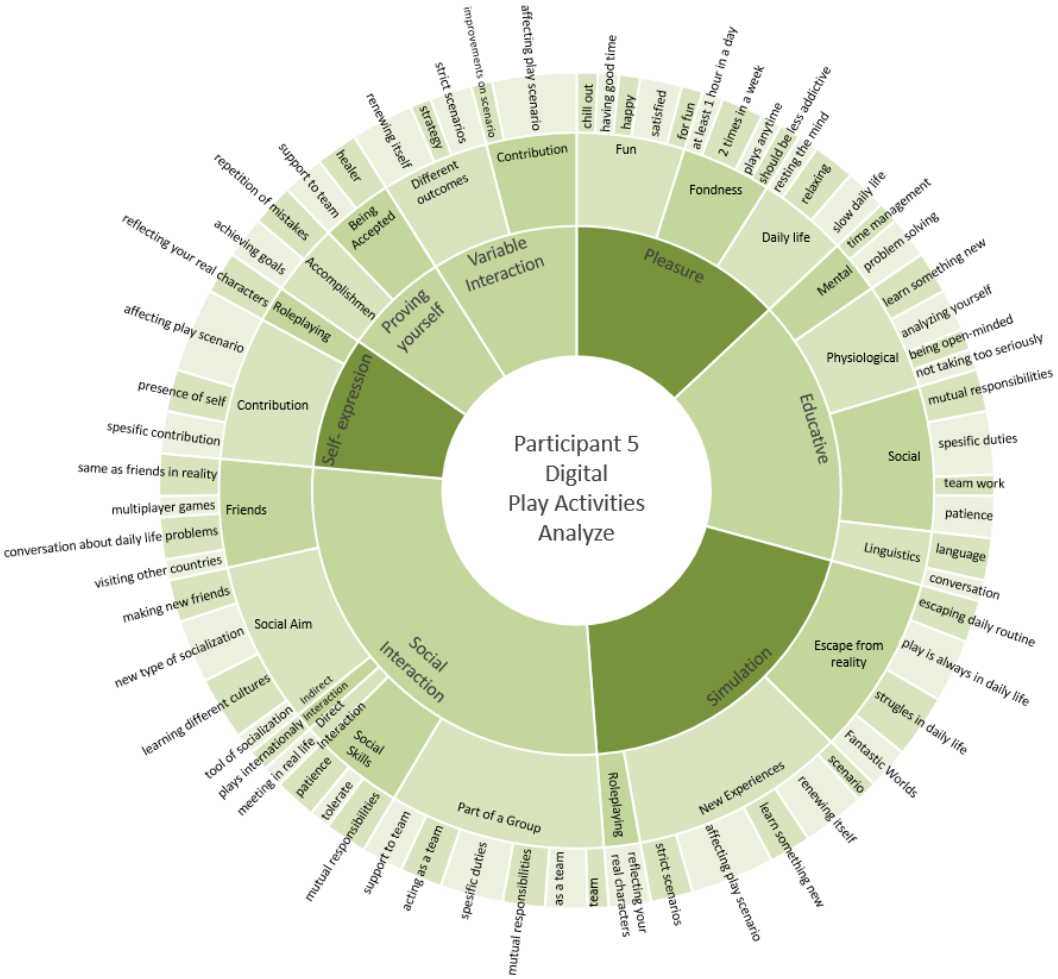

Figure 4.19. The various Dimensions, and terms of digital play activities in daily life for P5

Digital games are more preferable than non-digital ones in two points; finding new people to be friends and stories which renew itself while let her escape from reality. P5 point out digital tools are the new method of communication and especially games you can meet new people and learn their culture. So digital games don't prevent to create a real connection, on the contrary she prefers hanging out in real life who have met in digital games. This situation also could develop his social and linguistic skills. In digital games, P6 reflect his original persona to her character unlike trying new characters in FRP. The

stories include more fantastic elements and game play always renews itself in digital games, so P5 wants to see her real persona in different experiences. The circumstances itself can be coded under new experiences and escape from reality.

The Analysis of the Participant about Play Activities;

- Participant 5 plays a lot of different games in the context of digital and non-digital games. She always tries to learn from play activities. Learning new thing is the key point to have pleasure from games for her.
- She has kind of fondness to the games. She also claims that play activities in part of life.
- Participant 5 uses games as a tool of socialization. She makes new friends or she keeps her social connections with play activities. P5 also really be careful about mutual responsibilities and team works in games which are coded as social skills.
- Roleplaying and trying different characters are important to know herself. This process helps to her in the context of exposing hidden side of her or trying her persona in different environments.
- P5 also sees play activities to reduce the effect of excessive daily routine. Play activities give her relaxation from daily life struggles which is coded as 'escape from reality' in analysis
- She likes to experience fantastic worlds with fantastic elements. This desire also coded as 'escape from reality' with another code 'new experiences' under theoretical category 'simulation'.
- Participant 5 express herself by using different characters or showing her true identity. She contributes the games also by using her characters in games.
- Play scenario should be fantastical which is also important for her. On the other hand, she tries to effect the scenario to make it her own self.
- Participant 5 has various memories related to play activities. However, even digital game related activities include direct interaction in real life. So in other words, reality-based experiences creates memories for her.
- Proving herself in the games also refer to loyalty to a group. Being accepted and self-confidence categorized codes also are linked to being in a group.

The Analysis of the Participant about Non-Digital Games;

Pros;

- P5 learns the social skills such as teamwork, patience, specific duties from sports activities. Moreover, she sees FRP games as therapy method to explore herself with playing different roles and characters.
- As a social interaction motivated player, direct interactions increases the relations between players. This gives the opportunity to players understanding each other.
- In FRP games, players generate scenarios and they have a probability to change the main scenario. This also creates unique play sessions for each game.

Cons;

- Play session last too long to find enough time in daily routine.
- While everyone have an intense work life, finding available players and scheduling place and time is really problematic for non-digital games.
- P6 may feel pressure while non-digital play activities because the interactions are real and cannot be replicable.
- Non-digital games need extra effort which complicated the players' life.

The Analysis of the Participant about Digital Games;

Pros;

- In digital, players can meet people from the whole of the world which enables players to learn different culture and life styles. Moreover, players linguistic skills are developed thanks to this
- Players also find the people who want to be friend with, thus create new social relations in their life. This is defined as 'a new tool of socialization'.
- Mental skills like 'time management' and 'fast thinking' is also benefits of digital games.

Cons;

- Digital games have strict scenarios and players cannot change the main script of game with their actions and characters.

4.4.6. Participant 6

Code Name: Participant 6(P6)

Gender: Female Age: 26

Occupation: Graphic Designer

Preferred Games:

Non-Digital Games: Cosplay (Costume Play)

Digital Games: MMORPG Games, Mass Effect, Enchanted, MOBA games

Game Frequency:

Not play in routine because of her indulging to go the games. She play 6-7 long hour whenever she has time.

Most of the free days are reserved for games.

Gamer Types;

Close Friend Circle Gamer; P6 plays with close friend or little groups. She prefers to play with people who have similar interest and behaviors.

Self-Expressionist Play Style; P6 reflects her character to games and express herself with roleplaying. She reflects her self-dependent identity in play activities to show her standing alone characters.

Immersive; P6 is highly engaged and connected to her characters and the ambiance of games in play activities. She plays fiction stories to escape the struggles of real life. Furthermore, she does a lot of thing in games which cannot do in real life as female.

The Relations between Player and Play Expectations:

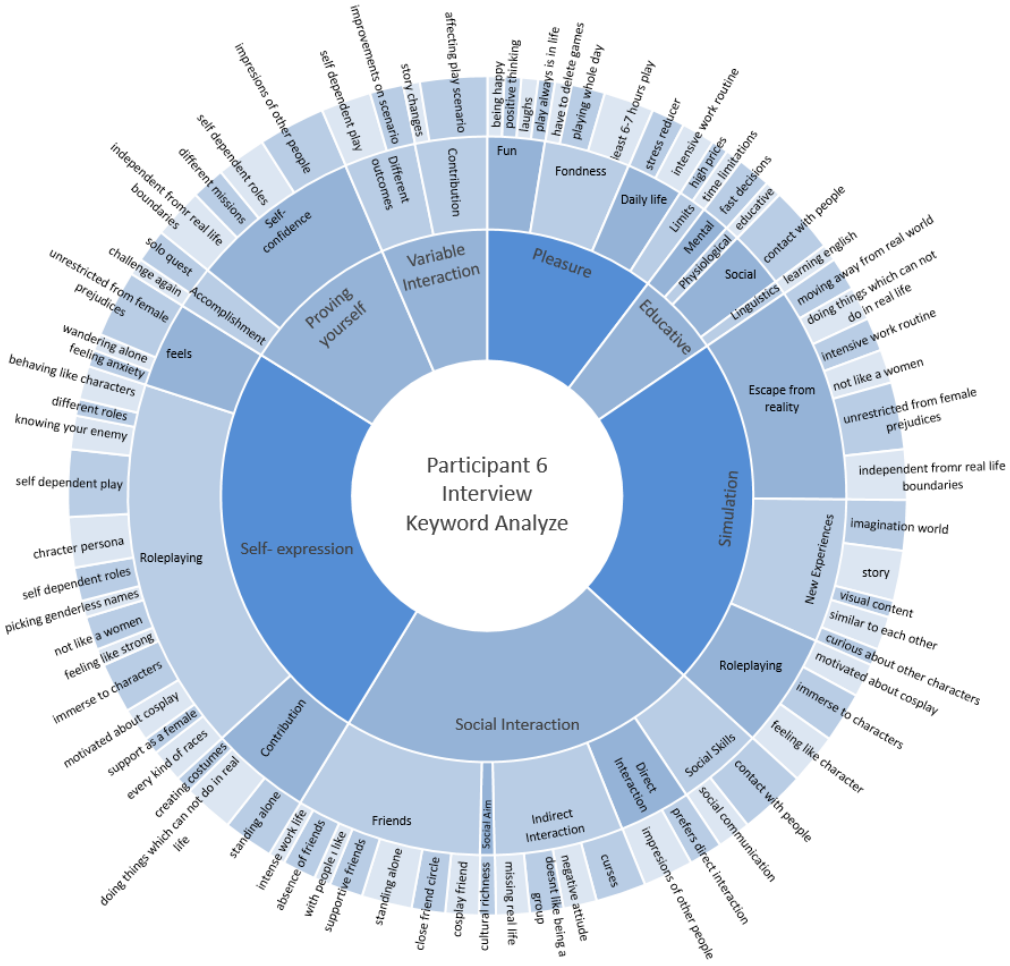

Figure 4.20. The various dimensions, and terms of play activities in daily life for P7

Pleasure: P6 has fondness to games and she uses the games to reduce stress of daily life

Simulation: Participant 6 deeply goes into her imagination world and feel of being there. Thus, she wants to perform actions which cannot be done in reality. Moreover, she acts and lives her character among game play.

Social Interaction: As a self-dependent player, she prefers more solo games or quest. Moreover, she prefers multiplayer games, she feels comfortable if she plays with her friends.

Self-Expression: Roleplaying and immersing the played character is most effective play motivation for P6. She passionately her real life self-dependent to her play characters. In addition, her characters are independent from real life and she complete actions which she cannot achieve in her real life like being too strong. Gender-related issues also effects P6, and she picks a genderless name to be free from "female boundaries" in real life.

Proving Yourself: In analysis of P6, self-dependent related codes were extracted in high number. Self-confidence based codes and keywords comprise the theoretical category 'proving yourself'.

Variable Interaction: Roleplaying and the effect of it on scenario can be defined as variable ınteractions for P6.

Figure 4.21.The various dimensions, and terms of non-digital play activities in daily life for P6

Participant 6 plays cosplay activities as non-digital games. Creating her own imagination characters and make them real gives the complete feelings of them. Additionally in these activities, she interact with people and sees admiration from outside. So, P6 deeply goes into characters with cosplays and create relations with other people. This also helps her to extend her friend circle. Besides she experiences imaginary worlds by playing cosplays.

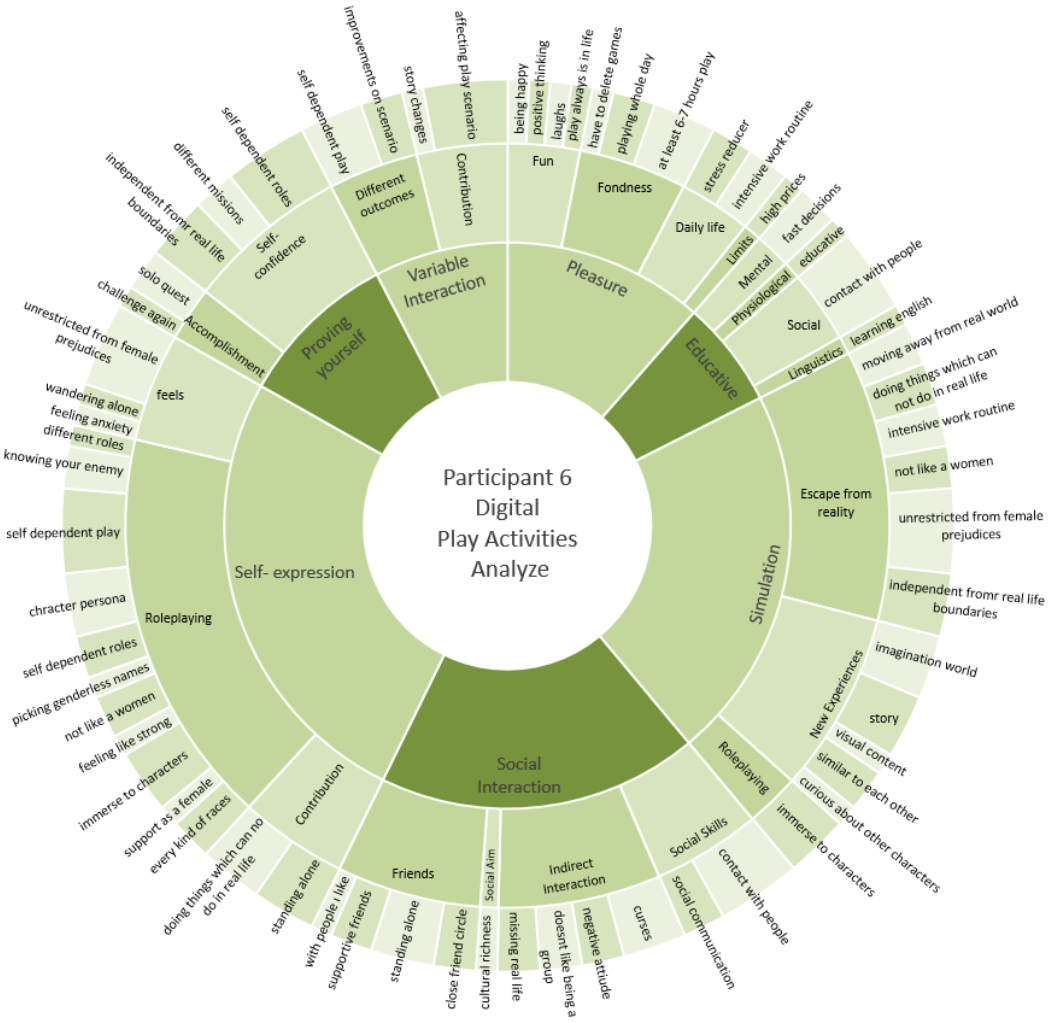

Figure 4.22. The various dimensions, and terms of digital play activities in daily life for P6

As shown Figure 4.22, in self-expression has the most important factor for P6 to play both digital and non-digital games. While she roleplays, she reflects her real persona and experience that character in different situations. Also, she acts as free from their daily routine to feel the character. She feels stronger in games and she can do whatever she want unlike her real life as female. She even picks a genderless name to avoid judgments on females. This also coded as an escape from reality. Moreover, these roles make her forget daily life conflicts. Stories and scenarios help to her feel and engage the game experience which is also important for her. Additionally she prefers to play friends or solo to avoid the miscommunication of digital games which are reasoned from indirect communication.

The Analysis of the Participant about Play Activities;

- Participant 6 is indulging to games. She admits that when she starts to play it will last at least 6-7 hours. She quits playing games for intense work times.
- Story and role-playing are really important for P6. As other participants, she also uses games to relax. Her playing activities comfort her to keep her stress down. This need also coded 'escape from reality' in the analysis process in P6.
- Play activities were defined as "imagination world and the things about imaginations" by P6. Thus, experiencing new worlds with imaginary characters are the way of feeling the 'presence of self' in play activities for P6. She also likes the fantastic or science fiction stories regarding the imagination desire.
- Participant 6 feels deeply engaged to her characters in the play activities. She reflects her dominant character features to play experience. She shows her self-dependent side in the game plays. Also, she tries different characters in play activities to explore new experiences in the game scenario.
- P6 roleplaying were also put under the category of 'self-expression'. Her self-dependent game style is the result of expressing herself in the games. She doesn't like to be loyal to other people so in games she mostly wanders alone.
- Roleplaying gives her possibility to do things which she cannot make in her real life. She also feels stronger and more magical with her characters because she doesn't have to strict real life boundaries. This situation also coded as 'escape from reality' for P6.
- Even she likes to plays multiplayer games, her play group is closed with friends. She likes to hangs out the people with she already know for game experiences.
- Self-dependent play style and related codes also categorized under self-confidence and 'proving yourself' in this study.
- P6 is focusing on quests which are related to the main scenario of games. She does not like crafting side of the games.
- P6 has seven memories in the context of play activities. However, her memories are related to real life interactions and cases even they were related to digital activities.

The Analysis of the Participant about Non-Digital Games;

Pros;

- She really feels the characters in cosplay because he creates and make those character by herself.
- Direct interaction gives the possibility to meet new people. Also, the feeling and the ambiance of play experiences is real for P6.
- She can see the appreciation from others while cosplaying, so her self-confidence increases.

Cons;

- Cosplays require too much time to prepare and participate in the intense work routine.
- There are not a lot of people playing cosplay which makes too hard to attend those kind of activities.

The Analysis of the Participant about Digital Games;

Pros;

- Visual contents of games are impressive for p6 to help her to engage imaginary worlds.
- Linguistic skills can be developed with digital games.
- With roleplay, players can do whatever they want to do. She can be become god slayer and feel stronger in digital games. Moreover, she can break her chains in digital games as a female.

Cons;

- While players enjoy simulated worlds in games, they may miss the beauty of the real world.
- In-direct communication makes games hard to play with other people.
- The prices are too high.
- Some digital games can be boring with side quests like crafting.

4.4.7. Participant 7

Code Name: Participant 7(P7)

Gender: Female Age: 22

Occupation: Communication Design Specialist

Preferred Games:

Non-Digital Games: Cosplay (Costume Play), LARP (Live Action Role-Playing), and FRP games

Digital Games: RPG games, Fighting Games, FPS (First Person Shooter) or TPS games (Third Person Shooter)

Game Frequency:

Plays two days in a week for 2-3 hours.

Participates LARPs in two month periods.

Gamer Types;

Social Gamer; P7 creates her friend circle trough play activities. She uses to find people who have similar interest with her. She hangs out most of the time with play friends.

Solo or Co-op (co-operative) or Solo Play Style; even though P7 is a social ınteraction motivated player, she doesn't prefer multiplayer games for digital plays. She plays solo or co-op games with her friends. For non-digital games, she participate with her friends and meets new people who will become her friends later.

Immersive; Participant 7 feelings and mods change according to story and characters in the play activities. She pretends her characters and her behaviors becomes totally her play roles.

The Relations between Player and Play Expectations:

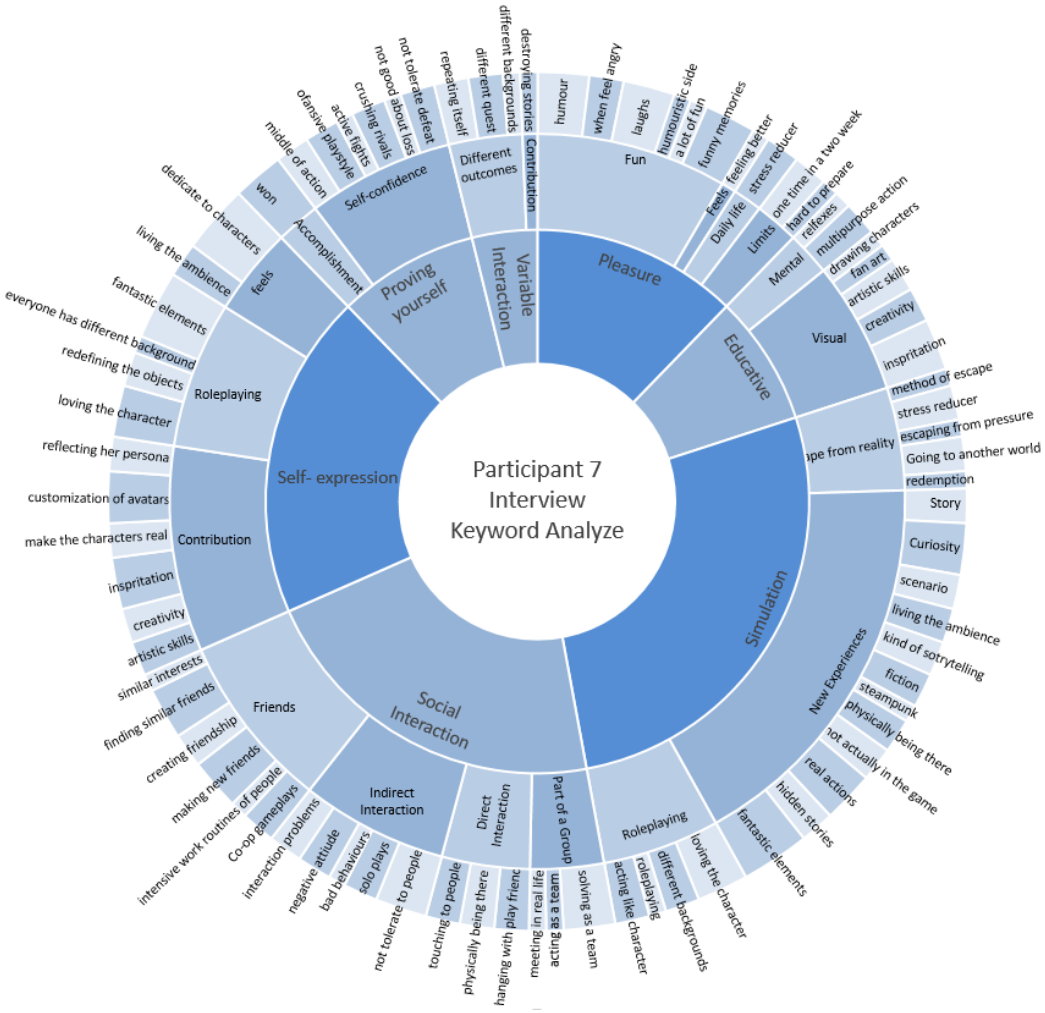

Figure 4.23. The various dimensions, and terms of play activities in daily life for P7

Pleasure: Having fun is really important for P7. She enjoys and cares about the humoristic side of the games which make her laugh.

Educative: Visual content of the games are important factor for P7. She develop her artistic skills while trying to draw and create game related works.

Simulation: Stories and fiction world wrap around P7. She goes and completely surrounds herself with the ambience and atmosphere of play activities story.

Social Interaction: As a social ınteraction motivated gamer, P7 creates and makes her friends with play activities. Because direct interaction is really matters for her, she plays co-op or solo in digital games. For non-digital games, she participates LARPs which include a lot people and direct interaction.

Self-Expression: Pretending play and drawing characters are the way of expressing herself. Moreover she accept games as source of his inspiration.

Proving Yourself: She has a lot of confidence in player versus player games and ambitious about winning.

Variable Interaction: She thinks a lot digital games are repeating themselves and this makes them boring.

Figure 4.24. The various dimensions, and terms of non-digital play activities in daily life for P7

As shown Figure 4.24 and Figure 4.25, the motivation of non-digital and digital games for P7 have similar distribution according to theoretical categories. However in the terms of thematic categories such as roleplaying and direct interaction shows differences for both play type. For non-digital games, roleplaying seems more motivating

feature because people wears costume which make them feel characters in LARPs. In addition to that, social ınteraction plays important role for digital games with direct interaction and being in social circle. In non-digital games P7, also express herself with roleplaying. Furthermore, play experience show variable interaction, because players have different background and stories with them.

Figure 4.25. The various dimensions, and terms of digital play activities in daily life for P7

Visual content and artistic side of digital games gives inspiration and motivation to draw and create characters to P7. This desires lead her to develop her visual skills while expressing herself. In the context of social interaction; P7 plays digital games as solo player or CO-OP mode. She cannot tolerate people in indirect interaction because she claims communication is important. With weak communications it is really hard to achieve goals in games, and as high self-confident players she cannot accept failure. Moreover in her player versus player games, she has overconfident about her skills. Also

she prefers characters who are perform in the middle of action because of her self-confidence. She establish deep connections with her character to feel ambience and express feeling towards to them.

The Analysis of the Participant about Play Activities;

- Having fun and enjoying game experience is really important for her. She like to find jokes and gags to make her laugh.
- P7 tries to draw characters and places in games which develops his visual skills and creativity. Moreover imagination and pretend play teach her to develop creative thinking.
- Stories and ambience of the games are really important for her. She totally wrap her roles in the games. This makes her experience new stories
- Participant7 sees as the escaping route from her daily life. She has freedom to do live fantastical worlds and fiction scenarios with play activities. She define games as 'going to another world'.
- P7 creates her friend circle with people who love the games. She thinks that she can create conversation thanks to the games.
- Expressing herself is really important for participant 7. She reflect her character in three ways. First of all she create and draw things to show her visual skills. Secondly she acts and feels the characters and create deeply connection with them. Moreover she customize her characters in games to strengthen the bounds. At last, she totally gets into atmosphere and act according to them. She looks in emotional way to the games.
- Proving herself is important for her digital play activities. For non-digital activities she becomes team player and does not need to prove herself.
- As variable ınteraction, she like to change scenarios of games. She thinks that most of digital games are repeating itself, even though a lot games are published recently.
- She couldn't reply the question about memories. However in conversation she uses a lot of memories with non-digital to exemplify her ideas.
- Her dream games consist of fantastical elements with god scenario. She also want to mix reality to her dream game, however she cannot be sure because she doesn't experience the new playstyle yet.

The Analysis of the Participant about Non-Digital Games;

Pros;

- Participant 7 enjoys more non-digital play activities because of the opportunity to create and make the characters real.
- Roleplaying is more obvious and easy for P7 in LARPS, because costumes and behaviors of others are real.
- She can find and meet new people in non-digital paly activities and those people have similar interest with P7.
- In non-digital games, all of the players create their own backgrounds and history. Ina addition that people can affect the main scenario of the game with richness of backgrounds.

Cons;

- LARPs and FRPs need much effort to play. Thus, they are established just once in two weeks.

The Analysis of the Participant about Digital Games;

Pros;

- Digital games present many different stories and she can play them whenever she wants.
- She can easily feel connection with her characters.
- Artistic sides of the games and fan arts motivates to her developing visual skills.

Cons;

- In-direct ınteraction in digital games hardened to create connection with other players.
- The other players can be rude and not tolerable towards P7 which decreases the fun part of game.

4.4.8. Participant 8

Code Name: Participant 8(P8)

Gender: Female Age: 27

Occupation: Animation Designer

Preferred Games:

Non-Digital Games: Cosplay (Costume Play), FRP games

Digital Games: RPG games, MMORPG games; WoW, Guild Wars, WildStar

Game Frequency:

Plays at least an hour for relaxation.

Plays longer like 6-7 hours in her free times.

Gamer Types;

Social Gamer; P8 gives important social ınteractions in games. She made a lot of friends while playing games, and they become important part of her life. She admits even she hangs out more with friends who love games.

Story Immersive; P8 feels and lives the story of the games while she plays. Ambience and the structure of the play world are important features to immerse the story.

Role-player; P8 tries different characters and shows different side of her. Play activities are reflects her character to the games. Moreover with customization she create deeper bounds with character while she express herself.

The Relations between Player and Play Expectations:

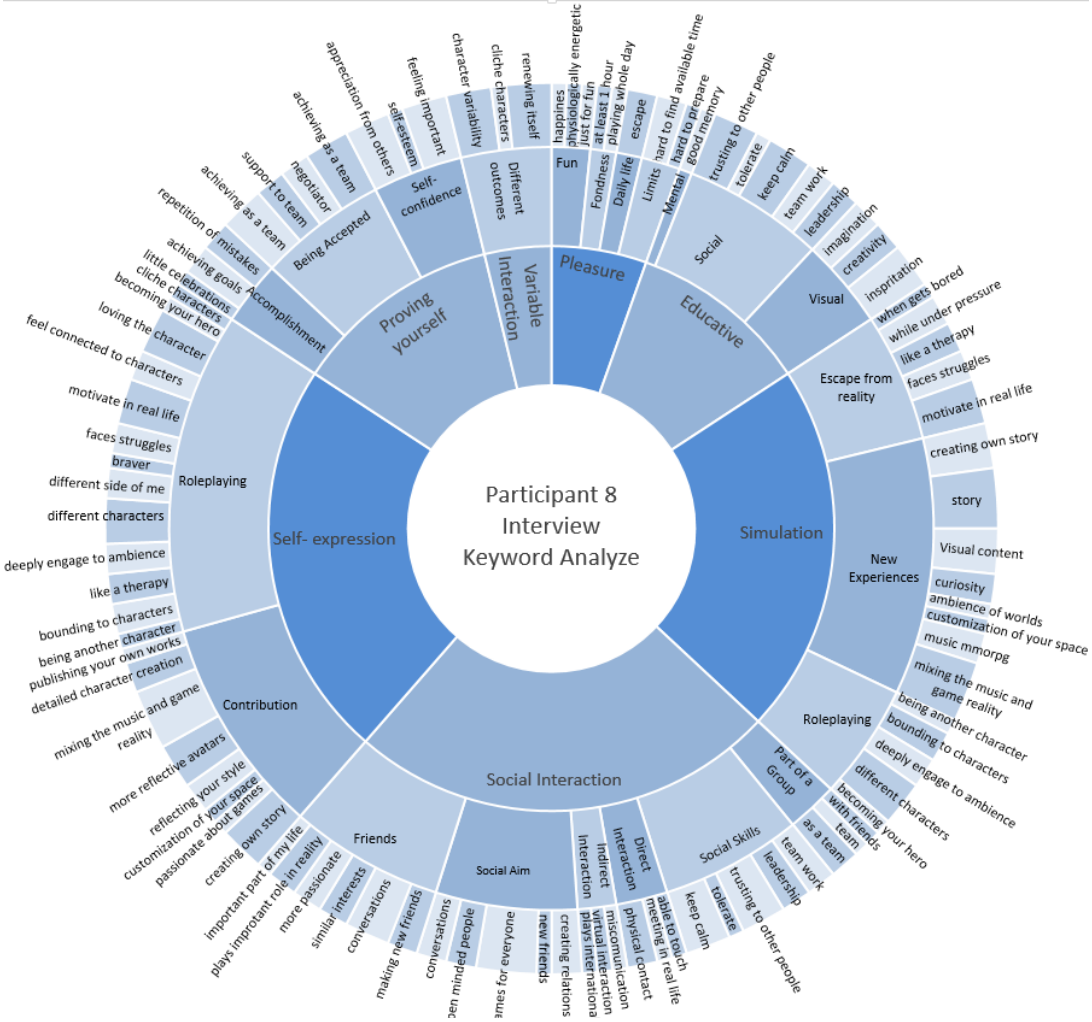

Figure 4.26. The various dimensions, and terms of play activities in daily life for P8

Pleasure: Play activities gives energy and happiness to P8. She can be accepted as indulging to digital games.

Educative: As a social player, P8 has learn the human relationship skills through play activities. Visual content also powers up P8 creativity.

Simulation: Experiencing new stories and creating her adventure coded as important factor to play games for P8. She deeply engages to stories and sees from the eyes of her characters.

Social Interaction: She made a lot friend while play activities because they have common interest with her. Moreover this friends have become an important part for her life. Play activities also support her existing friendships.

Self-Expression: P9 create connections with her character and feel them as well as she lives the story. Moreover she plays as many different roles to reflect different side of her. Furthermore she contribute to the games with customization of characters.

Proving Yourself: She interests to play with her friends so being accepted is important for her. Beside when she makes cosplay, her self-confidence increases.

Variable Interaction: P8 claims that people can connect their character with variable character.

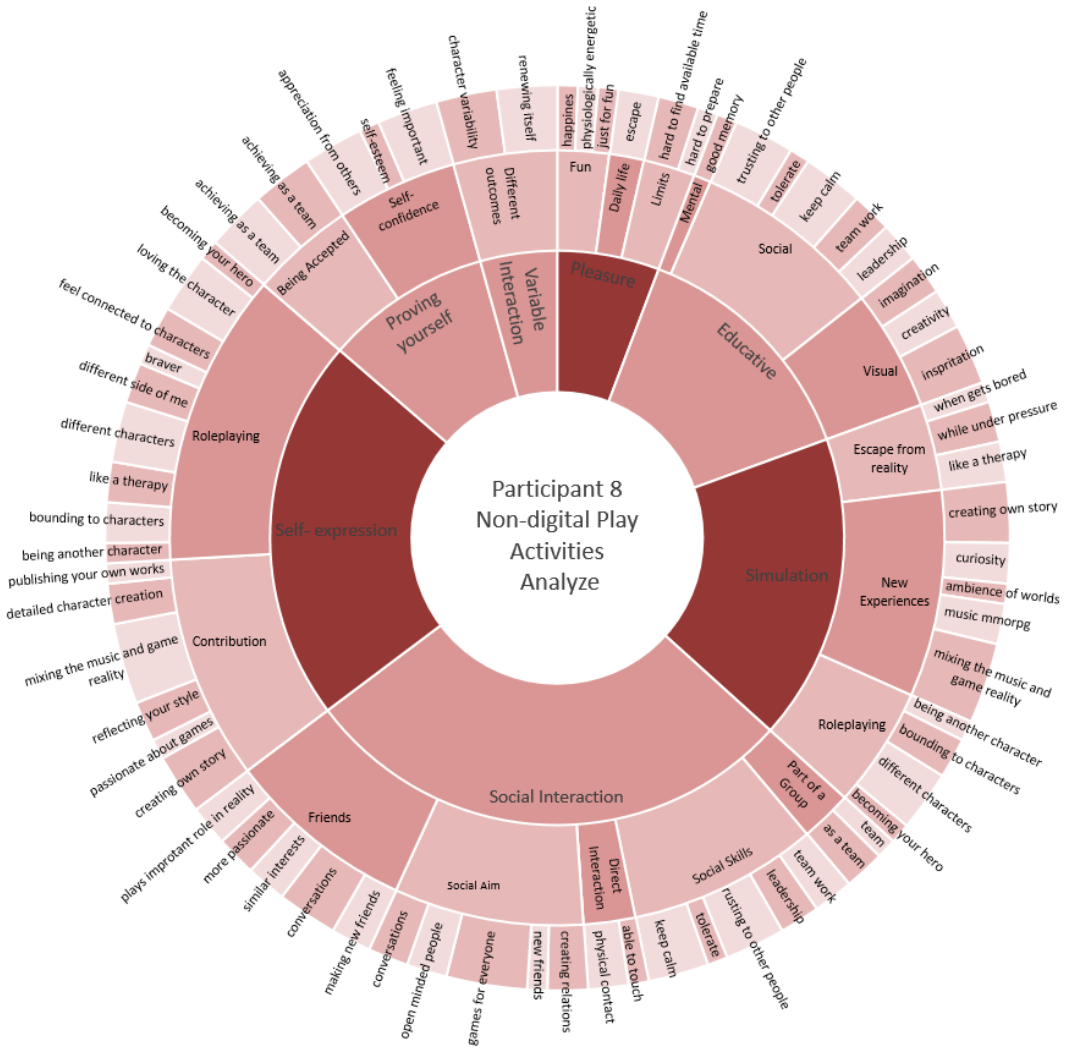

Figure 4.27.The various dimensions, and terms of non-digital play activities in daily life for P8

As shown Figure 4.27, social ınteraction gains a little importance in non-digital games than digital ones. Non-digital play activities creates appropriate environment to meet and interact with new peoples. Especially in LARPs and cosplays, people act and play their characters and this interaction make P8 experience unique. In addition to that, self-esteem of P8 are increased by the admiration from others.

Figure 4.28. The various dimensions, terms of digital play activities in daily life for P8

P8 does not see any difference in simulation and self-expression in the context of digital games. However to be friend with her team mates, she tries to meet and know them in real life. Her connections from digital come does not keep as virtual she turn them to real ınteractions.

The Analysis of the Participant about Play Activities;

- P8 define games as “escape” and this means she need to get away from daily life stress. She thinks game are like a therapy for her and she feel relaxed when they experience fantastic worlds. The situation itself coded as desire to escape from reality.
- She learn social skills from play activities as social gamer. She learn skills like leadership, tolerate, keeping her calmness with interactions in play activities.
- P8 needs to get into story to forget daily life. So fantastical world and fiction stories attract her to play games. She even describe the even virtual environments in games as ‘natural’.
- When she gets into the story, she starts to look from the perspective from her characters. She also feels the emotions of her characters.
- P8 plays with different characters shows different sides of her. She express herself playing variable characters. Additionally, she experiences different stories with different characters.
- P8 is a multiplayer who likes to be part of a group. She likes to move as team and play with her friends.
- Social Interaction is really important for her. P8 create a lot of companionship and she prefer to enjoy her free time with people who loves games. P9 says that play lovers are passionate and they have a lot of think to talk. Moreover even she meets in digital games, she becomes also friend with them in real live. She gives importance to her play friends.
- Her characters motivate to deal with struggles in real life. When her characters achieve a goal, she feel that she can also achieve her real life aims.
- P8 shows conciliatory gestures towards other players. She always kind and helpful to comprise more pleasurable game experience. She actually develop her skills while team plays.
- P8 thinks that game design should improve according to some disabilities such dyslexia or color blindness. She says that games should be for everyone.
- P8 thinks the game prices are too high to purchase.

- Even her dream games based digital play, she wants to mix the reality elements to her gam. She wants to design a portal which musicians shows their skills and musical abilities in the game, which can be coded mixing reality and virtually environments.

The Analysis of the Participant about Non-Digital Games;

Pros;

- P8 meets new people who already have similar interest with her. She can easily keep them as friends her life.
- In LARPs people starts conversation with pretending play which increase the communication between them.
- People can become their hero which makes them happy.
- Players totally turn to their characters with cosplays and the appreciation from the others boost up players confidence.

Cons;

- P9 and her friend cannot participate enough LARPs and FRPs because of hard daily work and time limitations.

The Analysis of the Participant about Digital Games;

Pros;

- You can meet different kind of people from other places of world and you can be buddies with them after a while.
- Players can experience different stories with rich visual contents. Thus, players creativity and imagination skills re improved.

Cons;

- In-direct ınteraction in digital games hardened to create connection with other players.
- The other players can be rude and not tolerable towards P8 which decreases the fun part of game.

4.4.9. Participant 9

Code Name: Participant 9(P9)

Gender: Male Age: 30

Occupation: Research Assistant

Preferred Games:

Non-Digital Games: Basketball, Volleyball, Little Games, and Card Games

Digital Games: World of Warcraft, Skyrim, Fiction History Games

Game Frequency:

2-3 hours for 2 times in a week

Playing non-digital games when they meet his friends

Gamer Types;

Pleasure Seeker; having fun and enjoying game experience is really important for P9. He thinks that games are for entertainment and it shouldn't be too serious.

Fiction Immersive; P9 claims that scenarios of digital games should be differ from reality. He like to experience fictional stories like sci-fi, fantastic fiction or fiction history.

Solo Adventurer; P9 prefers to play solo even in multiplayer digital games. He doesn't want to be dependent on others and he explore adventure by himself. He accepts non-digital games as just another social activity with his friends.

The Relations between Player and Play Expectations:

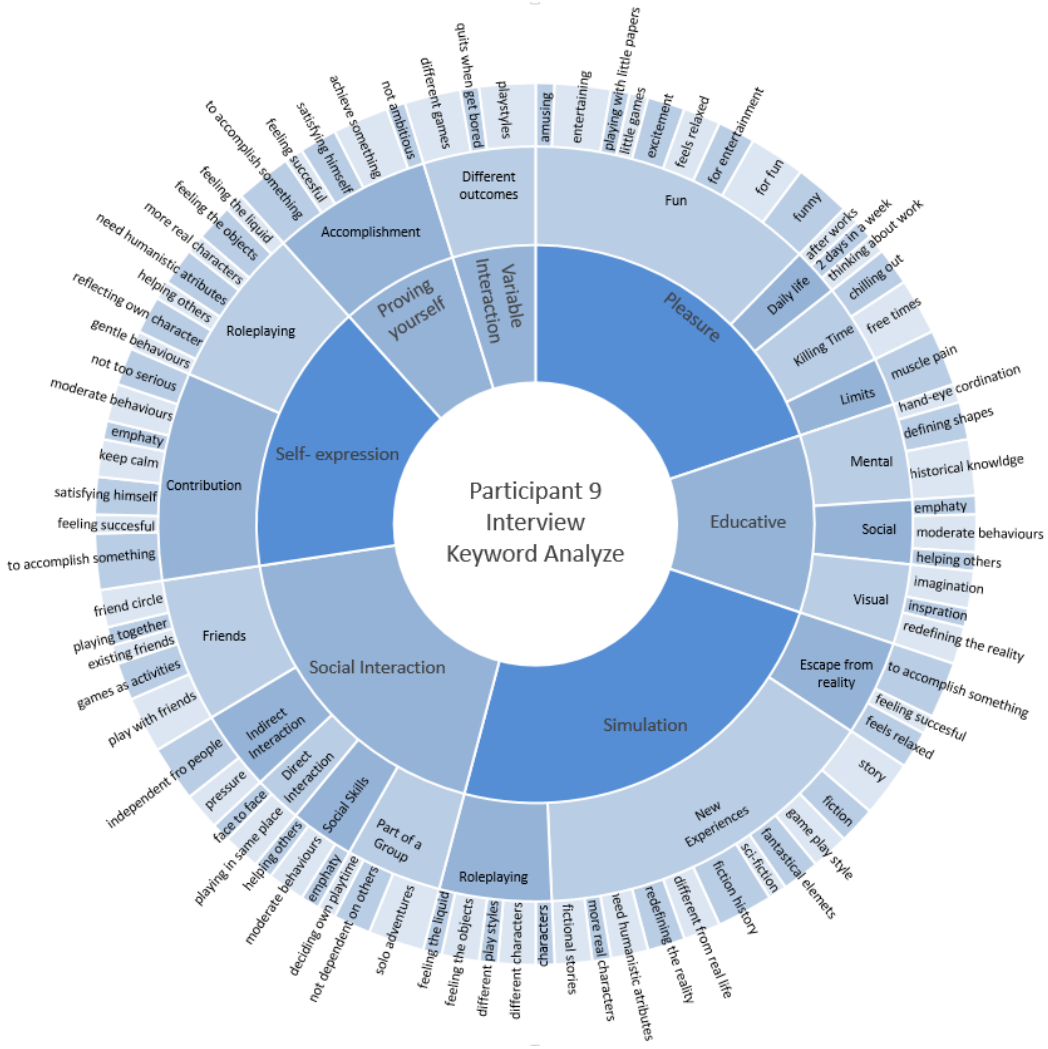

Figure 4.29. The various dimensions, and terms of play activities in daily life for P9

Pleasure: Entertainment is most important to play games for P9. His main is to enjoy his play activities. Moreover, he can create little games as a part of his life.

Educative: P9 learns historical knowledge from fiction games. I addition as a fiction lover, his imagination and inspiration skills are also developed.

Simulation: P9 interest with the stories which consist of fictional elements in the digital games. He experience his adventures in fantastical, sci-fiction or fiction history scenarios.

Social Interaction: P9 is solo adventurer and he doesn't want be a part of group in hid digital games. He want set his game schedule and being part of a group doesn't allow

that. On the other hand. He prefers to play non-digital games such card or tabu to hang out with his friends

Self-Expression: As a solo player, P9 explore different characters and roles to taste different stories in his game experience. Moreover he contributes to game play with reflection of his character.

Proving Yourself: P9 satisfy himself with play activities if he didn't complete any goal in his real life. He feels successful when he achieves something important in his games.

Figure 4.30.The various dimensions, and terms of non-digital play activities in daily life for P9

Pleasure is the main motivation for on-digital activities as well as other play types. P9 create and play little games like tearing up papers and throw them up. He is enjoying those kind of little things. Furthermore, non-digital games are kind of activities which

lead him to hang out with his friends and wife. Besides he reflects his identity to games with kind and gentle behaviors which is also coded as self-expression. He also play guitar to relax and to feel accomplish somethings.

Figure 4.31. The various dimensions, and terms of digital play activities in daily life for P9

Digital activities has advantage of fictional stories game experience for P9. P9 claims that digital games includes fictional stories because this games should present different dimension and new ideas to their customers. Even though he prefer non-real world, he wants that digital characters have more humanistic attributes. This can be reasoned with the desire of feeling more connected to P9characters. In addition to those, P9 experience solo adventures and even in multiplayer games he play himself to be independent from others.

The Analysis of the Participant about Play Activities;

- P9 define play as activities which aimed for entertainment and fun. Pleasure is main motivation for him. He finds little happiness from small activities like playing with papers as also coded as pleasure in analysis.
- His play activities occurs 2-3 day in a week and he prioritize the daily activities and hanging out with his friends. Even he plays especially digital games, he also thinks about daily responsibilities.
- P9 lıkes to play digital games which have fictional scenarios to experience different worlds. He thinks that digital game and reality should be different so he does not like games which connote the reality.
- He learns from historical knowledge from fiction games. He wonders the characters places which places in games and he make research about them. This situation itself leads him to develop historical knowledge
- He reflect his real life persona to his avatars. His avatars are reflection of itself. He tries different characters with the aim of experience different stories. Roleplaying direct him to different paths rather than different personas.
- In social context, P9 is single adventurer for digital games. However he plays non-digital games with his friend to hang out.
- When he have a lot of free time and he haven't done anything useful to him, he feels unsuccessful. In those situations, he plays digital or non-digital games and achieves some goals to satisfy himself. This need to achieve goals are defined under the category 'proving yourself'.
- P9 creates and customize his play characters to make their appearance close to images in his mind. He also customize the spaces to reflect his style and express himself.
- The only participant who doesn't wat to mix virtual and reality is P9. Even in his dream game he wants to feel of elements, he chooses to see open line between play and game. He thinks that games should be kept as games and they should not become too serious.

The Analysis of the Participant about Non-Digital Games;

Pros;

- Little play activities can be found in the routine of daily life. Even papers or jokes to your friends gives pleasure and fun as play activities.
- As social interaction, it is good play activities to hang out with friends.

Cons;

- Muscle pains make sport hard to restart. Even he want to do sport, because of his job and age he cannot do regularly.

The Analysis of the Participant about Digital Games;

Pros;

- Simulation and fictional stories give players opportunity to experience different world. They can enjoy different stories thanks to digital games.
- You can complete some goals in digital games to satisfy yourself. Achieving aims in games give the player feeling of successful.
- P9 customize and contribute to his avatars and spaces to reflect his identity in digital games.
- Different roles means different experience for him. So even in one games, his journey are richened with different characters.

Cons;

- If you play with a group in digital multiplayer games, you have to dependent them. This make pressure on P9.
- You cannot feel completely story or ambience because players cannot feel or touch the object and elements in game.

CHAPTER 5

OVERALL RESULTS OF THE RESEARCH

This chapter is devoted to show and discuss the overall results of the research in the context of theoretical categories: pleasure, educative, simulation, social interaction, self-expression, proving yourself and variable interaction. After completing the analysis, the mind maps were driven for overall data to reveal general structure of the player community. Dimensions and expectations were defined under the titles with the light of graphs. Furthermore, the knowledge which comes from context analysis was also taken into consideration to analyze the satisfaction levels of players from different aspects. It can be seen overall data and graphs in the following figures.

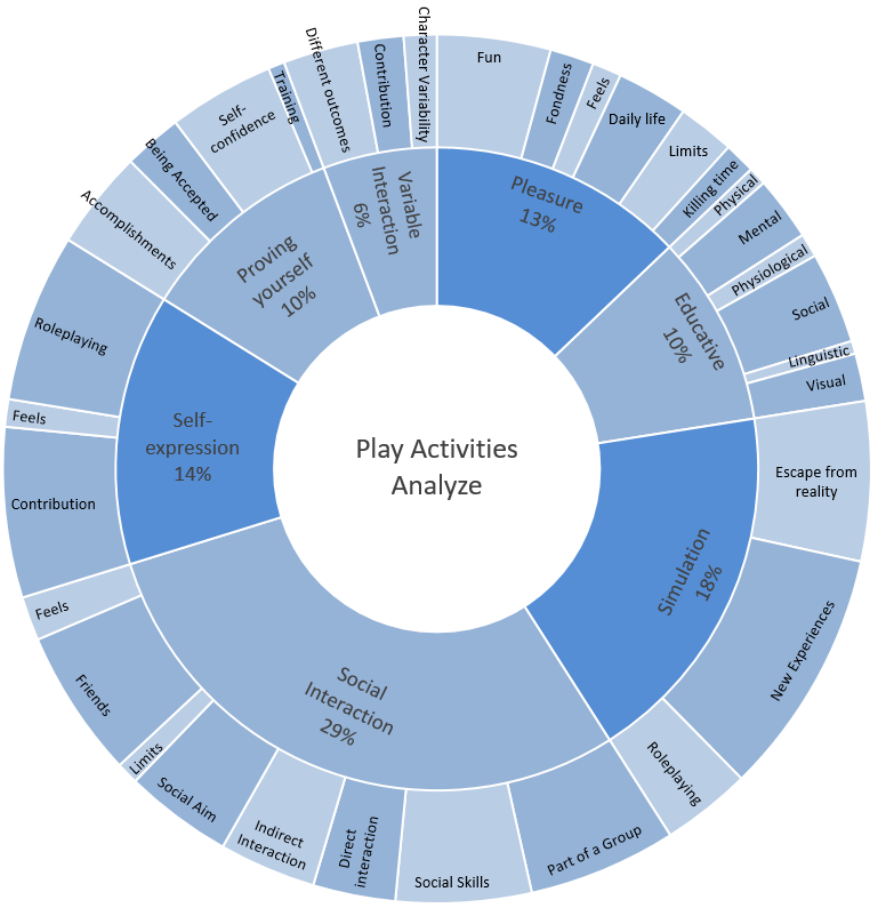

Figure 5.1 The various dimensions, and terms of play activities in daily life for player community

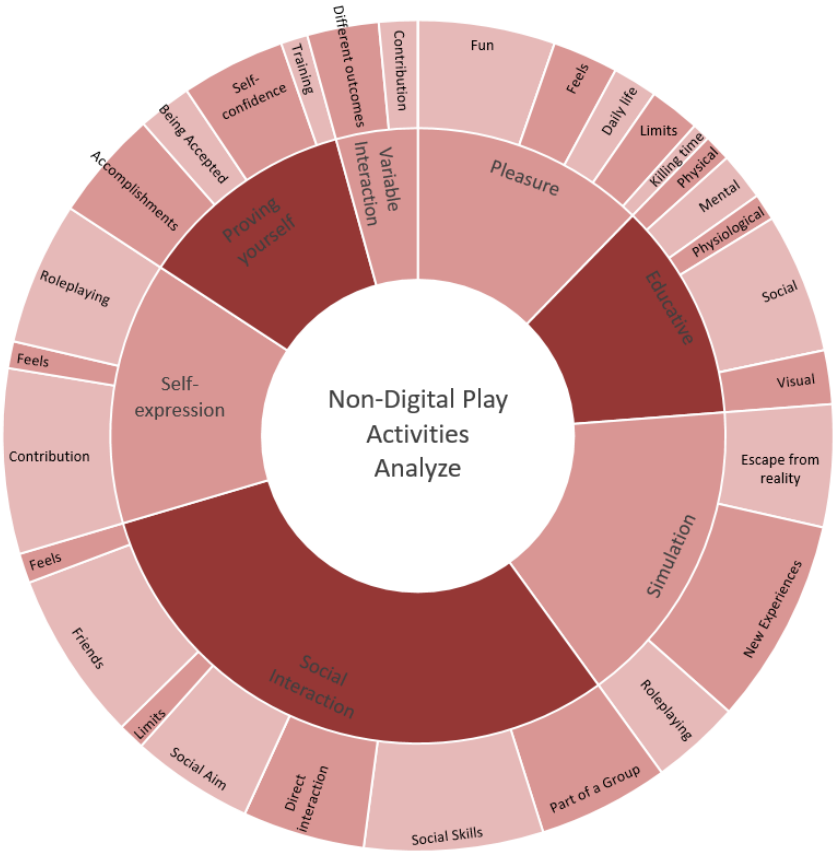

Figure 5.3 The various dimensions, and terms of non-digital play activities in daily life for player community

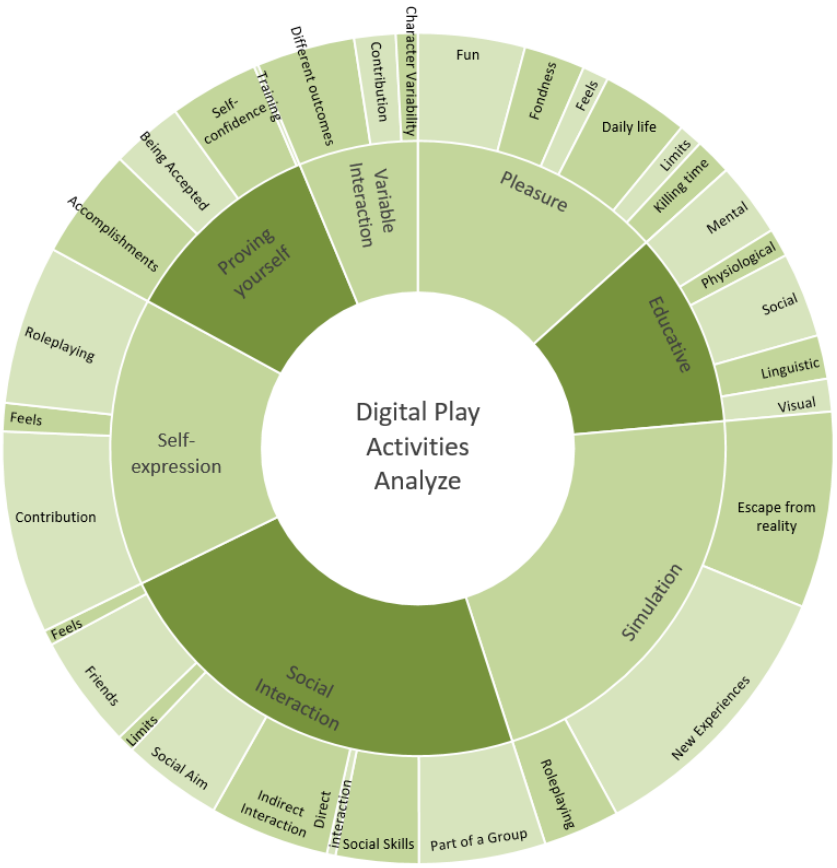

Figure 5.2 The various dimensions, and terms of digital play activities in daily life for player community

5.1. Pleasure

As Piaget (1951) states that play activities' main aim is pleasure even they have other benefits for them. Thus, players' community main expectation from games is having fun and pleasure from them. Especially between their intense daily life and work routine, they need to be far away from reality. To achieve that, people tend to have time other activities which don't require any responsibilities such as watching television or go outside. However, these kind of activities are also dependent on reality and people in our research that they need to think about completely different from their life. Our all of the participants refers games as escape point because they can go another worlds and escapes from daily life. This little changes in their life help them to reduce the effect of daily stress. As can be seen in Figure 5.1, fun and daily life categorized keywords formulate the majority of codes refers to pleasure.

Regarding the dualities of digital and non-digital games, both types of play activities has different advantages. All of our participants plays non-digital games and according to them non-digital games gives more entertainment because they play them with their friends. Also, reply about the memories justify this claims because every one of them includes direct relation and non-digital games. This also increases the entertainment part of games, because every game is unique among play activities. They can understand other players and they can totally engage the play ambiance by feeling the reality of everything. On the other, even digital game related memories refer direct interaction with other people which also can be accepted as non-digital games. However, they cannot play as much as they want because of some limitations. Participants and also their friends have demanding work hours and daily life routine, and they don t have much free time. Moreover, non-digital games have real life play mechanism and because of that games last longer periods time. So, it is really hard to schedule the time to play non-digital games both for participants and their friends. Besides that, even everything is appropriate, players do not want to depend on other people because they want to set their daily routine according to their feelings. On the other hand, digital games are easy to reach in the daily work routine. Participants play digital games even in the daily basis to satisfy their daily play needs. All of the participants play at least 6-7 hours in a week. This causes another problem for the participants. Six of nine interviewees play in daily basis or they want to

play regularly. This can be criticized as fondness and it may affect the daily life and responsibilities as the participants stated.

Moreover, most of the game become the repetitive and just version of others in consumerism based society. So digital games should be improved with reality interactions and objects, so players can satisfy their real needs.

5.2. Educative-Self Improver

In revolutionary perspective, play activities prepare the people to natural selection because players obtain some benefits from them (Burghardt, 2005). This evolvement refers to survival in post-modern society rather than survival to nature in today's worlds. Within the context of play activities and daily life, participants questioned under six main topics for the benefits of play activities.

First, physical developments are generally the result of sports which is related with non-digital games. Just two of our participants actively continue to play sports and they underline health issues are also important in this case. Their main aim was defined as increasing their health conditions while having fun with play activities. However, daily routine stands in the way of playing sports. Because of that reason, even five of nine participants preferred sports activities in their life, just two of them continue to participate.

Another category, extracted from analyses, is 'mental skills'. Mental category includes neurologic skills like fast thinking or reflexes which are developed with play activities. The play activities require fast thinking that develops mental skill according to our analyses. Most of digital games and sports are an effective way to increase mental development. Participants indicate that they use this kind of skill in daily and work life to think and decide fast which they have learned from games.

As a third thematic category physiological development were linked to developments about players' knowledge about yourself. Especially pretending play games give the opportunity to learn a different side of gamers. Moreover, players can test same characters and develop with different stories to understand themselves. As participant 6 and 9 underline that "these play activities are like a therapy," so they can

explore themselves with games. This also can be related to safe simulation which will be explained the following part.

Social skills are another developed skill for participants. Participants develop their social based skills such as leadership teamwork and etc. from play activities and they use them in their daily life. As Sutton-Smith (2008) states, play activities generate friendship and reflect the social interaction. However these definitions made for the play activities which occur between the players already know each other. However, especially in digital games, people face to play with people who don't know and they will not play again after each game. Among our participants, nine of them play digital multiplayer games and all of them highlighted the importance of social skills to increase amusement effect of play activities. In the reflection of postmodern daily life, playing with unknown people can be accepted as a safe simulation of complicated relations in today's society.

4 of 9 participants develop their linguistic skills with play activities. Especially, since digital games are designed in another language, they learn other languages to feel the complete experience of games. Other way for learning languages is making conversations with people who don't live in players' mother country. In multiplayer digital games, there are a lot of people coming from different countries and they have to communicate each other. In this communication, players practice their languages and they also learn other society's culture.

The last group is described as visual skill development. Visual and artistic contents of digital games motivate people for creation and drawing. Three participants define digital games as a reason of to start drawing. The places and characters attract the attention of players and they also want to create similar works. Imagination and inspiration also put under this category in the process of analyze.

5.3. Safe Simulation

Safe simulation was defined as one of the most dominant category in the process of analysis. Three thematic categories were coded to put together the keywords related to simulation.

As mentioned before, participants have extreme daily work routine which gives them little free time. Moreover, this life gives them stress with responsibilities. So our participants say they need to be relaxed and escape from their daily life. Games present

them to escape routine and give them freedom to behave however they want. Escape from reality refers two kinds of codes. First of them, to be far away from their daily life. Whenever they immerse to another world, players forget their life and experience games. The second reference is related to behavior and movement which cannot do in their real life. They can use magic or unordinary movement, which satisfy the players. Furthermore, especially females escape from real life boundaries' and they can act more than a 'female'. For example participant 7: she prefers genderless names for her characters and female players in order to behave without limitations of being a female character in social media. So, play activities also can be played with the aim of escaping from social pressures.

Players also desire magical and fantastical stories to quieten the curiosity of imaginary worlds. Players experience different worlds from the first eye of their avatars and they enjoy being to try new things. Player and people have to tendency to reveal unknown and fictional stories expecting adventure to achieve some goals. In the context of digital and non-digital games, digital games present more stories than non-digital games. Moreover digital games support their scenarios with visual content which make player feel the presence of self in the game. Additionally, digital games can create adventures completely independent from reality and players experience new worlds. Moreover, the stories and scenarios make the player experience fantastical world which let people escape from reality. Players act and try their different side of characteristics to explore themselves. Visual contents are another advantages for digital games, because they support both feeling presence of self and creativity. Digital games can be also used to recreate the historical events to make player live that moment. In non-digital games, role-playing based games also give the new worlds feeling. Player deeply engages the ambiance of play because of the direct interaction between players and objects. However, these types of games are hard to prepare and just three of our participant have enough time to participate.

As well as the desire for experience new worlds, people also want to look from different characters' perspectives. Eight of nine participants use role plays to experience different adventures with different protagonists. They explore different sides of the stories with playing different characters or roles. So, different characters mean new experiences for the players. The other participant didn't say anything which can be coded as role playing.

5.4. Social Interaction

Regarding social context, two main motivations are exposed from the analysis of interviewees. The first motivation for players: being in hanging out with their friends. Players enjoy their times by playing games with their friends. This also helps them to continue their connections and strengthen up the boundaries between friends. Play activities also support the gathering friends and do different things. Even in long distance relations, people stay connected to existing friend circle. Participant 1 admitted that play activities help him to hang out with his girlfriend who lives in another city. This relation is shown as part of a group in analyzed maps.

The other motivation is meeting new people and creating new friendships. Especially non-digital games create an appropriate environment to meet new people. Participants also added this kind of activities that direct them to meet people who have similar interest with them. Besides they have the chance to know each other in the process of play activities, so they can empathize the each other. On the other hand, meeting new people and becoming friends in digital games have different mechanics. In digital game, the number of players are higher than non-digital games'. The players' nations could be various that creates a multicultural digital play environment. . So people can be friends without the boundaries of real spaces and places. Participant 6 defines that 'a new tool for socialization'. However just three of nine persons accept to meet digital games friend in real life.

Actually, the key point of social context is differentiation of the interaction types. In multiplayer digital games, people play with each without seeing or knowing. Indirect interaction has effects on the play style also. One of our participants said that she cannot tolerate to other players in multiplayer games, so she quits this type of games. Two of nine admitted that they only play with their close friends. Moreover, all of the participants complained about the rudeness and bad behaviors in online society. Cyber bullying is really common and it also happens in play activities. Besides rudeness of people, indirect interaction also effects the perspectives of players to each other. Digital multi-player games, players become the part of the game and players can easily substitute a player for another. In addition that, people don't need to know during and after the play activities. Seven of nine participants who play digital multi-player games don't care about who they play with even they prefer to play with close friends. It can be assumed that players

become another virtual object of the game. Baudrillard claims that signs become more important than what is signified. In this context, virtual other players gain more importance than the actual players and gamers don't care about the real faces of players. Actually in today's society, people have profiles or blogs where they create virtual realities and they define themselves with the labels coming from virtual portals. So this also effects the play activities and people look other through avatars and labels. This seems inevitable for players, game producers only present this kind of relationship to their intense work lives. To overcome this problem, seven of ten participants suggested a game design which includes real life elements to create direct relationships between them. From remaining interviewees, 2 of 3 were not able to reply as a new design. Only one of participants defended digital games and reality should not be mixed and there should be a definite line between them. As a one of the most important result of this research, digital games should be designed with the elements to enable direct relation between players. Moreover, they are questioned about memories, all participants replied that their memories were related with the experience involving the direct relation with the other.

For non-digital games, players have direct integration. In this play activities, people understand each other through the mimics, sounds, and emotions. Players empathize other players and they know better each other in play activities. Participant 2 says that people show their true selves in the process of play activities and you can see their real faces. So, non-digital play activities create their friend circle because of this interaction. Direct interaction also can be used to increase creativity and teamwork in project teams. Non-digital games can be used as an ice breaker to learn each member's capacities.

5.5. Self-Expression

Games transfer the players' feeling and ideas into play activities. Players deeply engage the game and surrounds with each other by creating boundaries with games. According to the results of this research, there are two main ways to express themselves in games for postmodern players; role-playing and contribution to the game.

In role-playing, players quit being themselves and they start to act as their avatars. They look and experience with the eyes of the character. Eight of nine participants prefer role-playing in their game activities. Players can reflect their real persona to an avatar or

they can prefer to try different personalities in game experience. Role-playing also increases the sense of being in the game with the connection between player and protagonists. Moreover, they understand the different type of characters and feelings. In the postmodern world, people have to hide their feelings and emotions, on the other hand play activities give player freedom. Five of nine role-player participants also use to explore different sides of themselves. Especially in digital games, our participants state that they can be whoever they want to be and they can behave without limitations. In additionally, three of four female participants highlighted they can play without limitations of 'being female'. Even though it is not the focal point of this study, female individuals and their avatars need more research concerning to this issue. Like other new media tools, game industry also has been dominated by male perspective which can make harder to connect females to their avatars. Our female participants complained about the play characters that are designed like sexualized material objects. If it is compared the digital and non-digital games regarding role-playing, digital games give more opportunity to experience more variable characters. On the other hand, because of direct interaction between players and objects, players can go deeper in the context of ambience of play activities. Especially LARPs people completely act as their hero with the help of other players.

Our participants also like to change the game. Nine of nine participants affect the game in their way. Strategist and competitive players achieve that goal by creating their tactics and play styles. They also adapt their play strategies according to situations. This gives also the probability of changing games and they feel they are also in the games. Besides that, player customizes their avatars and spaces to reflect their style. Six of nineparticipants value the looking of their characters to feel more connected to them. Participants use customization to sign of their love toward avatars. They solidify their connection trough visual contents. Visual content and player's relation is not one directed way. Especially in digital games, worlds and fantastical characters influence players to create their own characters. Digital games inspire four of ten participants to draw their characters and which are also resulted with development of visual skills. Participant 1 and participant 8 said that: "we wouldn't start to draw if we haven't play digital games before." Not only self-expression occurs in game experience, but also self-development in participant's daily life.

5.6. Proving Yourself

As Crawford (1997) indicates that playing activities can also improve the feelings and ideas about ourselves. Accomplishing games cause players to perceive themselves more successful. Regarding our sampling group, they have struggles and stress related to their work lives. As being an influenced from this life, their confidences towards themselves also tend to decrease. So they seek to achieve goals in games to feel more successful. Nine of nine interviewees says that when they win they become happy. Moreover, this achievement gives them to power to deal with daily life problems. This relation has also a mutual interaction between players' life and games. Furthermore, achieving goals boosts their beliefs towards their self-confidence. In player versus player games, winning is also important for our eight of nine participants. Only one of them values more the play experience and he doesn't have any ambitious about winning. This is also a result of competitive post-modern life which people contest each other in the daily basis. As mentioned before, social context is really important for our participants. Even two of them prefer to play solo in digital games, all of them participate some multi-player play activities, digital or non-digital games. Participant wants to feel part of a group and they want to prove their selves to them. It refers also to feeling useful and successful in game activities.

Proving yourself has different impacts in digital and non-digital games. Specifically in sports activities, proving yourself gains more importance than the others. Participants explained their most affective disappointment in their life with the loss in sports activities. When the reason is questioned, they reply, they cannot back to that time: it is irreversible. On the other hand, in digital games there is no such disappointment because people can try again and again. Even though digital games can be used to satisfy the need of feeling successful in a daily routine, everything is virtual and player accept that even accomplishment cannot satisfy completely. They explain the situation as 'their happiness from digital games does not last long even they feel happy while playing digital games.

5.7. Variable Interaction

In analysis process, variable interaction, related to the codes, equated with the lowest number according to the other categories. During interviews, participants also are questioned with additional questions to explore this context. Both pilot study and interviews show that the replies are too short to be analyzed. In multi-player games, because of the various interactions between the players, different play style and outcomes can naturally be observed in the game process according to participants. They also change and affect game story with the help of other players. Especially non-digital multiplayer games have unique feature because they cannot repeatable. Players contribute to play activities with their strategies and outcomes that variate according to other players. On the other hand, when the solo games are questioned regarding variable actions, participant replies that 'if they get bored from the game, they quit and start another game'. In the game industry, there are a lot of games, presented to gamers. Gamers can choose a game according to the types of interaction. It can be assumed that players tend to change their game if they couldn't find variable interactions as a result of consumer based society. In consumer based societies, people face with a lot of products and they can easily change their habits. So variable interactions are a sine qua non or essential to be good at game according to participants and, however, they can find various games which are already published.

CHAPTER 6

CONCLUSION

Human-beings participated in various play activities throughout human history. People had many intrinsic and extrinsic motivations to play. Play activities helped people concerning to very meaningful issues such as having fun, expressing their selves, making friends, developing skills, etc. The more people recorded new developments, skills and changes in society, the more play activities evolved and changed. Games/plays and characteristics of them reflect the reality of the era and change according to its dynamics. Human beings always find the way of playing games in the context of society culture to reflect their personality. Mechanism of games and structure behind them are shaped with the influence of culture and as a term 'design' have to adopt this relation. Today, we live in the digital era. In human history, it is recorded as the shift from industrialized society to the digital revolution and information computerization. In digital era, digital games, another form of play activities, are presented to serve for humanity. This research accepts that digital games and non-digital games have the same meaning in the perspective of the users; two of them, in different shapes with technologies, aim to satisfy essential 'play need'.

Baudrillard criticizes post-modern society because ideas and concepts lose their true meanings and their signs gain more influence than their originals. In digital age, games are marketed as products of consumption centered society and they may start to lose their main meanings likewise all the other consumption products and objects. Industrial design discipline intents to serve for users to satisfy their expectations and needs by designing objects, systems, experiences and processes. Industrial design discipline needs to operate more critical not to serve for consumption culture by producing self-developed individual products as yearly new styles. As explained and underlined before, this study considers all play activities in the context of need. It is very important to underline that the designer's role is not visual based stylization of the yearly versions of the games for consumer culture, it is to focus on the users' needs in relevance of practices and activities to develop appropriate games/objects/systems. Moreover, this study analyzes the problem with user-centered design approach to reveal the expectations

of the players. In user-centered design approach, it is critical to define target group and understand their daily life habits, practices, routines and visions regarding to context of post-modern daily life. So, a meaningful game will be the output of practice based analysis. The aim of this research is to analyze the play lovers' expectations within the context of satisfaction level. Sampling group is consisted of the individuals, play lovers, who not only continue to play various range of plays with full enjoy but also realize their career and work plans seriously. The results of the research display the play lovers' expectations and game experiences regarding the context of digital and non-digital play activities. The different dimensions of today's post-modern play activities are revealed as result of the study to serve for game developers and designers. Therefore, this research can be used as a method to understand satisfaction level of gamers. Because it explains the relation between play lovers' and their daily life in the light of the terms which were defined from many researchers in the respected literature.

Another result of post-modern society, game industry also approaches games with the basic motivation to increase the sales. Especially in digital game industry, the more and more games are presented to attract the customer with ignoring the true meaning of play activities. Games with high graphic quality and visual effects, have been increased by producers to present 'more real looking' games. Different play-styles and mechanisms like movement sense are developed to attract different profiles. Nowadays virtual reality devices have started to find places in play lovers' lives. On the other, even though people can be attracted with this kind of developments, they seek another dimensions in their games. According to the analyses of the participants, social context plays important role in play activities. However, new developments in game industry focus on the issues like self-expression, simulation and 'presence of self'. As the researchers such as Dean and Ladiler (2014), Clealand (2009), Lehdonvirta (2010), Sutton-Smith (2008) claim that multi-player digital games can create social interactions. Even it is true, the result of this study shows that people expect direct interactions with other people and objects in games. This desire can be accepted as critical point in within the meaning of play activities. Actually the term of 'socialization' has been affected by the blurred border between reality and virtuality. Nowadays socialness have been discussed as the term to be redefined. So to satisfy human play needs, the relation between play activities and socialization should be explored. And, the game activities should be reevaluated according to this exploration. Play experiences without direct interactions with friends have been criticized. Because people have started to see other players as a just another

object or tool of the virtual games. It is questioned as an important negative issue in the context: the meaning of play. In his book 'The Society of Spectacle', Debord (1967) explains that how activities start to be centered on consumer based motivations with the losing essence of meaning. In relevance of Debord's thought, regarding to players' expectations, digital games can be accepted as critical products of this transformation because of the lack of direct interactions with other people. To formulate the meaning of play, also the description of play activities, the term of socialization should be redefined in this cultural context.

6.1. Further Research Directions

This study focuses on the analyses of play lovers' expectation in the context of user centered design. It points out the relation between user and play activities to improve the satisfaction level for play experiences. In user centered design process, designer/design team requires to know and understand the target group of their designs. So as a next step, for a user centered game, design process can be started according to the result of this study. In this study, different aspects of play community and the structure behind their experiences are exposed to be used by designers. The results may be source for a further study. Game designers and producers could use the results to improve their game designs. Various games can be designed within the context of this research. These games can be tested with play lovers to examine validity in this context. Besides that, some games in the market can be compared with the necessary terms that emphasized in the analysis. The improvements can be applied questioning these terms as expression, proving, interaction, etc.. So, this research can be used for further game design processes to explore more dimensions regarding to play activities.

Various tools and methods are used in the process of research. The structure of methods and guides reveal the context of players and their activities. Moreover, the results of interviews analyzed in the light of literature. So this methodological approach creates a bridge between the literature and play lovers' expectations. Angular hierarchical mind maps help to expose the relation between different terms for the user. So, the logic of this schema as an identical type can be used to analyze for any other issues related with games. Different types like role-playing games or specifically a game can be analyzed by following the methodological steps in this research. Therefore, the steps of this research

can be used to analyze various game types to show relation between the literature and play lovers' ideas.

In analysis process, it have been noticed that different dimensions are defined for males and females. While females mention the topics like social pressure and self-expression, males don't give attention subject like those. Regarding the aim of this research, there aren't enough data to explain gender related issues. Therefore, gender relations and play activities can be investigated as another research topic to improve the results of this study.

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