
Editorial

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Biographical notes: Vero Vanden Abeele is an Associate Professor for HCI at the e-Media Lab, Group T – Leuven Engineering College, and an Affiliate Researcher at the Centre for User Experience Research (CUO) at the K.U.Leuven. She holds a Doctoral degree in Social Science from the K.U.Leuven, a Master degree in Industrial Design at the Artesishogeschool, and was introduced to Interaction Design at Carnegie Mellon University, Pittsburgh, as a Fulbright Scholar. Currently, she is conducting research in the area of motion-based play, human-computer interaction, user experience and serious games. She is involved in several national and European research projects concerned with the study of physical games and user experiences. She is board member of the Belgian ACM SIGCHI.be chapter, is part of the Fun and Games Steering Committee and was program chair of the Fun and Games 2010 conference.

Bieke Zaman is a Senior Researcher at the Centre for User Experience Research (CUO) and IBBT Future Health department. She coordinates research on games, user experience and user-centred design with children. She holds a Doctoral degree in Social Sciences at the K.U.Leuven, a Master degree in Communication Science as well as a Postgraduate degree in Usability Design and Web Development. She has organised several workshops and tutorials at international conferences, and teaches the courses human–computer interaction, usability design and multimedia production for master students of the faculties of social sciences, economy, information management and computer science. She is involved in various nationally funded as well as EU-funded projects. She is a reviewer for several conferences such as CHI, IDC or Qomex. She is part of the Interaction Design and Children Program Committee, the Fun and Games steering committee and was program chair of the Fun and Games 2010 edition.

Marianna Obrist is an Assistant Professor for HCI and Usability at the University of Salzburg. She holds a Doctoral degree in Communication Science and a Master degree in Communication and Political Science from the University of Salzburg. The focal point of her research is user experience (UX), understanding the quality of UX in different domain areas, exploring appropriate UX methods and techniques to support experience-centred design projects. She was involved in several national, European and international research projects concerned with the study of UX in different contexts (e.g. home, mobile, games) and targeting different user groups (e.g. children, elderly users). Currently, she is mainly leading the basic research module within the Christian Doppler Laboratory on ‘Contextual Interfaces’ and the AIR – Advanced Interface Research project at the ICT&S Centre. She was part of the organisation team for several conferences, e.g. MobileHCI2005, ACE2007, Ami2009, Fun and Games 2010 and is part of the EuroITV steering committee.

Wijnand A. IJsselsteijn has a background in psychology and artificial intelligence, with an MSc in Cognitive Neuropsychology from Utrecht University and a PhD in Media Psychology/HCI from Eindhoven University of Technology (TU/e) on the topic of telepresence. He currently holds a position as an Associate Professor in the area of Applied Cognitive Science and Advanced Media Environments at Eindhoven University of Technology. His focus is on conceptualising and measuring human experiences in relation to advanced media environments, specialising in social digital media, immersive media technology, affective computing and digital gaming. He is co-director of the Game Experience Lab, and also directs the 3D/e lab at TU/e. He has published over 150 journals and conference papers, as well as five edited volumes, and leads several national and EU-funded projects on digital games, mediated communication and 3D technologies.

We are pleased to present you this Special Issue, composed of invited papers from the *Third International Conference on Fun and Games 2010 (FNG 2010)* held in Leuven, Belgium on 15–17 September 2010. The Fun and Games Conference is a leading forum for academics and practitioners who are interested in, work with, design for or conduct research on all aspects of gaming and entertainment technologies, exploring the boundaries of gaming technologies and gaming experiences.

All submissions to the conference and its journal issue underwent a rigorous review process. To the FNG 2010 edition, 55 short and full papers were submitted. For the short and full paper submission categories, a blind peer review process of at least three reviewers was followed. In total, 19 high-quality papers were accepted for publication.

More particularly, 16 long papers and 3 short papers were selected. These accepted conference papers are published in the ACM Digital Library. The authors of the 19 high-quality papers were invited to extend upon their work and resubmit to this Special Issue in the *Int. J. Arts and Technology (IJART)*. The submissions to this issue passed an additional review process. In total, 11 invited papers were submitted of which six were accepted for publication.

This crème de la crème yields a fine collection of papers that provide valuable contributions to the field of game research. In particular, this Special Issue on Fun and Games reflects the omnipresence of games in the fabrics of everyday life. Topics such as game design practices, game experience and advertisements are covered, with a focus on a variety of game types and motives, ranging from location-aware games to shooter games and serious games for therapy and foreign language learning.

In *Subliminal advertising in shooter games: recognition effects of textual and pictorial brand logos*, Koos C.M. Nuijten, Anouk de Regt, Licia Calvi and Allerd Peeters deal with the effectiveness of subliminal marketing communication in shooter games. Their study is based on the notion that the shooter genre is the least optimal one for traditional advertising in games. Based on an experimental study with 143 respondents, the authors found out that subliminally presented brand logos have a significantly higher recognition rate than non-presented logos. Additionally, their study showed that pictorial logos have a stronger propensity to communicate in subliminal messages than textual logos.

In *The PLEX Cards and its techniques as sources of inspiration when designing for playfulness*, by Andrés Lucero and Juha Arrasvuori, the design, evaluation and practical use of the PLEX Cards are discussed. Special attention goes out to the design process of the PLEX Cards, which are created to structure and open-up innovative thought during brainstorm sessions in a playful manner. This paper clearly illustrates the challenges of designing structure for a seemingly associative and unstructured process. Furthermore, it describes the advantages and disadvantages of the cards, and proposes a new design process by an accompanied use of PLEX Brainstorming and PLEX Scenario.

In *Tapping into the field of foreign language learning games*, by Frederik De Grove, Peter Mechant, Jan Van Looy and Frederik Cornillie, a literature review and survey study on the potential of serious games for foreign language learning is discussed. In their exploratory survey study, the opinion of 47 experts in the field of Computer-Assisted Language Learning was consulted. Furthermore, a SWOT analysis was employed on the data to gather an understanding about the strengths, weaknesses, opportunities and threats about the usage of (serious) games in foreign language learning.

In *Viking Ghost Hunt: creating engaging sound design for location-aware applications*, Natasa Paterson, Gavin Kearney, Katsiaryna Naliuka, Tara Carrigy, Mads Haahr and Fionnuala Conway focus specifically on the creative and technical implementation of sound design and how it is produced in the game. The authors show the importance of a dominant direct sound and a reduced diffuse field in reverberation for listener engagement with the sound source. Additionally, they demonstrate that the use of early reflections in relation to the direct sound depends on whether the source is speech or music. They conclude that careful composition of audio files and implementation of reverberation parameters can greatly affect game space involvement and the overall game experience.

In *Recognising yourself in virtual avatars*, by Ali Mazalek, Michael Nitsche, Paul Clifton, Andrew Quitmeyer, Firaz Peer, Friedrich Kirschner, Sanjay Chandrasekharan and Tim Welsh an investigation is carried out into the value of tangible user interfaces and virtual characters to augment a user's body memory and the self-recognition effects that can be derived from this memory. The authors present an implementation of a tangible puppet interface and 3D virtual environment tailored to optimise the mapping between player and virtual avatar. Additionally, they present a set of experiments that convincingly demonstrates that players can recognise their own movements in a virtual character.

Finally, in *Video games in therapy: a therapist's perspective*, Jan-Henk Annema, Mathijs Verstraete, Vero Vanden Abeele, Stef Desmet and David Geerts report on a user and task analysis, complemented with participatory design sessions, conducted in order to examine the role of physical and occupational therapists when using video games in their practice. This generated a number of interesting observations leading to new recommendations for these games. Game designers should keep in mind to design for short therapeutic sessions, design to tailor to different player characteristics, design for co-therapy, design for frequent interruptions and design for reporting about the client. Addressing these recommendations in the design of games for therapy should be beneficial for the effectiveness of therapy.

Before directing the interested reader to the full contributions, we would like to thank the authors, who submitted and improved their works. We would also like to thank the reviewers of this Special Issue who guaranteed the quality of the papers. Finally, we thank the staff and colleagues from the Centre for User Experience Research at the K.U.Leuven, and from the e-Media Lab, Group T – Leuven Engineering College who enabled us to host this 2010 edition of the Fun and Games conference series.