

Them crazy Koreans, where are they at?

A study of visual and rhetoric engagement in televised computer games competitions.

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Foreword

Computer games on TV is a good idea. After all, why shouldn't a audiovisual medium be shown to the mass media audience through the only stable and widespread audiovisual medium we have today? I had a lot of fun and hard work come my way in trying to answer this question myself. Once, a few years ago I directed five computer game reviews on a local TV station in Trondheim, Norway. This was of course a result of my lifelong interest in computer games. I had a lot of fun, and from time to time I do believe that we made shows of good quality, however I did notice that the only ones showing some real enthusiasm were the ones with an interest in computer games. The rest of the editorial staff were more reluctant to say that they liked it, as the quality of the production was seldom a debate I found this curious. I felt strangely alone in the world and started working in a computer games store.

Imagine my surprise when, a few years later, I found that on this planet someone had started a 24 hour TV channel broadcasting competitions between people playing computer games. Not chess, not soccer but *StarCraft*. It is true, they do. In Korea that is.

Korea is far away, and travelling there was not my intention in starting writing about this project. I mean, if I want to travel there is always Fløyen, who wants to go to Korea anyway? So, as the phenomenon of computer games broadcasts is quite new, and my access to sources was limited, this set some restraints on my project. I had to try to limit myself in keeping focus on what forms of engagement can be found in the broadcast. In attempting to do this I have had to use readily available sources, like the broadcasts of the singular games competitions as streamed of the internet. In addition I have used other mass media sources to supplement my academic sources. I was able to get some interviews as well, and I did try to ask some nicely placed people within the business in Korea a few questions. I did this in spite of the fact that several of my sources, and some people besides, warned me that these people do not tend to reply. I thought that they probably were not being

polite enough. I mean, I am many things, one of the things I am most off all is nice. And eureka! I failed miserably.

So even though my sources have been somewhat limited in a strict academic sense, I do believe that the work I have done is necessary and interesting. Someone has to start somewhere after all.

Although I have tried to conform to an academic style of writing, I do hope that I have been able to make this thesis an interesting and strangely enjoyable read. If you think about it in a certain way, you might even think that me thanking all the lovely people who have been around while I have been writing this paper, particularly those who have helped me in writing it, can be a nice form of entertainment.

Yngvar Natland

2002-06-07

1. Introduction

The computer games industry is growing. Computer games are becoming more popular and widely used in larger segments of the population. Previously computer gamers have been isolated in their homes, or limited to smaller, non-permanent, networks. That is no longer so. Gradually internet connections for home users have become fast enough to facilitate playing networked games. There has been a growth in the number of internet cafes and networked gaming rooms. The possibility for gamers to get together in a larger, organised and permanent structure has made organised competitions possible. Local tournaments and leagues are being arranged. First person shoot-em'-ups, such as *Counterstrike*, *Quake III* and *Unreal Team Arena*, have proved to be popular. Competitions pitting teams of players against other teams are the main attractions in most of the tournaments arranged in Norway. In the US professional computer gamers are appearing, living on tournament prizes and sponsoring from the gaming industry.

In Korea the broadcasting of the National and World Championships in the real time strategy computer game *StarCraft* has proved to be very popular as televised entertainment. The public interest is such that a 24 hour cable TV channel has been established, broadcasting only computer games competitions. As a consequence, Korea has had professional *StarCraft* players for several years. The phenomenon of televised computer games competitions is what I will be focusing on in this thesis.

The main focus of this thesis is on describing and defining aspects of audience engagement in televised *StarCraft* game competitions in relation to other such competitions. I will mainly be doing this by comparing how audience engagement is created between traditional sports broadcast (here soccer) and the broadcasts of competitions in the computer game *StarCraft*. Methodologically I will be doing this by looking closely at the commentator's rhetoric strategies for creating engagement. In more detail, the questions will be dealt with as follows: In the next chapter I will give an introduction to the phenomena surrounding

StarCraft. Then I will show what characterises and discriminates *StarCraft* in relation to other games, and discuss the relevance of comparing computer games to sports. Then, in chapter four I will be discussing how engagement is created in the computer game itself and to what extent this influences and characterises the televised broadcast of them. In chapter five I will analyse a games broadcast and a soccer broadcast. I am then going to compare their rhetorical strategies for creating engagement. After finishing the rhetoric comparison, I will be discussing what visually engaging elements are present in the *StarCraft* broadcasts. As this form of TV entertainment is very new, this discussion will be focusing on what possibilities might lie in other computer games. These utilize other visual technologies, creating new possibilities for audience engagement. Finally I will summarize what differences and similarities I have found in the creation of engagement between the two broadcasts discussed here.

2. The state of the art

Professional gaming and the phenomenon of *StarCraft* in Korea has been given attention in the mass media recently, for instance in the documentary *Alias:Slayer* (TV2 2001). Still, computer games are a relatively new area of research and the broadcasting of computer games competitions on television has, as far as I know, never been researched academically before. Therefore I will start this thesis by describing this phenomenon. First of all, let's have a look at the computer game under scrutiny here and its position in the computer games market.

The computer game StarCraft

StarCraft is a real time strategy (RTS) computer game, in the tradition of *Dune 2* and *Command and Conquer*. This means that it is a strategy game, and in this sense, comparable to standard tabletop war games like *Risk*. It is played on a map on which the player's units are placed strategically in order to remove the other player's units, thereby winning the game. The major difference being that the units are placed and deployed in real time by all players, as opposed to in turns where the units only affect each other in a limited phase of the game.

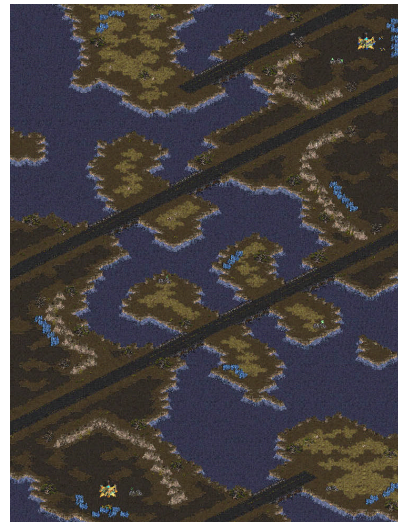


Fig. 1 A large-scale image of a two-player map from *StarCraft*.

StarCraft can be played in two basic ways. One is as a campaign game played against the computer's artificial intelligence (AI), with several missions spanning several different maps. These missions are connected to each other by a storyline. This story has little impact on the gameplay however. The other way to play *StarCraft* is against a human opponent playing the game on a separate computer, connected by a digital network. As the computer AI is very slow and not particularly advanced, this is where the fun is to be had if one wishes to continue playing the game after having finished the campaign. Human players have a much more

advanced control over their units, they are quicker and they trick and surprise each other. This allows for extending the computer games lifespan.



Fig. 2 A in-game screenshot from *StarCraft*, showing Terran units deployed and attacking the outskirts of a Protos base.

Normally, the life cycle of a computer games is that it will be sold at full price for three quarters of a year and then have a budget release, selling for 40% of the original price. Depending on the popularity of the game, it will normally be sold at this reduced rate for half a year to a year. This gives the computer games an average shelf life of one and a half year. *StarCraft* was originally

released for the PC in 1998 and was has later published for the Macintosh. Since it's release, a safe estimate says that it has sold around five million copies worldwide (Shif 2002). Four years later, the budget release of the game is still sold in most computer games stores here in Norway.

The success of *StarCraft* has generated a series of spin-off products. In addition to the usual caps and t-shirts, the publisher of *StarCraft*, *Blizzard Entertainment* sells novels, a music CD and a DVD with the computer animation cut scenes that are played between the battles in the one-player game. This description from the novel *Speed of Darkness* captures one part of the storyline that runs between the different maps played in the single player game, texturing the action:

Far in the future, 60,000 light-years from Earth, a loose confederacy of Terran exiles is locked in battle with the enigmatic Protoss and the ruthless Zerg Swarm, as each species struggles to ensure its own survival among the stars - a war that will herald the beginning of mankind's greatest chapter or foretell its violent, bloody end.

(Blizzard Homepage, Online Store, 2002)

Another quote, from the music CD, mentions musicians from one country in particular.

Inspired by the best-selling game, this music CD has 2 tracks from the game and 11 original songs created by some of the top musicians in Korea. A must have for hardcore *StarCraft* players and music collectors alike.

(Blizzard Homepage, Online Store, 2002)

The mentioning of Korean musicians here is not a coincidence. The Koreans have shown a particular love of the game.

The StarCraft phenomenon in Korea

The new generation of students entering college these days also tend to be apolitical. "These kids have more interest in *StarCraft* or drinking than the plight of contract workers or the reunification question," quips one of the oldies.

Hee-seok (2001)

This quote is taken from an article about the student movement in Korea. It nicely captures the status that the game has as a pastime in one of the groups that were have been central to it's growth from the beginning.

In an interview, the Norwegian TV-producer, Jan Aksel Angeltvedt states that, in Korea, "According to one tournament arranger, 70-80% of the population know of *StarCraft*" (2001). In the newspaper article "About mice and super-men", Silje Gripsrud reports that the computer game *StarCraft* has a broad and strong appeal in Korea. It is normal that families drop by for a couple of hours after having been out to eat, even grandmothers are hooked. (S. Gripsrud 2001). When asked who plays *StarCraft* in Korea, Angeltvedt states that "There is a far higher amount of female players than in Norway. ... The players are mainly youth and younger adults up to about 35 years of age." (2001). The position of *StarCraft* as a cross generational phenomenon is confirmed by an article in *The Korea Herald*, stating that "Korea is known for its huge computer



Fig. 3 The cover of the *StarCraft* music CD.

game industry and PC rooms, where children and adults alike play games such as *Diablo* and *StarCraft*." Other sources play down the older generations affinity for *StarCraft* (Byhre 2002). "The core customers are boys and young male adults aged 13-25." (Jang-jin 1999). So, it seems like, even though *StarCraft* has a broad cross-generational appeal, it is mainly a phenomenon amongst male youth.

Relatively few families have personal computers at home, so the game is mainly played in the many gaming rooms in the larger cities. "In Korea, people go out to meet, and the game rooms have become a natural place to hang out for young people." (Byhre 2002). Seoul, the capital of Korea, has more than 20.000 gaming rooms (S. Gripsrud 2001). According to *The Korea Herald*, *StarCraft* has played a role in the growth of these gaming rooms.

In 1998, there were less than 100 PC rooms, and less than 7,000 Internet connections in the Republic. But the economic recovery and Korean debut of *StarCraft* boosted that figure to an estimated 15,000 PC rooms, and 39,000 Internet connections, 35-40 percent of which were connected to PC rooms. Besides creating 150,000 new jobs, the industry has recorded an estimated \$3.5 billion in revenues.

(Yong-shik 2000)

In an interview, Jarne Byhre states that *StarCraft* is a mass phenomenon in Korea, the game has sold ten times as much as any other game there (Byhre 2002). *StarCraft* has sold over two million copies in Korea, constituting a third of it's worldwide sales (Jang-jin 2001). In addition to this comes the fact that "The actual number of *StarCraft* games distributed here is believed to be far more than those sold, given the rampant software piracy in Korea." (Jang-jin 2001) This popularity has laid a basis for it as a mass media phenomenon.

In Korea a 24 hour cable channel is airing programmes showing computer games competitions. *StarCraft* is the main focus of these airings. To my knowledge this is the only place in the world computer game competitions are receiving anything even remotely like this amount of mass media attention. According to Jarne Byhre the channel is only distributed through cable and is financed hundred percent by advertising (Byhre 2002). Besides this, the production companies are also distributing

many of their airings on the internet. They do this by making video streams available to users who register at their sites. When I asked Angeltvedt how the TV shows emerged, he said that

As far as I know it was *Knight Bridging Korea Co.* These are a group of entrepreneurs and consultants. They saw the potential for creating a business. They did not have a background from the games industry, but were gaming enthusiasts.

(Angeltvedt 2001)

I have been unable to get any kind of response from KBK about their involvement, but from their homepage we learn that

Knight Bridging Korea Co., Ltd. is a privately owned joint-stock company that coined the term "I-Brokerage" for the services it provides. The "I" represents "International", "Investment" and the "Internet". KBK utilizes the Internet as a medium via which it "bridges" Korea to the outside world. This service is the first of its kind in Korea and it includes Destination Management services to foreigners expanding their business into Korea.

(Knight Bridging Korea Homepage 2001)

Basically a lot of nice words signifying nothing. But their business areas include organizing computer games competitions and fairs, involvement in the *Shadowbane* MMORPG (Massive Multiplayer Online RolePlaying Game) and cellular phone services like WAP.

Besides the games broadcasts, there is a *StarCraft* newspaper in Korea that covers the tournaments (Byhre 2002). Also, many sources maintain that the *StarCraft* broadcasts have had the highest rating in Korean television history (S. Gripsrud 2001). However I have been unable to confirm this. A statement from Jarne Byhre that contradict the statements about the record breaking ratings is that

Normal newspapers don't write about it. It is not mentioned on normal TV. It is not talked about on a regular basis. It is a phenomenon for those that have a particular interest, but then these constitute a significant amount.

(Byhre 2002)

So, in the sense of it being a massive cross-medial phenomenon, it is clear that it would be difficult to compare the *StarCraft* phenomenon

with that of sports. A sport like soccer is written about consistently in many other news media in Norway. Compared to this, *StarCraft* is marginal. However, it is not impossible that broadcasts of particular *StarCraft* competitions do have high ratings. When asked what prior knowledge is essential for the viewer to enjoy the TV shows, Angeltvedt states:

Not much. They talk about the rules, tactics and choices that are made. It is pedagogically set up. In general you wouldn't necessarily need any prior knowledge. It is easily conveyable and simple to understand.

(Angeltvedt 2001)

So, even though it does not have a consistent mass appeal, it is accessible enough for it to draw large amounts of viewers.

I have been unable to find reliable sources on why this phenomenon got started and how. However, the first article in *The Korea Herald* that mentions *StarCraft* is a report from the net game room boom. Here Hwang Jang-jin states that

There are some 40 computer game rooms near Yonsei University in Sinchon. Introduced early last year, this new form of entertainment has been rapidly spreading mainly around universities and other areas where young people hang out.

(1999)

This coincides well with the situation in Norway. Here internet cafés and game rooms targeting students have solid success in the larger cities. Later in the article Jang-jin notes that

Game competitions and other events are also held in Korea by Internet game rooms to promote themselves. Most of them have no cash prizes but nonetheless draw many gamers.

(1999)

So, it seems as if the game rooms started a formidable growth in correlation with the release of the *StarCraft* computer game in Korea in 1998. By 1999, competition with cash prizes totalling 12 000 USD were being arranged (Jang-jin 1999).

A greater knowledge of who started what and how the competitions emerged on TV would be important for a study of the underlying reasons for the broadcasts emerging in the form that they have. Instead I will be focusing on describing the phenomenon as it is on the "surface". Using the broadcasts and readily available information I will be trying to define *StarCraft* in Korea in relation to other, similar, phenomenon.

That said I am however going to take my chances and venture a guess on the emergence of *StarCraft* as a mass media phenomenon. It seems as if the gaming rooms, and growing competition between them, have served as a basis for organising computer games competitions with prizes. These have drawn attention from businessmen and mass media with ready money in a growing economy. Here, it can also be noted that the international economy saw a steady growth during 1999 and 2000. The growth in investments was particularly strong within the technology and internet businesses. These investments then generated revenue from sponsors and advertising. As a result, more and more money have been directed into the system, creating a foundation for professional computer game players on a large scale in Korea.

Professional players

S. Gripsrud states that in Korea the players have sponsors that pay them around 4.500 euro per month just for exercising their skills (2001). I asked Jan Aksel Angeltvedt how the professional players are organised:

For example there was a team sponsored by a big telephone company. They buy a team, pay them, house them and pay for their education. Right now the team structure or the organising of the teams has not consolidated. The flow of money seems haphazard. It is only during the last year that professional gamers have become established in Korea.

(Angeltvedt 2001)

In addition to their salary, the players live off prize money from tournaments they have won. In *The World Cyber Games* tournament, held in December 2001 the first price in the *StarCraft* competitions paid around

25.200 euro (S. Gripsrud : 2001). The total cash prizes for all the games played in the entire tournament amounted to 336.100 euro (Olsen : 2001).

When asked what the public view of the professional players is, Angeltvedt answered that

They are heroes among their own generation. Their popularity is no less than that of popular figures in any other form of mass entertainment. It might be similar to that of pop-stars. The competitors vie for many different titles. These titles give social status.

(Angeltvedt 2001)

We can see signs of this in the homepages for fans of specific *StarCraft* players (see Fig. 4). The fanpage shown here is that of a Canadian player, Guillaume Patry, residing in Korea to play *StarCraft* professionally. The Korean competitions with their large amounts of prize money draw many international players. The Norwegian *StarCraft* player Fredrik Østervold, participated in and won a Korean *StarCraft* a tournament in 2000. He brought home 13.450 euro. He was later offered a professional contract, but he states that

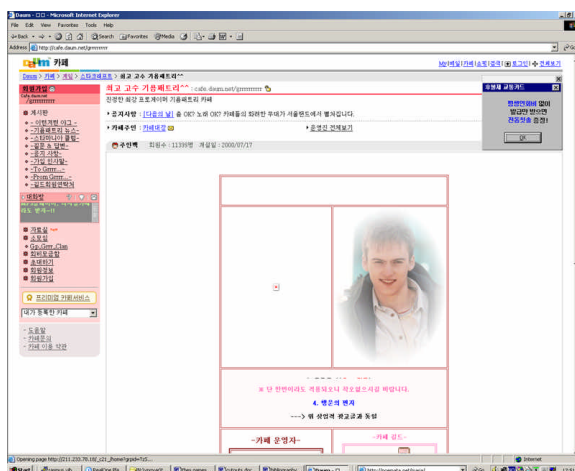


Fig. 4 Grrrr Fanpage

... There is an enormous amount of sleazy managers in the business, besides, all the fuss connected to it has to be tiresome. TV-interviews and writing autographs. Nice for a week, but for several years?

(S. Gripsrud 2001)

So, Fredrik did not become a professional player, but many people around the world want to earn money on computer gaming. There are tendencies that hint towards this becoming an international phenomenon. International tournaments with prize money are being arranged by permanent organisations in different countries. Some of them have very

diverse takes on the deal. In the west this tendency is particularly strong in the USA.

International business

Angel Munoz, organiser of *The Cyberathlete Professional League World Championship* of 2001 (CPLWC), said in an *CNN Headline News* interview that the total value of the tournaments prizes amounted to 280.300 euro in cash and sponsored merchandise. The CPLWC had 1700 players from 49 countries competing in the games. The goal of the *Cyberathlete Professional League* (CPL), which is behind the CPLWC, is to "...elevate computer gaming to the level of a professional sport". When asked about what help they are receiving from the games industry itself, Munoz states that they wish to "... have an arms length relationship with game publishers. So we don't really partner with them. We partner with companies like Intel ... companies that really don't have a direct benefit from the games we use." (CNN : 2001).

Not all organisers believe that a distance to the publisher is necessary. Microsoft have arranged and sponsored competitions in popular games that they publish themselves, *Age of Empires II* (an RTS game) and *Links 2001* (a golf simulator/game). Rune Fjeld Olsen states in his article *The Tiger Woods of the Internet* that the winners of these competitions could bring home 56.000 euro each. More than 22.000 PC-golfers from more than 10 countries participated in the three online-tournaments that constituted the 2001-season of the virtual golf-league (Olsen : 2001). The winner of the *Links 2001* competition was handed the check and the trophy by the Swedish golf-superstar Annika Sörenstam (the world's best female golf player). Annika Sörenstam stated that "As in the [Ladies Professional Golf Association], Playing in the Links Virtual Golf Association Tour demands hard work and dedication." (Olsen : 2001).

Traditional golf competitions have television coverage. However, it is important to note that the "virtual" golfing competition in *Links 2001* was not broadcast on TV. The only games competitions that have thorough televised coverage are the *StarCraft* competitions in Korea.

By bringing in professional sports players, Microsoft is trying to link computer games playing to professional sports, using sports players as celebrities to attract media attention.

By using prize money the arrangers are able to attract the best players from around the world. This also seems to be one of the key elements in the business of professional sports. When I asked in what ways the Korean games competitions airings are similar to traditional sports shows, Jan Aksel Angeltvedt stated that "They are very similar. It is all there. However they are far less sophisticated in their production. Sports broadcasting has a long history and large budgets." (Angeltvedt 2001). So, some say that sports- and computer games competitions have distinct similarities even when mediated by television. And when you think about it, aren't really sports and games kind of similar? They do say Olympic Games don't they? I'm confused.

3. Precisely what are we discussing here?

In the report *Dataspill og vold*, Faltin Karlsen does conclude that the narrative aspects of computer games are less central than other aspects. He states that the use of games is mainly connected to motoric-sensory coordination and strategic thinking (Karlsen 2000 : 11). Based on this it seems clear that playing computer games can be more easily compared the activity of playing a sport like soccer than reading a book. Many of the team based computer games are similar in structure to traditional sports such as soccer or basketball. In these games the players excel in the motoric-sensory coordination and strategic thinking particular to their game or genre. The teams play to score points within a defined space with a specialised set of rules. As a consequence the connection between computer games and sport might seem clear, but in what ways are they related theoretically?

Sports and games

The *Oxford Advanced Learner's Dictionary* describes the word "game" as "[...] 1 [C] (a) form of play or sport with rules [...] *to play a game of chess, football, hide and seek* [...]". "Sport" is defined as "[...] 1 [U] physical activity done, especially outdoors, for exercise and amusement, usually played in a special area and according to fixed rules [...]" (Cowie 1998 : 507). This illustrates that there is a close relation between sports and games in our daily lives, both as activities and as parts of our language, especially in connection with the term "play". From time to time I will be using the term game when discussing sports, as is usual in our daily lives. However, I will clarify what I mean by this term where it is called for.

When defining athletics, an activity almost identical to sport, Lindroth states that "Playing [...] is described as an early stage of athletics" (Lindroth 1974 : 16). When Gonzala Frasca defines videogames in *Videogames of the Oppressed* it becomes even clearer that the line between play and game activities is blurry and flowing. They are entwined in each other, and both have much in common (Frasca : 2001).

When it comes to defining what is sport and what is merely another game, the physical status of the activity is central. Chess is not a sport because the physical element is not relevant structurally (Rowe 1999 : 12). When continuing his discussion about what can be defined as sport, David Rowe states that

The strong sense of physically based hierarchy in according the title of sport is made clear in the reluctant admission that 'For the purist, there is the problem of video games. Alack, it appears that, however crude the game, the winner, physically adept, is playing a sport' ...

(Rowe 1999 : 12)

This "problem" can be seen as a strong indication that what is here referred to as video gaming is very difficult to differentiate from sport. The only difference being that the effect of the physical action is displayed on a computer screen instead of in real life. As I am not a purist, I am not going to see this as a problem and accept that video gaming can be seen as sport. Many people in the professional gaming business wish to associate computer gaming with sport and present it as such (CNN Headline News 2001). But these people associate a particular kind of computer game with sport. As the PC has assimilated many forms of texts (text, sound and video) into one medium (Multimedia and/or the internet), it has also assimilated many types of games and turned them into what we know as computer games. The arcade video game, which I assume is the one that Bell is referring to, is now only one of many types of computer games.

Computer Games

Roger Caillois believes that games form a coherent corpus of activities, (Caillois according to Frasca 2001), this enables us to define different games in relation to others. He defines four main categories of activities that, together or alone, form a game:

- ❑ Alea – all games that are based on chance (i.e. bets, lotteries).
- ❑ Agon – games based on a competition where players try to beat each other (i.e. races).

- ❑ Illinx – games based on the pleasure of movement (i.e. jumping, merry-go-round).
- ❑ Mimicry – the player pretends to be a part of an alternative reality (i.e. role-playing).

According to Frasca’s interpretation of Caillois, many games span more than one category (Frasca 2001). I will use this model to describe and categorise the games I am focusing on in this thesis, but first I need to be a bit more specific than Caillois.

Two of the first computer games are the arcade video game *Pong* and the adventure game *Adventure*. Both of them were made in 1972. They are both played on a computer, but as games they are very different. *Adventure* creates a dungeon that the user can move in and discover by typing commands such as “go north”.

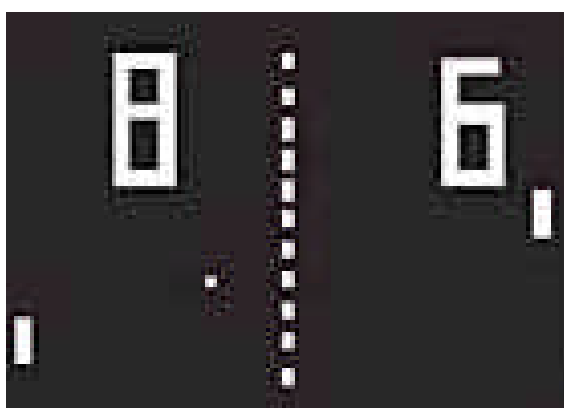


Fig. 5 Pong

Each room the user moves through is described with text. This game falls into the *Mimicry* category. Illinx, in the form of moving and exploring in the virtual world, is also part of the game. However, the users own physical movements as he is giving the commands that make these actions execute are as structurally irrelevant here as they are in chess. This is also true for strategy computer games where moving the units is done in turns, much in the same way as any tabletop board game (*Risk*, *Monopoly*). The classic *Panzer General* is an example of such a turn based strategy computer game. *Pong* however, is a typical Illinx game. The user twists a knob back and forth to make a paddle move up and down the screen. The position of the paddle on the screen is updated in real time. If the paddle is not correctly placed on the screen when the ball comes bouncing, the opponent scores a point. Here the physical movements of the user are structurally relevant, just as they are in a regular game of tennis.

We can say that there are two kinds of Illinx computer games based on whether the users own physical movement is structurally

relevant or not. Computer games where movement is not relevant in this way cannot be seen as a sport-like activity. The video games competition that has surfaced as televised entertainment is *StarCraft*. This game has an *Illinx* element where the physical movement of the user is structurally relevant. In this thesis I will only be concerned with this type of Illinx games.

The videogames that I will be discussing in this thesis are *StarCraft* and *Counterstrike*. With the exception of MMORPG's like *Anarchy Online* and *Everquest*, which are made only to be played on the internet, they are the only games that have managed to sustain a mass appeal and large continued sales through four years. In computer gaming they are classics, each in their own way.

Like most strategy games, *StarCraft* is firmly set in the *Agon* category of games. Players try to beat each other by destroying each others military units and bases. As the military units in the game are moved in real time, the game also has a high degree of *Illinx*



Fig. 6 *StarCraft*

elements compared to turn based strategy games. For instance the professional *StarCraft* player Guillaume Patry, also known as Grrrr, was amazed at how fast Fredrik Østervold of the documentary *Kodenavn : Slayer* was executing the commands to his units. His speed also probably played a great part in him winning the tournament. In strategy games where actions are performed in turns, like the board game chess or the computer game Panzer General, the physical act of moving the units does not matter to the outcome of the game.

Counterstrike is a first person shooter (FPS). Here the



Fig. 7 *Counter-Strike*

world is modelled in three dimensions. Physical movement within the game world is very important. Jumping, running, sneaking, aiming and shooting are very important to the outcome of the game. This gritty virtual-realism of the modelled world makes it a game where *Illinix* is central. Strategy and team co-operation is also important to achieve the main goal: to win against the opposition. Therefore, even though *Illinix* is important, the competition, *Agon*, is still at the heart of the game.

Caillois goes on to describe games based on the complexity of their rules. Games with simple rules are classified as *paidea* (i.e. merry-go-round), while games with more complex rules are called *ludus* (i.e. poker) (Caillois according to Frasca 2001). However, when discussing computer games we are met with a more complex set of rules.

Computer games are rules. Being on a computer means that they are constructed out of layers of rules and calculations. However, in describing the games here, I will focus on the rules that the player of the game is confronted with directly. A simple example of such a rule is that in *StarCraft* a Zerg Guardian can only fire at ground targets. A parallel in soccer would be that the keeper is the only one that can touch the ball with his hands. These are also examples of rules that will be obvious to a viewer. More advanced players will have a higher degree of insight into the underlying, not so obvious, rules or game mechanics. For instance the rule that a Zerg Guardian does N points of blast damage to the shield of a Protoss Archon on a hit within M pixels of it. This kind of knowledge of game mechanics might be important to an expert player. However a regular player or viewer would only need to know that if the Archon is near to a blast twice it will die. Here, I will not be concerned with rules in the form of games mechanics. The lines between game mechanics and game rules are flowing, however, so I will try to discuss only the more obvious surface rules when trying to describe computer games according to Caillois here.

Sport Games

Soccer is normally seen as a sport, but what happens when we try to define it according to Caillois definition of games?

The former coach of the national Norwegian soccer team, and sports scientist Egil Olsen, regularly stated that strange results often occur

in football. He could be heard saying things like "No matter how well you play, you can never be totally safe. But if you look at the match statistics we were the winning team...". A statement like that shows that *Alea*, or chance, is part of the game. Olsen himself has been trying to use analysis of soccer games coupled with statistical analysis to reduce the *Alea* element in soccer. However, this element often heightens the feeling of suspense, as you can seldom be quite sure about the outcome until the match is over.

Agon plays a big role in professional sports, especially soccer. There seems to be a sense of pride in winning, both for supporters and players, which makes soccer competition driven. In some cases the audiences sense of loyalty to the team will lessen the importance of *Agon*. The financial state of the team, and thereby the players economy, is also largely dependant on the team winning.

Soccer is a very physical sport. The rules of the game hinder the players from beating the crap out of each other, but it makes running, jumping and the movement and the positioning of the team all the more important. When broadcast on TV the *Illinix* element of soccer is heightened, as the viewer can both enjoy the extreme close-ups of individual physical action and the teams collective movement.

Mimicry is not a factor in the soccer game itself. One might say that the rules of the game construct a different world, where players have to behave in a certain way and have different set roles to play (keeper, defender, centre forward). But actively pretending to be part of an alternative reality, where she is something that she normally isn't, is not part of the game for the player. The game, as transmitted by the mass media, might have a different meaning for the viewer though. As Thore Roksvold has shown, sports journalism has great similarities to mythical liturgy (1993). In this case the journalist actively and knowingly casts the players as heroes and villains, in a simplified world revolving around the game and its conflicts. So, in the way the sport is presented to the mass media audience it has strong elements of *Mimicry*. As I will later be analysing the rhetoric of two different broadcasts, we will see to what extent *Mimicry* is characteristic of the creation of engagement in the mediated computer game in relation to mediated sport. But first, lets have a look at *Mimicry* in the computer game it self.

4. Creating engagement

Many games have clear elements of *Mimicry* (Frasca 2001). In constructing the playing field in a computer game like *StarCraft* on a computer, rules are set up that create a simplified world which mimics our own, often called a virtual reality (VR). When one is playing such a game, simple and discrete actions in this reality often have great consequences in the virtual reality.

When discussing the many, rapidly changing viewpoints of the action in sports broadcast in the article "Sports Spectacle as Drama: Image, Language and Technology", Barbara S. Morris and Joel Nydahl state:

If Kenneth Burke is correct in claiming that "the basic unit of *dramatic* action is the human body in purposive action," television has invented, in effect, an original form of drama, an audience experience that could not have been conceived of prior to the existence of technology now available for recording, storing and retrieving live action.

(1985 : 102)

So, if Burke really is right, the computer game broadcast has a potential to create an original form of drama where the human body is in purposeful action in two realities at once. Each of these realities having their own limitations and possibilities for creating drama.

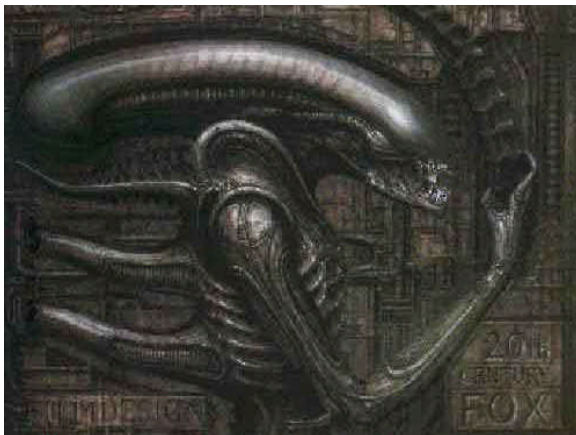


Fig. 8 H. R. Giger's Alien design.

The game world forms the main stage for the action in the games broadcast. Although cuts to the real world players are used, more than 90% of the broadcast footage is from the virtual world. Just as what goes on in the soccer field is the focus of the soccer broadcast. Thus the game world becomes a central

part in the creation of the engagement in the games broadcast. A major difference between the soccer field and the game world as raw material is that the game world already has been mediated. It is heavily laden with popular and mythical figures and symbols.

In *StarCraft* the imagery used is clearly based in popular culture, particularly the science fiction genre. The structure of the story that runs through the different missions of the one player campaign is easily recognisable, and well known to any science-fiction fan. The graphics designs and concepts of *StarCraft* are heavily influenced by the movies *Alien* (1979) directed by Ridley Scot and *Aliens* (1986) directed by James Cameron. The production designs in both movies rely heavily on the art of H. R. Giger, a Swiss surrealist. Being a product of popular culture, the movies themselves draw upon massive amounts of symbols that are deeply rooted in western culture. I will assume here however that the player of the game, predominantly young men¹, will associate more clearly with these movies and the science fiction genre in general.



Fig. 9 Close up image of the Ultralisk. From the in-game command menu of *StarCraft*.

The terminology of *StarCraft* is colourful and fraught with symbols. The different types of military units have names such as *Zelot*, *Overlord*, *Ultralisk* and *Firebat*. The names are larger than life and tend towards mysticism. They also hint towards the strength of the unit in relation to other units. I.e. the *Ultralisk* is a composite name, formed by the term “ultra” and the name of the mythological Basilisk. The *Ultralisk* is the Heavy Assault Warrior of the Zerg brood. The units do not have a personal history, but the unit type does have a constructed background and certain personal characteristics in the virtual world. This background is not explicit in the game it self, but is portrayed in the graphics and sound designs related to the unit. These obvious design references and the strong

¹ As I am mentioning gender here, I wish to note that *StarCraft* story contains a strong female lead character. An element that is much in keeping with the *Alien* movies.

symbolism textures the game. This is also very much in tune with the post modernist phenomenon of cross-referencing of arts and genres. It creates a recognisable setting for the games main audience of young men.

There seems to be no room for subtleties in *StarCraft*. This has to be seen in relation to the fact that they are part of a computer game. As the use of games is mainly connected to motoric-sensory coordination and strategic thinking (Karlsen 2000 : 11), the player is focused on mastering the skills necessary to reach the next goal. Thus the gameplay will be the most central to her and the visuals and audio is there mainly to texture the action.



Fig. 10 The stage, the *StarCraft* players and the audience. Still from "The king of kings" tournament broadcast by Gamemax.

However the clear and imposing design, both visually and aurally, might influence the games broadcast to a larger extent than a patch of grass with white lines and a few sticks here and there would. Looking at the *StarCraft* airings the immediate impression is exactly that this has happened (see fig. 10). It looks garish and kitschy (Angeltvedt 2001). Other shows

tend towards the same style, in particular pseudo sports shows like *The American Gladiators*. According to Robert Rinehart, in the article "Sport as Kitsch: A Case Study of The American Gladiators", the "... games or contests are not new, but rather amalgams of well-established sports." (1994). Does the engagement of the games broadcast lie in that it is another melting pot?

Attractive recombination?

Todd Gitlin is cited by Jostein Gripsrud in talking "... about 'creativity' in US television production as being a 'recombinatory' form, i.e. a form of recycling of previously known ideas and forms." (Gitlin 1985 according to J. Gripsrud 1995 : 60). In discussing this, J. Gripsrud goes on to state that "... this will, however, probably be the case for most kinds of

writing or other forms of textual creativity, and it has even been made into more or less a definition of 'postmodern' art and architecture." (J. Gripsrud 1995 : 60). The tendency for recombination seems to be strong in general.

When considering possible similar recombinations, a show like *The American Gladiators*² (TAG) springs to mind. Most of all because of the similarities in the visuals, but also because "*Gladiators* employs the well-established elements of the game show format ..." (Whannel 2000 : 293), and *StarCraft* is a game within a show, isn't it?

In describing it's looks Garry Whannel, in his article "The Lads and the Gladiators: Traditional Masculinities in a Postmodern Televisual Landscape", states that

The programme is set in an indoor arena and staged very like a sports event. The use of elaborate lighting effects, outlandish props, and bright, primary colours, and the orchestrating of the crowd by stage managers and cheerleaders give the show the feel of a mainstream light entertainment show.

(2000 : 293)



Fig. 11 From the *StarCraft* game. The background for the menu of the Terran missions in the game.

As can be seen in fig. 10 there is an arena in the games broadcast, in the form of a specially prepared stage on which the contestants and their computers are set. We can see the lighting, the smoke, the props and the colours. It is all there. The differences are that, the crowd is not orchestrated, the commentators are not visible and there are no cheerleaders.

Robert Rinehart describes shows like TAG and professional wrestling as being "highly-staged" (Rinehart 1994). Even though there are no cheerleaders, the games broadcasts do look like they are too. In my

² *The American Gladiators* is called *Gladiators* in the UK.

opinion, this can be traced back to the fact that computer game graphics are the basic raw material of the TV-productions.

Normally computer games visuals draw upon well-known symbolism that tends towards clichés (see fig. 11 and 12). As a result the visuals utilised in a game can be seen as garish, especially in a different setting. When the games broadcast brings these visuals, and similar graphics that are based on them, from the monitor to the TV-screen the result can easily be that "... they are quite kitschy. It is boys-room TV. They have a garish style and are too marked ("overydelig") in their choice of music." (Angeltvedt 2001). Although this has improved somewhat, it is still true compared to professional production design standards. In addition to this comes the names of the races and units of the world of *StarCraft*: Zerg, Protos, Archon, Overlord and so on. The commentators in the *StarCraft* studio use these names frequently. This is comparable to the TAG, where the contestants "... have glitzy, show names" (Rinehart 1994 :

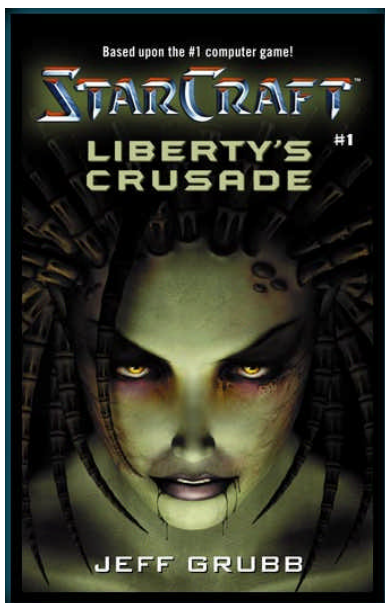


Fig. 12 Book cover with the same cover art as the *Brood Wars* expansion pack for *StarCraft*.

: 30). The Gladiators where called Laser, Blaze, Ice, Gemini and Diamond. As a result the games broadcast might give as a first impression that it is highly staged.

The highly staged elements of the rhetoric could easily have been made more present, as all *StarCraft* players have nick names like *TheMarine*, *Garimto* and *Grrrrr* readily available. If the producers wanted to create a dazzling spectacular show like TAG, using these names might be an obvious move. However they are not, and there are several good reasons for not doing this.

"Audiences must be made to feel that what is happening on screen actually matters" (Rowe 1999 : 146). The use of constructed names and personalities might hinder the feeling that what goes on on the screen has real consequences for real people. Rinehart states, that "... fan identification is imperative for the success of televised sport." (Rinehart 1994 : 32). He also states that such identification with the constructed characters of TAG was present. However, considering that the game

broadcast viewers are the same age and have the same interest in the game as the professional players (Byhre 2002), utilizing constructed nicknames in stead of the players real names would ruin a great potential for identification.

In describing the elements of the game show format, Whannel lists the following: “presenters, contestants, setting, games and audience involvement” (2000 : 293). As mentioned earlier, the *StarCraft* games broadcast uses off-screen commentators instead of presenters, the audience is not involved and



Fig. 13 *StarCraft* in-game still. The noble psionic race the *Protos* use flying carriers to attack a *Zerg* hive.

there is only one game to be competed in, not several games. So, if one looks closer it becomes clear that it is not highly staged in the same way as for instance *TAG* was.

In his conclusion Whannel states that *Gladiators*, and shows like it, do not “ ... have a real referent; they are not, in the manner of early television, relaying in a relatively unmediated form cultural practises that have their real roots elsewhere. They are fundamentally televisual forms.” (2000 : 300). Computer games in them selves are fundamentally televisual. They are played on computers with great multi-medial capacities and rely heavily on strong animated visuals sound, which lately to a greater and greater extent has been utilizing cinematic elements³. The virtual world, which the *StarCraft* game is played in, is heavily mediated in relation to the relatively unmediated form of the sport soccer. As shown, *StarCraft* relies heavily on references to popular science-fiction. Even though a discussion of audience reception is outside of the scope of this thesis, I wish to point out that the differences that this might lead to in audiences reception of the content of the different games might be

³ *X-Wing Alliance* by LucasArts use the score of the *StarWars* movies dynamically, so that as the Tie-Fighters close inn on your X-Wing, the music changes from calm to hectic. A trick that is commonly used in science-fiction movies like *StarWars*.

insignificant. This could be so as a result of the great mythicizing of sports through media, described by Thore Roksvold (1993) amongst others. The massive presence of mediated sport as entertainment that we see in modern society, might create a background that is just as rich and attractive, and filled with heroes, villains and myth as that of science-fiction.

To continue the discussion of Whannel's statement, I do believe, however, that there is a significant similarity between sports and computer games here. The playing of computer games is a cultural practice that has its real roots elsewhere, just like soccer for instance. Even though computer games are made to be perceived by the user through the same technology as television, it has not been constructed as a basis for televised entertainment. This too sets the raw material of the games broadcast apart from that of the pseudo sports show and brings it closer to that of the sports broadcast.

In addition to this, the atmosphere of the broadcast is not that it is highly staged. For instance, the young contestants look very concentrated and serious, and are left alone before, during and after the competition. At the same time the commentary is balanced and is seriously describing tactics. However, the games broadcast caters mainly to a young, pre college, audience with a clear interest in the game and accustomed to computer game designs. This gears the production towards a young flashy, marked style, influenced by the typical "near kitsch" computer game design. This means that it will look and, in some respects, feel like a kitschy game show, while in fact being something else. As an amalgam of game and sport, the games broadcast seems to be transferred to television not in the guise of a game show but in that of a sports broadcast.

In describing shows like TAG as kitsch, Rinehart describes TAG as "amalgams of well-established sports." (1994 : 29) As opposed to TAG, *StarCraft* is not an amalgam of well-established sports. The computer game can be seen as closely related to sport. The players display motoric-sensory coordination and strategic thinking. Their actions are played out in a world that is different from ours, wholly constructed around the rules of the game. As such it represents something new, not only a recombination.

Given the form that the computer game as a raw material imposes on the production, leaning away from the highly spectacular form of shows like TAG might not be an obvious move. Still, it is probably a smart one. "Viewers would quickly tire of a TV sport that consisted of much sound and fury which signified nothing (as has tended to be the fate of fabricated, pseudo-sports TV competitions like *Gladiators*)" (Rowe 1999 : 146)

Crazy Koreans?

Even though the form of the games broadcast in many respects leans away from that of pseudo game shows, the background for the growth in this form of entertainment might shed some light on the reasons for the appearance of the *StarCraft* broadcasts.

Concerning the developments in television in the UK, Whannel states that "... the growing fragmentation of audiences, a consequence of the growth in number of channels, has fostered a more precise targeting of demographically specific audiences." (2000 : 291). Whannel sees this in relation to the fact that "advertisers too have paid closer attention to the demographic profile of audiences" (2000 : 290) "In 1990 the Korean government initiated an experimental multi channel and multi-purpose cable television service." (Kim). This service will probably have made a lot more channels available for the distribution of television in Korea. Thus creating a possibility for greater segmentation of the audience. In Korea *StarCraft* has been said to be "... a phenomenon for those that have an interest in it ..." (Byhre 2002). Even though quite a few have an interest in the game, this would make the TV broadcasts of the competitions marginal in the sense that it is a broadcast made for a specific target audience, much in the same way as TAG. As discussed previously, it is clear that the awareness of the phenomenon is high in the Korean society in general. The game has a cross-generational appeal and, although this has been very difficult to confirm, it is possible that the broadcasts are able to draw large audiences from time to time. However, it seems very much like the games broadcast, in its form of distribution and target audience, is very much in keeping with the trend of "... growing fragmentation and demographic segmentation of audiences" (Whannel 2000 : 290)

5. Rhetoric analysis of *StarCraft* and soccer broadcasts

Here I will begin the main part of my analysis. Just let me state that what really sucks about writing this thesis is that, this spring of 2002, I had to go through the amazingly arduous task of watching a national league soccer match between two of the top Norwegian teams (Lillestrøm and Rosenborg). But the ordeal did not stop there, I had to sit through a battle between two of Korea's top professional *StarCraft* players in the King of Kings cup tournament. I hate my life.⁴

Problems with comparing the programs

Before I go into the particularities of the analysis itself, I wish to discuss some issues involved in comparing two different phenomena in two different countries

Key differences between the games

As we have seen, computer games and sports do have a lot in common. The actual playing of certain computer games is in fact very difficult to distinguish from the performing of certain sports. The differences I will be focusing on here are the ones that are played out "on the field". That is, the differences in the play seen in the virtual world of *StarCraft* and the play on the soccer field. I will do this as the actions taking place in these two spaces is the basic, and most frequently used, raw material for creating engagements in the broadcast.

Soccer is a physical sport, but it is also a game of strategy. The players are athletes that run around, tackling and shooting. The focus is often on physical skill. At the same time tactics are very much a part of the game. Strategic dispositions seem to have an influence on the outcome of the game. *StarCraft* is a strategy game, but it also has physical elements. The players do not move much, but their direct control of the units in the game world can turn the tide of a battle. The game world can

⁴ Irony.

also be seen as a two-dimensional physical space. From time to time there is even massive amounts of movement as large groups of animated military units engage in battle. However, most of the animation is very repetitive and the selection of the units movement from one space to the next is often controlled by the computer.

In soccer the goal of the team is to get the ball between the goal posts of the opponent as many times as possible. This has to be done while trying to prevent the opponent from doing the same to ones own goal posts. The team that has managed to get the ball between the opponents goal posts the most times wins at the end of the 90 minutes. In *StarCraft* the players' goal is to build a base that can produce military units that will enable her to destroy the opponents base. This has to be done while trying to keep the opponents attacking units from destroying ones own base. The player that loses her ability to produce units first normally loses the game. However the game might continue until one player has lost all her military units, thereby loosing the game⁵. We can say that the goal in soccer is to touch the opponents home as many times as possible, while the goal in *StarCraft* is to destroy the home of the opponent. The narrative implications of this might be that the drama of winning and loosing in *StarCraft* is higher than it is in soccer. Like seeing the winning team tear down the goal of the loser. However, the ritualistic repetitiveness of playing the same game maps over and over might dampen this feeling of drama.

It is surprisingly normal for the broadcast one-on-one *StarCraft* matches to be around 20 minutes. This format would allow ample space for advertising, however, whether this is so is outside the scope of this thesis. There are normally no rules in the *StarCraft* game that will make the battles have this length. This might mean that adjustments have been made. As my knowledge of Korean is limited, it is difficult to discern whether the broadcasts are edited to have this length, or the rules are set up to ensure this format. However I am quite sure that the game analysed here has been allowed to run its course. As opposed to this, the length of

⁵ This very seldom happens. As the players can normally see who will eventually win, the loosing player will normally wave the white flag by quitting the game long before the last unit is destroyed.

a soccer match is always a total of approximately 90 minutes. This time is divided into two halves of 45 minutes, plus extra time. This difference in time allows for the drama of the soccer broadcast to flow back and forth to a larger extent than in the *StarCraft* broadcast, where the tension moves more quickly towards its dramatic conclusion.

These are the key narrative differences between soccer and *StarCraft*. But, as the two broadcasts are produced in two different countries, we need to have a brief look at some of the most relevant differences. I say a brief look because engagement, not culture, is the focus of this thesis.

Key differences between the countries

Both Korea and Norway have a recent history of colonial rule. While Norway, after several hundred years of colonial rule, was separated from Sweden in 1912, South Korea was liberated from 35 years of Japanese rule in 1945. After the Second World War, Norway was also liberated from German occupation that had lasted since 1940. After the war, Norway has gone through a period of peaceful development into a liberal social democratic state. Korea has had a more turbulent period of military dictatorship ending in a more democratic rule in 1987 (Hong 2002). Even though both countries have a strong prehistoric culture and a long history, as independent modern states they are relatively new. This historical similarity might be important if countries that have been under colonial rule are more prone to import and assimilate forms of mass media than the previously ruling countries.

"In 1990 the Korean government initiated an experimental multi channel and multi-purpose cable television service." (Kim) Korea, being a small, densely populated country, has very good conditions for effective cable distribution (Byhre 2002). It is on this cable network that the 24-hour games broadcast channel has been established. The geographic topography of Norway is not at all well suited for cable distribution. Nor has distribution of television through cable received any government support. As a result only localised, satellite fed cable networks supplement the terrestrial broadcasts. The nation wide terrestrial distribution network is strictly regulated. Only two companies are allowed to operate on this network: NRK, the state funded national broadcasting association, and

TV2, a commercial channel that started broadcasting in 1992. TV2 produced and aired the soccer broadcast analysed in this thesis. This is important in relation to to what extent the audiences in the two countries are segregated.

In 1990 "... the world of Korean prime-time television significantly under-represents children and adolescents. It grossly overrepresents adult groups ..." (Kim). In Korea *StarCraft* is played mainly by children from the age of ten, up to when they leave high school (Byhre 2002). As we can see there is a great correlation here. This might be one reason that there is such a large market for broadcasting computer games competitions on TV in South Korea. There would be a large number of youth with interest in the game, with relatively infrequent TV programming aimed at their age group. In Norway sports has steadily been increasing its share of scheduling time on the national TV stations. National and international soccer seems to be the sport that is receiving the most attention in these broadcasts. Televised sports have a solid footing, and a long tradition spanning several decades in Norwegian television.

So, with this in mind, it is time to analyse the rhetoric of the two broadcasts. First, let me discuss the method I intend to use in order to do this.

Sports and games rhetoric

How does the *StarCraft* broadcast "catch its crowd"? That is, what are it's narrative strategies for creating rhetorical engagement. As discussed previously, certain computer games have a close conceptual relation to sports. At the same time the games broadcast are apparently angled towards the form of classical televised sports more than pseudo sports. This makes comparing the games broadcast to a soccer sports broadcast an attractive option.

In their article "Sports Spectacle as Drama: Image, Language and Technology" (1985), Morris and Nydahl present a model for analysing the rhetoric of sports broadcasts. Morris and Nydahl apply their model to analyse how drama is constructed in an NBA basketball sports broadcast. They do this by analysing the commentary of the broadcast, trying to find the "... personal insights and expert elaborations that define and punctuate the meaning of the drama rapidly unfolding before us." (1985 :

105). As drama is central to creating engagement, this makes the their model for analysis a good tool for my comparison.

Morris and Nydahl divided the sports commentary of the basketball match into two main categories: Personal insights and expert elaboration. Together these two define and punctuate the meaning of the imagery seen (1985 : 105).

Personal insights

The personal insights convey basic information about the match to the viewer. Morris and Nydahl found three of basic, exterior, statements in the basketball match:

- Historical (EH) – establishes the inherent value of this match in relation to other matches.
- Objective (EO) – underlines big events.
- Interpretive (EI) – expert evaluation of the proceedings of the game.

I will be performing my analysis utilising these three categories as they are described by Morris and Nydahl (1985 : 105).

Expert elaborations

Personal insights together with expert elaborations, define and punctuate the meanings of the drama of the sports broadcast. The elaborations are digressions that texture time and give an intimate, almost familial mood (Norris and Nydahl 1985 : 105). Norris and Nydahl found seven different kinds of digressions of an interior nature in the match they analysed:

- Speculative (ISP) – an educated guess about the play in action.
- Critical (IC) – a general assessment of blame of fault.
- Motivational (IMO) – an attribution of motive or behaviour.
- Metaphoric (IME) – an implied or direct comparison.
- Subjective (ISU) – a comment characterizing behaviour.
- Empathic (IEM) – an attempt to make viewers feel what others feel.

- Foreshadowing (IF) – an intuition or insight about impact of play on outcome of game.

This method seems to be good for discussing the engagements of my two broadcast. I intend to stick to Morris and Nydahls descriptions as far as possible. However, some changes had to be made, and there are some important aspects that need to be pointed out about the analysis.

Concerning this analysis

I am basing my analysis on the Morris and Nydahls seven categories (1985) with some changes. I have added a new category, Interior Joking (IJO), as I found that ironic or joking comments were difficult to put into any of the categories found by Morris and Nydahl. These statements are important as they too texture time and create engagement. The other change is that, as I found no *Foreshadowing* statements, this category does not show up in the final analysis. Aside from this I have counted and categorised all statements except simple confirmations like "Yes, it seems like that is so". I have done this because they carry little meaning except for confirming what has already been said.

Both broadcasts analysed here were aired early in 2002. The *StarCraft* broadcast was sent in February on the cable channel that airs the *StarCraft* competitions in Korea. The soccer match was aired in May by TV2, Norway's only commercial TV channel covering all of the country with terrestrial transmissions. The two broadcasts analysed are different in some important ways. The Norwegian soccer broadcast is based on a major league match between the Norwegian teams Rosenborg and Lillestrøm. The Korean *StarCraft* broadcast is from a Korean professional *StarCraft* cup tournament called "King of Kings". As I was unable to get access to the video with the cup final of the games broadcast on the internet, I had to settle for the battle for 3rd place, the game between the losers of the semi finals. This has led to a difference in the amount of pressure and intensity around the two matches. This is evident in the somewhat desperate attempts of the Korean commentators to build up tension in the beginning of the broadcast. However the difference in

intensity might be lessened by the fact that the soccer match was early on in the league of 2002.

As the *StarCraft* game takes 20 minutes, I chose to select twenty minutes from the 90 minute soccer match. I did this by selecting four groups of five minutes each. They are the first five minutes of the first half, the first five minutes of the second half, the middle five of the second half (also containing the only goal of the match) and the last five of the second half. This will hopefully catch the key times during the match. The beginning is important as a time for setting up the stage and dramatic build-up. The middle is important as a state of normality, the goal as the dramatic high point and the final five minutes as a conclusion. Using the beginning of both the first and second half will also be more representative of the *StarCraft* game broadcast structure. This is so because of the normally⁶ relatively long build up and scouting phase of a *StarCraft* game.

In the soccer match TV2 has a reporter on the field, interviewing the coaches during the match. There is no equivalent to this in the *StarCraft* game. To put someone "on the field" in *StarCraft* is of course quite difficult. The nearest equivalent would be to have interviews with the player's managers. But, although there are three commentators on the *StarCraft* broadcast, this is not done. Therefore I have elected to concentrate on only the straight game commentary that both the games have in common. I have compensated for the time lost to interviews in the soccer match by extending the time analysed into the surrounding minutes. I wish to note that doing this might be problematic, as the talks with the people on the field, and the coaches in particular, might be very much a discussion of strategic dispositions. Some of the strategic commentary might purposefully be left for these interviews in the soccer broadcast. This might then lead to a slight lowering the amount of statements related to this form of discussion. However, the differences in the commentary from the field does not seem to be much different from that of the main commentators.

⁶ A strategy that can be used in *StarCraft* is to rush the opponent early in a game with simple units. This might lead to an early victory and a short game. In TV-broadcast games there might be rules against employing this strategy.

The soccer match has two commentators while the *StarCraft* game has three. Why this is so is difficult to say, as the *StarCraft* commentators don't seem to have any clear division of roles between them, except for one of them (commentator C in the transcript), who seems to be an expert on the game. The two soccer commentators have a clearer division of roles. A typical set-up where one is the main commentator and the other is the hired soccer expert/professional.

All the commentary from the selected minutes of the two broadcasts has been transcribed. I transcribed the Norwegian soccer broadcast myself, while the *StarCraft* broadcast was transcribed and translated to English by Jarne Byhre. Both of these transcriptions are included in the appendix, along with the interviews I have done to collect material for this thesis. The process of categorising more than 40 minutes of broadcast material, with a total of nearly 500 different statements was fun and interesting but laborious. As the *StarCraft* broadcast was transcribed from a streaming video file from the internet, there has been problems with the audio dropping out. Therefore the translation is not complete. Statements that have been lost or that were impossible to categorise because of dropouts have been counted in the "Lost" category. When it comes to the other categories, I did have hard time in the beginning finding which statements should go where. Morris and Nydahl do not give many examples of how they have categorised their statements (1985), but as I continued working with the transcripts I soon got a clearer idea about how to do the analysis. My interpretation of Morris and Nydahl has been applied in the same manner to both broadcasts. I have included the tables with all the statements counted and sorted by category on the next page. This is meant for your reference. I will be including visualisations of key statistics in my discussion of the results on the following pages.

StarCraft - King of Kings tournament (pro tournament, cup) - 2002-02-15 - Korea

Min.#	<i>Stm. type</i>																				Total	% of total
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20		
<i>EO</i>	4	6	4	1	1	5	3	3	6	3	4	8	4		8	8	8	6	6	11	99	43,42
<i>EI</i>	1		6	5	3	4	2	4	4	6	5	2	1	5	2	2	3	7	4	9	75	32,89
<i>EH</i>	2			1	1	2	2			2						2					12	5,26
<i>ISP</i>								3	4					3	1		1		1		13	5,70
<i>IC</i>					2							1				1					4	1,75
<i>IMO</i>	1		1						1				1	1	1				1		7	3,07
<i>IME</i>																					0	0,00
<i>ISU</i>	1		1				1							1		1					5	2,19
<i>IEM</i>	2		3																		5	2,19
<i>IJO</i>																1					1	0,44
<i>Lost</i>												2	2	2					1		7	3,07
Total	11	6	15	7	7	11	8	10	15	11	9	12	9	12	12	15	12	13	10	23	228	100

Soccer - Tippeligaen (national league) - 2002-05-01 - Norway

Min.#	<i>Stm. type</i>																							Total	% of total
	1	2	3	4	5	46	47	48	49	50	51	66	67	68	69	70	71	89	90	91	92	93			
<i>EO</i>	8	4	4	7	4	4				2	4	5	2	9	4	2	4	3	4	10	3	9	9	101	43,53
<i>EI</i>	3		2	2	4	7	2	2	1	1			2	3	5	3	3	5	4	1	3	4	2	59	25,43
<i>EH</i>	5	4	2	1	3	1	3	3	3					1	2		1	1					1	31	13,36
<i>ISP</i>			1		1					1	2		2			1	1		1		2			12	5,17
<i>IC</i>				1		1											3							5	2,16
<i>IMO</i>							1	1					1				1				1			5	2,16
<i>IME</i>				1								1								1	1			4	1,72
<i>ISU</i>			3			1				1	1				2	1			1	1		2		13	5,60
<i>IEM</i>																1								1	0,43
<i>IJO</i>																1								1	0,43
<i>Lost</i>																								0	0,00
Total	16	8	12	12	12	14	6	6	7	6	8	8	13	13	7	14	10	8	13	8	17	14	232	100	

- : Min. with courtside commentary (courtside com. not counted)
- : Min. with commentary added as compensation for courtside comments
- : Goal scored.

EO: Exterior Objective, EI: Ext. Interpretive, EH: Ext. Historical
 ISP: Interior Speculative, IC: Int. Critical, IMO: Int. Motivational
 IME: Int. Metaphoric, ISU: Int. Subjective, IEM: Int. Empathic, IJO: Int. Joking

Fig. 14 Statements counted by category

What the numbers tell us

Taking into account that the broadcasts are produced in countries with a different demography and history, the correlations in the rhetoric of the two broadcasts analysed here are surprisingly strong. The total number of statements during the twenty minutes is almost identical in both broadcasts. So, even though the games broadcast has three commentators, the overall tempo of the commentary is the same. This is not due to constant chatter. There are significant breaks in the commentary in both broadcasts. In both broadcasts, the action flows back and forth. High points of drama flow over into more relaxed phases in the game.

This flow can be analysed by looking at the total number of statements pr. minute. The flow has a correlation with the level of excitement in the game. When the action on the screen quickens the commentary quickens. Aside from this there are periods where the commentators will try to fill the times when nothing much is happening by giving a lot of information related to the game. It is clear, however that the great peaks in the amount of commentary appear when a lot is happening and the drama runs high in the game. In this way it is possible to set up a televised games dramatic curve by counting the numbers of statement pr. minute. I have visualised this by setting up two graphs. The first one is seen here.

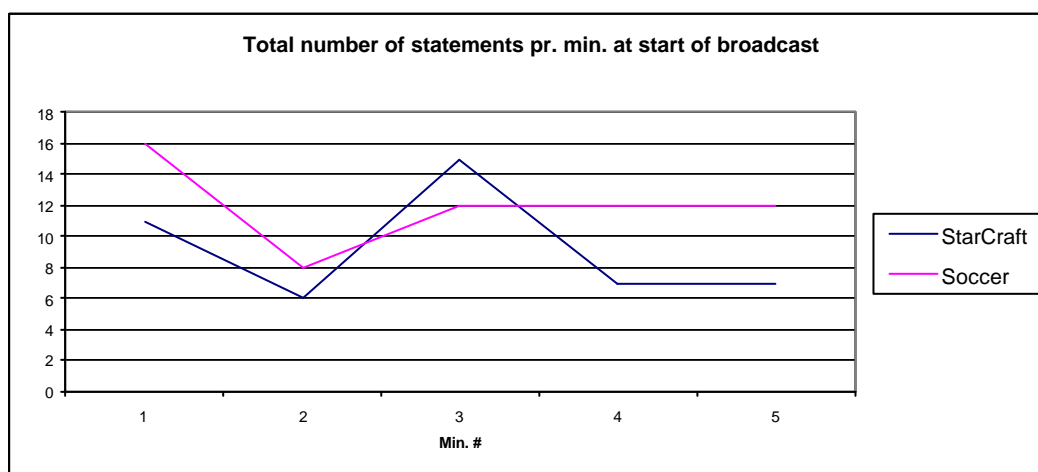


Fig. 15 Dramatic curve for the beginning of the broadcasts

It has to be pointed out that, as these graphs are the result of only one game of each type, the correlations between the games might be accidental. But, based on the available material, it is clear that the structure of the introduction of the games is similar.

The first minutes are not ones of drama, they are used for setting the stage for the games. However, we can get an impression of the flow of the commentary. In the first minute of both games we are given a lot of introductory information about the games. What kind of a game this is, what the setting of the game is and who the players/teams are. The second minute is one of transit from the introduction into the discussion of tactics. And again the flow of information becomes constant, leading to a high amount of statements. As the discussion of possible tactics is more elaborate in the *StarCraft* broadcast this flow of information remains constant into the fourth and fifth minute as well. This lengthy focus on strategy not only reflects that *StarCraft* is a game where strategy is very important. It seems to be necessary as normally there is very little happening in the first minutes, except the players building their home bases and scouting for the opponent. There is little room for this kind of discussion in a game like soccer, where the dramatic high point that a goal represents can occur at any moment.

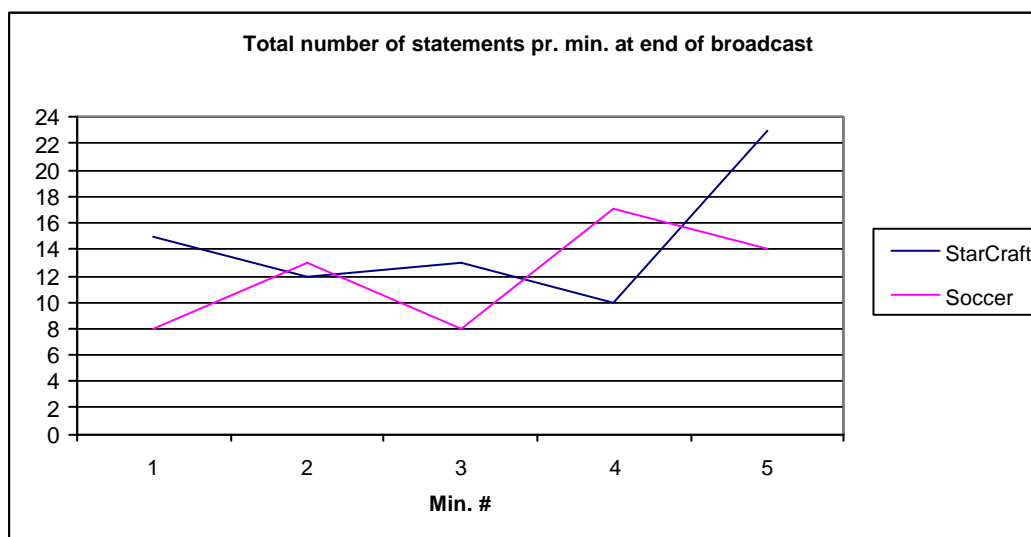


Fig. 16 Dramatic curve for the end of the broadcasts

At the final five minutes of the broadcasts the number of statements and the way they vary from minute to minute is more or less the same in both broadcast. In the last minute however, we see that the

StarCraft commentary reaches a clear peak. We see the same tendency in the next to last minute of the soccer broadcast, where this is the result of the home team, which is one goal behind, is given a corner shot. In the *StarCraft* game the massive amount of commentary in the last minute is the result of all of the losing player's bases being overrun by his opponents units at the same time. Here the dramatic curve reflects a difference in the dramaturgy of the two games.

The rise in the drama of the soccer game towards the end is accidental. The scoring of a goal, and the scoring of the winning goal in particular, is often the dramatic climax of a soccer match. This goal can be scored at any time during the game, if it is ever scored at all. In *StarCraft* however the dramatic climax is almost certainly at the end. The winner is the one that is able to annihilate the home base of the opponent, thereby making it impossible for him to produce new units.

If the competitors are of similar skill, the battles normally flow back and forth in *StarCraft* much in the same way as they do in soccer. In both games attacks will be followed counter attacks. So, in *StarCraft*, if neither opponent is able to overrun the others home base within a set amount of time, a winner will be declared on the basis of who has been the most effective player. This seldom happens however and draws are never declared. So, we can say that the rules of *StarCraft* guarantee a high level of excitement towards the end of the game. This mechanism is not present in the rules of soccer.

When one looks at the division of statements by the types set up by Morris and Nydahl (1985), the correlation is surprisingly strong here as well. This can be seen clearly in the visualisations in fig. 17 and 18. The division between the

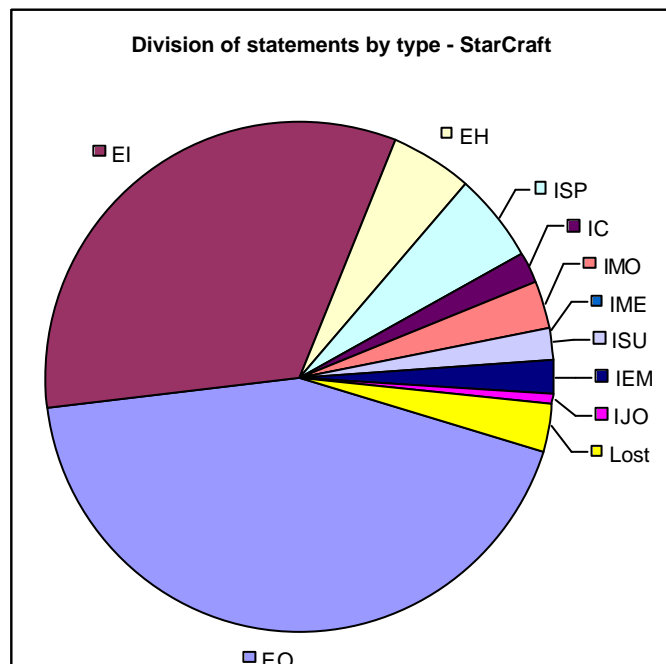


Fig. 17 Statements by type – *StarCraft*

different types of statements follow each other very closely, with very few significant differences. Just by considering the cultural differences between the countries one would expect disparity, however a discussion of cultural differences is not within the scope of this thesis. Here I will be focusing on the differences between the games themselves. One needs to note that the research material given here is too limited to draw clear conclusions.

To be able to do this, several broadcasts in each country have to be analysed. However, the overall impression is strong correlation.

There are few differences that are significant enough that they need to be discussed singularly, but there are some. First of all, there are less historical statements in the *StarCraft* broadcast. These statements seem to be replaced by more objective information.

This might be due to the fact that the soccer match is part of the national league, while the *StarCraft* game is part of a cup tournament. In addition, one might expect the Norwegian broadcast to be more focused on historic facts as soccer has been played professionally for several decades. There is simply more history to draw upon for the commentators.

There are more interior subjective statements in soccer. These statements are "comments characterising behaviour". The reason for this is probably that the reporters are largely commenting on the images that are broadcast. These images are different in an important aspect. In the *StarCraft* broadcast, there are only occasional cuts to the faces of the *StarCraft* players. This gives the commentators few opportunities for this kind of characterization. Whereas in soccer, the human players are visible all the time and close-ups are relatively frequent. Here facial expressions and body movements can be seen and interpreted all the time.

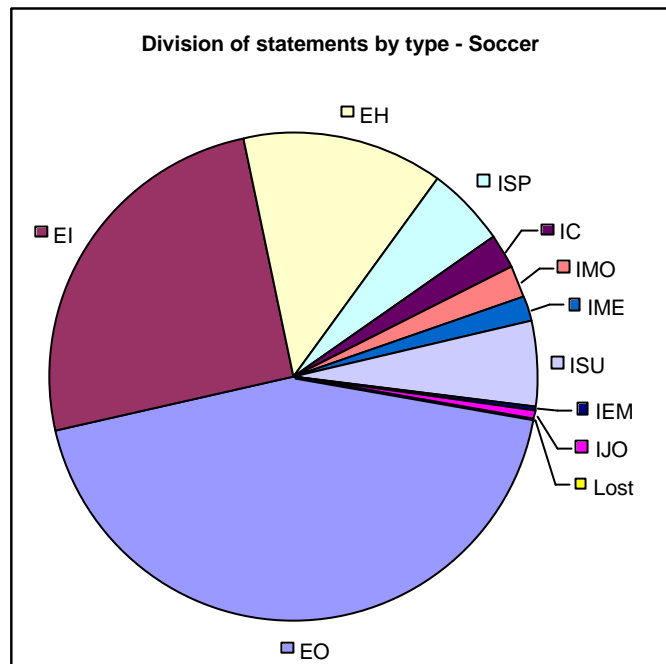


Fig. 18 Statements by type - soccer

A key difference between the two games might be, as discussed previously in this chapter, that the drama of totally destroying the opponents base is higher than ruining the integrity of the opponents goal from time to time. We can see this to some extent in the speed with which the statements are given. However, it is not noticeable in the overall character of the statements. For instance one might expect a more frequent use of *Critical* or *Empathic* statements in the games broadcast as a result of this, but there is no evidence of this.

As discussed previously, the game world of *StarCraft* is symbol laden both in concept and design. With this massive amount of readily available references in the game world, it is surprising to see that the commentators as well as never refer to any of these. When they texture the action of the game with interior commentary, they only refer to real life events, the history of the players themselves, their motives and behaviours. This is done more or less in exactly the same way as in the soccer broadcast. It seems as if the differences in the worlds where the action is taking place are almost totally marginalized by the focus on the skill of the participants. I say almost, because there is one exception. In the 16th minute of the *StarCraft* broadcast there is a *Interior Joking* statement. The exchange up to it is as follows:

15:15

A: Kim Dong Su really manage to stop Kim Jung Min's attacks. He's breaking all the lines. He is good enough to be selected as a player on the national team.

15:27

C: Not the national team, but how about the European team or the Asian team. That's the kind of player he is.

15:36

B: How about the Earth team?

C: Oh yes, that's could be.

In referring to the Earth team the commentators are referring to the interplanetary battles of the *StarCraft* science fiction story. However this is the only statement of this kind in the 20 minute broadcast.

Overall, the impression is that the format of the TV sports broadcast has been adopted by the games broadcast, and that this clearly influences the rhetoric used in the broadcasts.

To continuing comparing the *StarCraft* broadcast and the soccer broadcast, but in relation to visual engagement could be a fruitful discussion. However, a year ago I asked Jan Aksel Angeltvedt what the TV shows are like. He replied that "They are amateurish. The producers are testing concepts" (2001). Now, even though there are signs of a consolidation of form in these broadcast, their present state and apparent budgets do not make for a good comparison with the visuals of a high budget broadcast with a history spanning several decades. Therefore, as I go on, I will be focusing on discussing the engagement present in the current state of the visuals. After this, I will have a look at possible future developments of in the visuals of the games broadcast.

Barbara Morris and Joel Nydahl describe the slow motion replay as the “single most illustrative of the new drama of television” (1985 : 102), the new drama described here being sports broadcasts. The limited visuals of *StarCraft* make techniques such as the slow motion replay pointless, nor have I ever seen it used in all the material that I have reviewed. At the time *StarCraft* was made, a slow motion replay would be considered advanced for a game. Later slow motion replays have become normal to certain computer games. In particular beat-em-ups such as *Tekken* utilise automated slow motion replays with craning shots of the knock out. This is done for the same effect as in televised sports, giving the viewer new insights into the details of the action and adding variety.

These examples show that the *StarCraft* is limited as a raw material for transformation onto the TV screen. This could be key to the seemingly continued marginality of the *StarCraft* airings. Their inability to capture a larger audience, like that of televised sports, might lie in that

These “incredible transformations” are, of course, the very stuff of which the drama of television sports spectacle – for that is what it has become – is made.

(Morris and Nydahl 1985 : 103)

Seen with my western eyes, the ability of the current game broadcasts imagery to create engagement is limited. But, there are sources reporting that the *StarCraft* competition broadcasts have had some of the highest ratings in the history of Korean television. The same sources report that even grandmothers are hooked on the game (Angeltvedt 2001). If these are reliable, there is a clear conflict.

Visuals would probably need to be part of the creation of such broad appeal in a TV show. We shall see that there are strong traditions within other two dimensional arts in Korea. These could heighten the appeal of



Fig. 20 Unidentified Artist (late 15th–16th century), Wild Geese Descending to Sandbar, Choson dynasty (1392–1910)

StarCraft's flat isometrics. Paintings from the Choson period (1392-1910) might be of particular interest.

Works that can be confidently assigned to individual artists become more numerous in the mid- and late-Choson period. Among the most important of these painters is Chong Son (1676–1759), traditionally acknowledged as the leading exponent of true-view landscapes, a new trend in painting in Korea in the eighteenth century that advocated the depiction of actual Korean scenery as an alternative to the classical themes of Chinese painting.

(The Metropolitan Museum of Art Homepage, 2000)

My knowledge of Korean art is limited, but this statement shows that landscape painting in Korea has had a role in setting Korean art apart from others, such as the Chinese. Then, looking at the early Choson dynasty landscape imagery, we find that:

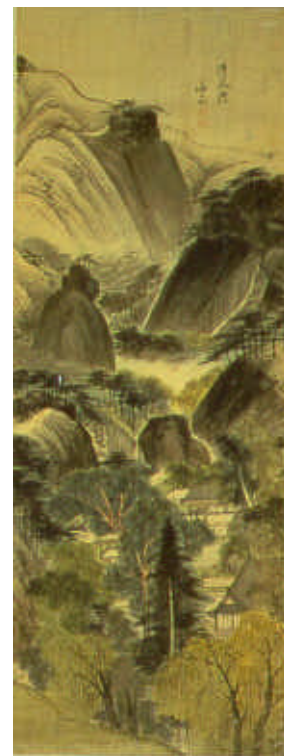
These landscape paintings reflect the style of the school of the influential court artist An Kyon (act. ca. 1440–70) in their dramatic brushwork and use of discrete landscape elements to define space.

(The Metropolitan Museum of Art Homepage, 2000)

Korean landscape masters of this period therefore evolved their own interpretation of the classical landscape tradition. In general these keep elements of far distance in their compositions rather than confining attention to the foreground, as often was the case in most Ming dynasty paintings.

(Korean Painting – Prehistory to the late 19th Century)

These statements show that the traditional Korean painting has a stronger use of isometrics than similar art in the region. If this tendency was followed through throughout the Choson period, lasting up to only a hundred years ago, it might have had an influence on how Koreans in particular view the flat imagery of *StarCraft*.



**Fig. 21 Chong Son
(1676-1759)
Pure Breeze Valley
Choson dynasty**

Even giving it an instant appeal to the older generation of a country where "Gaming is seen as any other form of pastime" and they "... are concerned with following the current developments." (Byhre 2002). Even though it is true that "At the same time it is a heavy culture with a lot of people that can be difficult to reach" (Byhre 2002), a strong visual reference to this heavy culture, might actually be just what it takes to give sway to this mass of people.

Since its earliest days, we can now see clear signs that the production is becoming more professional. The productions that were made and published on the net by *Game-Q*, a TV-company who's website now mysteriously has disappeared⁷, were much less advanced than the productions that are published by "Gamemax Entertainment" (<http://www.gamemax.co.kr>). The most important difference is the use of cuts to close-ups of the players and the audience in the room. In relation to the drama of TV productions of basketball games, Norris and Nydahl state:



Fig. 22 Close-up of player. Still from "The king of kings" tournament broadcast by Gamemax.

Furthermore, all cameras have lenses capable of zooming in on, or pulling back from , and thus manipulating our apparent relation to, the subject.

(1985 : 102)

This is also true for the soccer broadcasts. And now we can see this in the games broadcasts as well. It is even used to good effect.

Towards the end of the airing reviewed here, the pressure is

massive on the losing player. The commentary is quick and intense when everything happens at the same time as Kim Dong Su launches a massive attack against his opponent. At this point we see a quick cut to a close up of Kim's totally calm and concentrated face. This creates a nice contrast

⁷ I have tried getting in touch with both *Game-Q* and *Gamemax* but to no avail. And as my knowledge of Korean is non-existent and my resources for translating material are limited, I have been unable to obtain any information on why *Game-Q* disappeared.

and it is showing us clearly who is the winner. In part, a very similar effect to that of seeing the basketball player "... James Worthy in close-up ... He is, for a few seconds at least, the hero, the superman, the gladiator, the dramatic protagonist ..." (Norris and Nydahl 1985 : 104). However, as Norris and Nydahl continue their description, a difference between the two broadcasts becomes apparent: "... and how exhilarating it is to see personal victory registered on his face in close-up" (104). The on screen action of the virtual world is continuous and frantic, while in the real world the player is totally concentrated and serene. This is different from the very physical reactions we see to physical action in basketball and soccer. Players are smiling, waving and jumping at each other in joy or disappointment. This creates an opportunity for the producers to continue the sense of achievement in the action performed. In the games broadcast we are given contrast instead. This is not a problem, but an opportunity. Formed by the right hands, this kind of contrasting imagery is and can be used to good effect, giving the games broadcast an attractive feel of it's own.

In the newer *StarCraft* broadcasts, dolly shots are even used. Here the camera pulls back from a close-up of the player's hands on his keyboard to a medium shot of the player and the screen. This obviously makes the production cost's increase, but it creates an engagement between viewer and player. It also lends variation to the visuals. These new techniques represent big steps forward. In the normal Game-Q airing the only similar technique utilised was a short recording of each player introducing himself before the game.

There are other new aspects as well. These too draw the production closer to the professional sports broadcast. As mentioned previously, there is always an amount of dead time at the beginning of each game, where the players are constructing their bases and are unable



Fig. 23 The winner's most exalted moment after the fact. Still from "The king of kings" tournament broadcast by Gamemax.

to do anything besides this. In the Gamemax airings this space is now filled with a sequence where the expert commentator shows us an overview of the game map. He then gives comments as to different strategies that might be used and draws lines, arrows and circles on the map to clarify. During the game, vital statistics from each players game are superimposed on the screen from time to time. These show how efficient the player is at utilising her resources in the game. The only real life actors visible in Game-Q's productions were the commentators. These were shown in a "virtual" blue-screened studio. With Gamemax, the stage on which the players are sitting is elaborate. The players are dressed up in costumes that look like they are taken out of *Star Trek*. Also, the lighting is superior and the stage even includes a smoke machine for dramatic effect.

The visuals of the *StarCraft* game broadcast is limited to a certain degree by its raw material. It is still not able to create an emotional engagement at par with sports broadcasts. In order to be able to interest and attract a mass audience outside of the gaming community itself, it is important to be able to create emotional engagement. David Rowe states



Fig. 24 Strategy map. Still from "The king of kings" tournament broadcast by Gamemax.

that the audiences must be made to feel that what is happening on screen actually matters. In sports broadcasts this is done by inducing and reinforcing identification (Rowe 1999 : 146). The visuals of *StarCraft*, and the way they are currently produced, are only able to achieve this to a limited degree. However, we can see that the broadcasts are maturing and becoming more professional. This is happening at the same time as the visuals tend more and more towards those of the traditional sports broadcast.

At the time that the production of the *StarCraft* games broadcasts started in Korea there were games that were far more visually advanced on the market. Other games do utilize much more advanced visuals and

are highly customisable. It is possible to criticise the Korean producers for not utilising these games. In certain aspects, they could create broadcasts that will surpass even the most advanced sports broadcast in creating engaging visuals, thereby drawing an even larger audience and bigger money to their broadcasts.

Advanced visuals

The games broadcasts in Korea are to a much greater extent using close-ups and dolly shots of the players than before. In this development of the *StarCraft* broadcasts, we see a recognition from the producers part of a need to manipulate our relation to the subjects of the broadcast. By utilising a game where there is a representation of the player in the game world, this becomes one of many possible narrative strategies. *Counterstrike* is one such game.

Counterstrike has a large organised player base in Europe and the US. The player organisations span the range from professional clans such as "Ninjas in Pyjamas", who won the 2001 CPL World Championship (Rudin 2002), to loosely organised clans with hobby players. *Counterstrike* and *Alien vs. Predator 2* where the two games competed in during the 2001 CPL World Championship. The Counter-Strike competition in the 2002 World Cyber Games in Korea had the highest prize money of all. 70000 USD total (gold, silver and bronze medals), compared to *StarCraft's* 35000 USD (World Cyber Games homepage 2002). However, in relation to the World Cyber Games, game experts have stated that

Asian countries were strong in strategy simulation games such as *StarCraft* and *Age of Empires*, while European ones were superior to the first person action games including *Qake III*, *Unreal Tournament*, and *Counter-Strike*.

(World Cyber Games homepage 2002)

As a consequence, it is probable that *StarCraft* is far more popular in Korea than *Counterstrike* is. Still, the previously stated factors make it interesting to use *Counterstrike* as a basis for a discussion of some of the opportunities advanced games graphics could have brought to the genre.

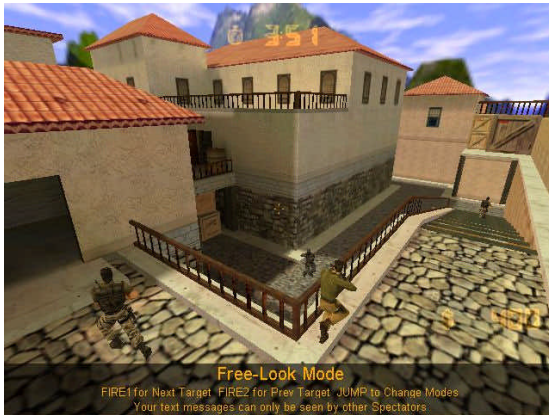


Fig. 25 Counterstrike in-game visuals

Counter Strike is visually far more advanced than *StarCraft*. All the graphics elements are rendered in a three-dimensional world and then transformed, with perspective intact, onto a two-dimensional plane for projection on the computer screen. All the three-dimensional objects are textured

with bitmaps but, since detailed textures and interpolation are used, zooming to extreme close up only results in the textures becoming slightly⁸ foggy.

In sports broadcasts, both the craning shot and the travelling shot are very strong visually. The shots themselves create a sense of movement and action. They help highlight action and create engagement. They are mostly used in high budget sports broadcasts, as they demand more space, hardware and manpower to produce. As the graphics of *StarCraft* are flat and isometric, there is no point in doing tracking- or craning shots of the action in the virtual world. In *Counterstrikes* spectator mode, one of the in-game camera modes available to the producer is a freely flying camera. This camera can not be seen by other players or spectators in the virtual gaming world. It can also move through the walls and floors of the gaming world's buildings. Using the normal game controls, travelling and craning shots are available at the press of a button. As Counter-Strike is highly customisable, given the technical expertise, these shots can even be set up to execute actions automatically as a player's avatar rounds a corner, shoots or throws a grenade. This could give the producer access to cameras that do not need operators, thereby lowering the production costs. Cameras can also be programmed to track a shot or a grenade to its target as it is performed. As well as being visually engaging, these kinds of shots would enable the producer to put the viewer "in the game". These are only some of many tricks that

⁸ The degree of detail that is retained is dependant on the speed and quality of the computer hardware the game is run on.

would enable producers to create a visual engagement that is unique for the genre of games broadcasts. And, if one looks to the digital postproduction of film, one could pull even more rabbits out of the hat.



Fig. 26 An example of "Bullet-time". Still frame from the movie "The Matrix"

A great part of the engagement of the movie *The Matrix* is its break through visual effects, coupled with well choreographed fighting scenes. The one effect that really set *The Matrix* apart from other films that rely on special effects is what has been named "Bullet-time". In the movie this effect demanded new technology

These scenes required dynamic camera movement around slow-motion events that approached 12,000 frames per second. The Wachowskis called it "bullet-time photography."

(Bullet time walk through 2002)

Well considered use of this highly visual effect, coupled with discrete sound effects gives it a very strong impact. Slowing down time in this way also creates a sense of the action taking place in a different reality.



Fig. 27 "Bullet-time". In game graphics. Still from "Max Payne"

Creating this effect in *The Matrix* was expensive and very time consuming, utilizing the cutting edge technology of the time. However, creating this effect in a game utilizing 3D graphics is relatively simple. Once the effect has been set up, it can be recreated whenever one might wish and at no additional cost. *Bullet-time* has already been utilized in the action game *Max Payne*, winning it the Best Gimmick category in Gamespy.com's Best of 2001 awards. The game

developers working on *Counterstrike* also take visual engagements seriously:

Valve is already working on the 2nd generation of the Multicast Spectator Tech. "We're building a tool so a person can make a demo, complete with Matrix-style slow motion effects. Imagine slowing down a head shot with a sniper rifle and watching it at different angles. Clans can put together the 'Best 3 Shots of the Match' or 'Play of the Day' types of demos, the possibilities are endless," states Johnson.

(Ham 2001)

With some additional modification, "Bullet-time" and other strong visual effects can be made available to a TV-producer on demand. "Bullet-time" could supplement or totally replace the slow motion. This can be part of a series of attractive effects that are extremely difficult to do in a sports broadcast that rely only on physical equipment.

The "Bullet-time" technology is not available for *Counterstrike* yet and it is highly unlikely that it will be created for *StarCraft* because of the games technical limitations. Thus it is



Fig. 28 In-game graphics. Still from *Counterstrike*.

difficult to criticise the Korean producers for not utilising it. But this shows how much more dynamic 3D virtual worlds are than 2D worlds when it comes to creating new visuals, as well as updating the old ones. With continued dedication from developers, an ancient⁹ game like Valve's *Half-Life* (which *Counterstrike* has utilised and modified) can continue to have a strong visual appeal. Lack of visual appeal does not necessarily make the gaming experience less attractive (Karlsen 2000 : 16). This becomes quite obvious when one considers *StarCraft's*¹⁰ continued popularity as a game.

⁹ Half-Life was first published by Valve in 1998.

¹⁰ StarCraft was released in 1998, but the visuals are not as dynamic technically. The visuals have not gone through any form of technical update.

But it is important if one wishes to create and keep a mass audience appeal for a game as televised entertainment.

8. Conclusions

I started out on this project expecting to be able to find interesting differences that would shed light on the particularities and idiosyncrasies of their enunciations. What I have found, however, is that the will to treat the computer game as a sport marginalizes any differences that might be present in the raw material. Soccer and *StarCraft* are two quite different games, but the way the commentators try to create engagement when broadcasting is not. There are far greater similarities in the rhetoric of the two broadcasts than there are differences. This is true both for the structuring of the commentary throughout the competition, and for the way in which the commentary defines and punctuates the meaning of what is happening in the game.

The visuals of the computer games broadcast brings it in relation to other marginal sports related televised programs. At the same time, the computer generated visuals show great potential in creating new forms of engagement, as well as assimilating known forms of visual engagement from other mass media.

In 1999 *The Gladiators* was taken off the air in the UK. As the director of LWT's *The Gladiators* stated, "Every show of this kind has a lifespan, and it's now time for ITV to move on." (David Liddiment quoted in *Gladiators muscled off air 1999*). However, I do believe that there are signs that the computer games broadcast in Korea can engage a permanent audience. This will probably be dependant on that the computer game, and the audiences need for finding something they can relate to in and surrounding it, is continued to be taken seriously.

As Jostein Gripsrud states in "Dynasty Years", the US soap opera answered an accumulated desire when it was launched in Norway. It met an already established need. How was decided by the powerful position of US television (1995 : 25). When the *StarCraft* games broadcasts were started, they too answered an accumulated desire. They seem to have done so in a market that did not cater to children and young adolescents. In this sense it met an established need. The way it was met is likely to have been decided by the powerful position of the sports broadcast.

Appendix

Interviews

Angeltvedt, Jan Aksel

2001-11-02

The source is himself interested in this form of entertainment as a local, Norwegian, area of business. He has had computer games as a hobby the last few years. The source had not been in touch with the "parents-generation" or "traditionalists" in Korea. He has gotten most of his information and impressions from the insiders of the business in conjunction with producing a documentary about a Norwegian kid that participates in a professional StarCraft tournament in Korea, Kodenavn: Slayer.

What status do computer games have in Korea? Are they seen as "bad for you" or are they regarded as any other pastime (i.e. reading books or sports)?

There is little antipathy. It is not seen as a waste of time. It is not seen as unhealthy. It is seen as being fully on par with other forms of mass entertainment.

How big is Star Craft as a phenomenon in Korea?

According to one tournament arranger, 70-80% of the population know of Star Craft

Who plays it?

There is a far higher amount of female players than in Norway. There is a separate female league. The players are mainly youth and younger adults up to about 35 years of age.

What is the public view of the professional players?

They are heroes among their own generation. Their popularity is no less than that of popular figures in any other form of mass entertainment. It might be similar to that of pop-stars. The competitors vie for many different titles. These titles give social status.

Are professional players mainly seen as professionals or just as kids playing a game?

This is all very new, but it is taken seriously within the milieu that it matters. A lot of resources are spent on tournaments and airings.

How are the professional players organised?

For example there was a team sponsored by a big telephone company. They buy a team, pay them, house them and pay for their education. Right now the team structure or the organising of the teams has not consolidated. The flow of money seems haphazard. It is only during the last year that professional gamers have become established in Korea.

What are the TV shows like?

Them crazy Koreans, where are they at?
Yngvar Natland - www.newmedia.uib.no/~yngvar

They are amateurish. The producers are testing concepts. The shows are in their simplest form. They show the game as it is being played and then two people are commenting the game. The shows are targeting a group of devotes, but they are working their audience in that they are telling what the players are doing and why. The shows have an enormous potential, but right now they are quite kitschy. It is boys-room TV. They have a garish style and are too marked ("overydellig") in their choice of music.

How did the TV shows emerge? Who started producing them?

As far as I know it was "Knight Bridging Korea Co."*. These are a group of entrepreneurs and consultants. They saw the potential for creating a business. They did not have a background from the games industry, but were gaming enthusiasts.

In what ways are they similar to traditional sports shows?

They are very similar. It is all there. However they are far less sophisticated in their production. Sports broadcasting has a long history and large budgets.

What knowledge is essential for the viewer to enjoy the TV shows?

Not much. They talk about the rules, tactics and choices that are made. It is pedagogically set up. In general you wouldn't necessarily need any prior knowledge. It is easily conveyable and simple to understand.

Do non-players watch and understand these shows?

Yes.

Do you know of anyone else that are involved in either the arranging of competitions or in producing the TV-shows in Korea? How can I get in touch with them?

* Knight Bridging Korea Co., Ltd. (www.knightbk.com) is a privately owned joint-stock company that coined the term "I-Brokerage" for the services it provides. The "I" represents "International", "Investment" and the "Internet". KBK utilizes the Internet as a medium via which it "bridges" Korea to the outside world. This service is the first of its kind in Korea and it includes Destination Management services to foreigners expanding their business into Korea.

Byhre, Jarne Kyung Soo Choi Østvold (in Norwegian)

2002-05-25. By phone and e-mail.

The source is currently employed as a teacher in Korean grammar at the University of Oslo. He has worked as a consultant on Korea for Norwegian games developers FunCom in relation to their Massive Multiplayer Online Role Playing Game (MMORPG) Anarchy Online. He has also transcribed and translated the StarCraft broadcast used for analysis in this thesis.

Hvordan arter den generelle holdningen til dataspill i det Koreanske samfunnet seg?

Spilling anses som enhver annen form for lek. Det er en normal fritidsaktivitet. Dataspill utmerker seg ikke, verken i positiv eller negativ retning.

Hvem spiller StarCraft i Korea?

Hovedsakelig er det barna fra 10 år og oppover til ungdom på videregående skole. Senere spiller de mindre fordi arbeidspress og skole gjør at de ikke har tid til å gå på nettkafeene mer. Det er fortrinnsvis yngre mennesker som spiller dette. Eldre spiller et spill som heter Lineage (tror jeg det skrives på engelsk). Ellers er Diablo også blitt veldig populært.

Hvorfor har StarCraft blitt så stort i Korea?

Koreanerne er opptatte av å følge med i tiden. Samtidig som det er en tung kultur med mye folk som det kan være vanskelig å nå ut til. De er generelt utålmodige, men de har tålmod i forhold til spill. De jobber med spillene og legger ned mye innsats for å bli bedre. I hovedsak er de profesjonelle spillere før de starter på videregående. Korea er et lite land, på størrelse med Danmark, men med 45 millioner innbyggere. Dermed har det vært enkelt å gjøre tilgangen til digitale nettverk god og billig. I Korea går man ut for å møtes, og nettkafeene har blitt et naturlig samlingspunkt for ungdom.

Er StarCraft et massefenomen?

StarCraft er et massefenomen. Det har slått an mer enn noen hadde den minste anelse om. Som sagt er det solgt 10 ganger mer av dette spillet enn noe annet spill så det indikerer litt hvilken popularitet dette spillet har.

Dekkes StarCraft konkurransene av andre massemedia enn TV?

De har en egen avis og jeg skal gå inn på nettet å se om jeg finner noen seertall for deg. Det skrives ikke noe om det i vanlige aviser. Det nevnes ikke på vanlig TV. Det snakkes ikke om det til vanlig. Det er et fenomen for de som er interessert i det, og det er jo mange nok. Hvor mange seere vet jeg ikke.

Hvor mye merchandising (lekedyr, skolebøker, penal, frokostblandinger o.s.v.) finnes det med tilknytning til StarCraft?

Jeg finner ikke noe særlig leker, pennaler eller andre ting med *StarCraft* på. Har også snakket litt med en jeg kjenner her og han kan bekrefte at det finnes lite klær, leker etc. med *StarCraft* på. Det er mer et spillfenomen som ikke påvirker annen industri. På den annen side så er det et spillfenomen som har tatt av i en grad som ikke har sine like noe annet sted i verden, men dette vet du jo allerede.

Han tror at *StarCraft* har nådd et slikt nivå at de ikke blir kvitt det. På samme måte som man har nivåer og turneringer i "Go stop" for den eldre generasjonen, tror han at det vil fortsette å vare turneringer med rangering av spillere etc. i *StarCraft* selv når denne generasjonen blir eldre.

Sender denne kanalen kun på kabel eller sendes den over antennenettet?

Det jeg vet er at denne kanalen er en ren kabel TV kanal, så den finansieres 100% av reklame. I tillegg til at spillerne er profesjonelle.

Shif, Gil

2002-04-02. Via e-mail.

The source is Public Relations Coordinator at Blizzard Entertainment.

Can you give me a hint as to how many copies of *StarCraft* have been sold world wide, and how many players visit battle.net each day to play *StarCraft*.

As for *StarCraft*'s total worldwide sales, I don't have an exact figure, but I do know that our most recent press release about *StarCraft* (more than three years ago), listed the sales for *StarCraft* at 1.5 million for 1998 (its year of release). In fact, *StarCraft* was the best-selling computer game of 1998. And recently, when we checked the sales figures posted by NPD Intellect, we found that the *StarCraft* Battle Chest, a compilation including both *StarCraft* and its expansion pack, *StarCraft: Brood War*, ranked in the top 10 for sales one week in the middle of March. I would say it's safe to assume that *StarCraft* has sold somewhere around 5 million copies worldwide. You also asked about Battle.net's daily player count for *StarCraft*. Again, I don't have exact figures, but I do know that the most recent issue of the Guinness Book of World Records lists Battle.net as the most trafficked online game service in the world. With so many copies of *StarCraft* in the hands of enthusiastic customers, you can bet that a significant portion of Battle.net's 8+ million active accounts are those held by *StarCraft* owners (Diablo II owners probably make up the most, however). According to the Guinness Book of World Records, Battle.net has hosted as many as 6 million individual games in a single day. Again, most of those would probably be Diablo II games, but thanks in large part to the number of cyber cafes hosting *StarCraft*, it's probably safe to assume that many hundreds of thousands of *StarCraft* games are played daily over Battle.net. Sorry I couldn't be more specific, but I

hope that the information I provided above will at least be helpful to you.

Transcripts

StarCraft

King of Kings tournament. Battle for 3rd place between the losers of the semi finals. Produced by Gamemax. 2002-02-15.

A: Welcome to KT on game net *StarCraft* king of kings and the battle between 3. and 4. place. This is the battle between Kim Jung Min and Kim Dong Su. Cho Jung Hyun and Hong Pyo ([ikke sikker på navnet, vanskelig å høre](#)) are already qualified for the final.

00:25

A: Kim Jung Min didn't qualify for the final and his expression seems a little disappointed.

B: Yes, that was too bad, right?

00:30

A: Yes it was. But now he has to concentrate on a new start and a new game. Here we see Kim Jung Min.

00:34

A: Kim Dong Su... He seems rather relaxed before this game. ...

00:42

C: Just before this game, Kim Dong Su thought he had lost about 70 - 80%...

00:54

C: But he is a better player than Kim Jung Min.

A: Yes, he is.

00:58

A: Well, then we'll start the game "King of kings" and the battle for the 3. and 4. place between Kim Jung Min and Kim Dong Su. The map is Neo Silent Vortex.

01:25

A: And the battle has started. The map: Neo Silent Vortex.

01:30

A: We're now taking a look at Kim Jung Min. His place is 1 o'clock.

01:38

A: Kim Dong Su is playing Protos and is placed at 5 o'clock on the map.

01:42

B: Judging from the facial expression of Kim Dong Su, it seems that he is expecting a relaxed match.

01:48

A: But these professional players are used to winning, so they don't like to loose either.

01:58

B: But sometimes they think that it doesn't really matter, winning or loosing is the same. And then suddenly they don't do so well and are about to loose and suddenly they turn greedy.

02:10

A: Yes, winning is a part of their personality.

C: Yes, that's just how it is.

B: Right.

02:15

A: Kim Dong Su's probe slides forward.

02:20

A: Looking at this map we can see how the players have placed themselves on the map.

02:23

C: Yes. Usually when we look at this map, we can see that Terran and Protos can choose several different places in the forest. Like this.

02:32

C: Of the different possible positions, it is common to place oneself close to the Rush- areas. If Terran is placed at a rush close to Protos, Terran usually wins,

02:37

but if the distance is longer like, the vertical line, then many believe that Protos usually will win the game.

02:49

C: But in reality this theory is often broken, and Terran wins a lot even when playing diagonally.

02:55

C: Yes so I have been wondering what the reason can be, and I've come to the conclusion that it has to be a matter of scouting.

03:00

C: When the players are located close to each other, then ? has a greater possibility to enter before Protos' probe can block the entrance, but when you play diagonally it often happens that they don't make it in.

03:11

C: In that case the distance is large, the probe cannot enter, then Protos has difficulty understanding what Terran will do, so in this kind of game where information is very important, Protos will lose.

03:21 – 03:40

B: You have a point there, but ...

03:40

B: Terran usually play this map easily.

03:49

A: Look at that special way of controlling the probe.

03:53

C: Some time ago when Kim Dong Su played against Cho Jung Hyun, he didn't have a scouting probe so he lost the game.

04:08

C: Kim Dong Su could only play on intuition.

04:12

B: He should have played like this.

C: Yes just like this.

04:16

C: Hadde han gjort det hadde han kommet bedre ut av det.

04:20

C: He has made two factories ... one factory, what are they doing there...

04:33

C: When you can look at $\frac{3}{4}$ of your opponent's map like this, then professional players with much experience, players with experience like Kim Dong Su and get much information out of the map.

04:42

B: When you play to the extent of your skill like these professional players do, you get the impression that scouting and information is very important.

04:53

C: Yes it seems like it is so.

05:00

B: Take Im Yu Han for example, he tricked his opponent with false information on purpose and thus took control over the game and won.

05:15

A: Look there, he has made a factory. That's a good placement, right?

B: Yes, it seems as if ...

05:22

B: Kim Dong Su's Dragoons.

05:28

A: Here we take a look over the Southern island and Kim Jung Min, oh, he's building a secret factory.

B: Cho Jung Hyun used to play like this ...

05:35

C: So he's building a secret factory! Kim Dong Su's Dragoons they ... he will fight in front of the entrance.

05:44

C: But when the battle is tough and they are struggling, then he can call out the Vultures that he has stored at this secret factory. When they suddenly appear then they can inflict great damage on the opponent.

05:55

B: Yes, even though a probe has done some scouting during the first part of the game, there is a possibility that it has missed this factory.

06:03

B: Protos and Kim Dong Su have searched rather quickly. Kim Jung Min's style reminds us of that of Cho Jung Hyun ...

06:16

B: Kim Dong Su has made another jinks.

06:22

A: Next year ...

06:31

...

06:45

A: It is just the placement of the factory that is different, He has only one gate. It is just like in the last war, right?

B: Yes.

06:52

A: Kim Dong Su's ...

06:58

A: Kim Jung Min is good, but didn't manage to qualify for the final.

B: Yes that's right.

07:09

C: However, there are a lot of players that are equally as good as he.

07:16

C: So as for this situation it is not very strange that he didn't qualify.

07:21

B: No, it isn't.

A: Cho Jung Hyun ...

?

07:30

C: He is building a missile? So he plans to enter the plateau.

07:32

A: Kim Dong Su has one gate, but even if this is the right moment to enter, it doesn't seem like he is in a hurry.

07:42

B: Kim Jung Min neither...

07:45

A: He isn't rushing anything.

07:49

C: It looks as if he doesn't think it is necessary to enter the large area of Protos, which is so easy to surround.

08:00

C: Protos has a small gate so it won't be easy for Terran to get passed it. It seems as if he thinks it is better to initiate the attack from below rather than enter the plateau above.

08:07

B: Yes. It will probably be mines there and some missiles so he can't start a siege there. He still has to wait some.

08:15

C: Yes, he might think like that.

A: Now an Observer? Has appeared.

08:20

A: The Observer takes along some Dragoons and it seems as if it is on its way out.

08:26

B: These Dragoons have been divided at the front line ... He probably doesn't know of those that Kim Jung Min has hidden in his factory on the Southern island.

?

A: Now they're entering and he is making a Spider Mine ...

08:40

B: He seems to have a lot of Dragoons.

08:45

C: I don't think that Kim Jung Min has forced his way up. It is more likely that Kim Dong Su let him enter.

B: Yes, and the Tanks in the background won't let them reach the crossway.

08:57

B: It seems like Kim Jung Min misjudged this time.

A: Has the Observer been taken? It is not attacking anymore. No, there it is in the background.

09:05

C: It looks as if he has withdrawn it a little.

A: Kim Jung Min is building missiles.

09:12

C: In situations like this it is easy to believe that Protos is in a difficult position, but Kim Dong Su was quick with his Multi? Play and ...

09:28

C: If he has good timing now, he can force his way out of there.

A: Yes and he even has a shuttle so he can get down and attack anyway.

09:36

C: Yes, Kim Dong Su ...

09:39 – 10:03

C: Last time Kim Dong Su played in the Sky...? Final, and he made...

09:55

A: Those Tanks, they're a little bit... very good ...

10:03

C: There is a shuttle, and ...

10:17

A: The tank is attacking over there, pushing forward.

A: The Dragoons must stop it ... Multi ...

10:29

B: Well, in this case Kim Jung Min has lost quite a few players. The truth is that this kind of play can work in the early phase of the game if you want to win, but from now on we enter Kim Dong Su's phase of the game.

10:40

A: But the problem is that Kim Dong Su must get passed the Southern island to attack Kim Jung Min and this must be timed correctly as there may be hidden several Vultures there.

10:58

C: Yes, but so far in the game Kim Jung Min has lost 6 to 4.

11:07

C: Yes, he has lost approximately 6 to 4 so if he wants to turn this around and win, he has to use his secret factory and ...

11:20

B: But look at this!

A: There are many Dragoons guarding there.

B: But a couple of Vultures still entered.

A: A couple of Vultures are doing a very focused attack.

11:33

B: They managed to take out some Dragoons.

11:39

C: They took a couple of probes as well, but apart from that, these Vultures didn't cause Kim Dong Su very much damage.

A: No!

11:50

B: Now, some Dragoons and a shuttle ... Kim Jung Min surrounds the entrance

C: Yes, that's right.

12:00

B: Look at this he has discovered the Southern island.

C: Yes, he was on his way with an Observer when he passed it and discovered it.

12:07

A: So, Kim Dong Su has discovered the secret factory on the Southern island

C: That factory ...

12:10 – 12:40?

12:35

B: When you've only got one Multi...

12:40

B: It wasn't that smart of Kim Dong Su to give Kim Jung Min so much time.

12:46

A: It seems as if Kim Dong Su was more concerned about getting himself a larger area.

12:56

C: The Observer is gliding in. The entrance's power line ...

13:05

B: If Kim Dong Su really discovered that secret factory it would be wise to destroy it.

13:17

C: Oh, recall! It seems as if Kim Dong Su will try a recall.

A: Yes! Now that's showmanship.

C: If ...

13:27

C: You can also think that ...

13:40

C: There are some players who are very skilled in using these kinds of units. I think Kim Dong Su has tried this a lot in the practice rounds, but hasn't done it very much in real play.

13:55

C: So in a play like this he might think: "Let's try it."

A: He might succeed.

C: Yes, he does.

14:02

A: Vulture voice vd? They are moving south. But Kim Dong Su is blocking the entrance with a power line.

14:13

B: Multi? Kim Jung Min discovered it a little late, but it seems as if he can pull it through anyway.

C: Yes, he has timed this well. There are a lot of Vultures coming down from Terran.

14:22

C: But Kim Dong Su has already two Nexus? And...

14:28

C: ... Yes, and he has a lot of minerals as well, so he is building another Nexus?. Now he has two of them so if one is being destroyed by Vultures the other one will continue and with all the minerals...

14:40

C: ... He has left he is building yet another one.

14:45

C: Temple ...

15:00

A: Vultures and Tanks. They are attacking.

B: High temple ... they really use a of gas ...

15:15

A: Kim Dong Su really manage to stop Kim Jung Min's attacks. He's breaking all the lines. He is good enough to be selected as a player on the national team.

15:27

C: Not the national team, but how about the European team or the Asian team. That's the kind of player he is.

15:36

B: How about the Earth team?

C: Oh yes, that's could be.

15:40

A: Kim Jung Min attacks the entrance at ... Kim Dong Su ...

B: Is it only one tank there?

A: I don't know, I can't see very many ... Tanks and Vultures.

15:57

C: But when he keeps using them all the time, then they will be lost.
Concerning that Kim Dong Su's way of playing is very good.

16:06

C: Yes but later, the factory ...

16:10

B: Anyway, Kim Dong Su just blocks the entrance and gathers everything for the planned recall.

16:22

A: 7 o'clock at the entrance. Down at the entrance at 7 o'clock.

16:29

A: Has Kim Dong Su made a Multi?

B: Isn't that a Vulture?

16:35

B: I don't know. Kim Dong Su has made a Spider Mine.

C: At the entrance ...

A: As expected, Kim Jung Min's Spider Mine.

16:50

A: Kim Jung Min's Vultures.

16:57

A: Yes, but in a real game it is not often that you see an "Abiter"? recall.

B: But the truth is that in ... and it will need a lot of resources, gas and so on, so that's why you don't see it very much in a real game.

A: Ah, Yeah!

17:05

B: But, when playing against Terran it is really a useful technique.

C: That's right. In front of Terran there is a real strong defense and also around the Command Center

17:12

C: Yes, that...Oh...?

17:25

B: No, and without any Vultures he's coming down with a tank? Kim Sung Min...

17:30

A: It seems like Kim Sung Min has moved towards the "Moobing?" On the contrary towards the station... Kim Dong Su is actually attacking the areas.

17:35

C: Yes, so in the view of the Dragoons, the Tanks seems to have entered and the Dragoons make a stop so there is not far to the firing range.

B: Yes, that's right.

17:45

A: And down there at the Southern Island Kim Sung Min has his military force, Tanks and Vultures. And he is building a Command Center. All the Tanks have settled below.

17:57

A: Kim Dons Su's force seems rather strong, right?

18:02

B: At 7 o'clock at the entrance, Kim Dong Su is securing the mineral Multi area...

18:07

A: Oh, Kim Dong Su... left... right...,

C: Yes, there are a lot.

18:22

B: So there are. In such case, when the force is doing a recall around Terran's Coomon senter...

18:40

A: Ah, ah, Arbiter is going out.

A: Ah, recall! Here .. They have to hurry, Kim Sung Min.

C: Yes, even thought the defense around the center looks bad there can be a strong force. But when the recall is done only around the Dragoons it is hard to stop it.

18:55

C: But the? are getting large Terran is really having problems.

19:03

A: I don't think Kim Jung Min had expected this.

C: Yes, he used stan? here and there, but Kim Dong Su had in his way a superb place and furthermore it seems as if he buildt an Arbiter Tribunal.

19:13

A: Kim Jung Min, hit by a recall is now trying to ...

19:23

A: Ah, It can get dangerous up to the Ponjin. Ah, the factory, but it's useless. The force down there too strong so there's hardly no Ponjin. Oh, that's difficult. Kim Sung Min at the Ponjin the Zealot is entering. Dragoons and Zealots are attacking.

19:40

A: There are about three forges there now, it seems as if he has upgraded them.

C: Yes, it seems like it ... Terran ...

19:47

A: Yes, that's right and as for Terran it came very sudden, oh there at 7 o'clock recall again. He has fallen into a very difficult position and has to defend the Multiarea at 7 o'clock.

19:55

A: Chi Cheek?

B: Chi Cheek?

20:00

A: Kim Dung Su won with a recall.

20:09

A: Kim Dong Su won this match and got 3d place.

Soccer (in Norwegian)

Norwegian national league game between Rosenborg and Lillestrøm. Produced and aired by TV2. 2002-05-01

1st – 6th min.

Ernst A. Lersveen: **[0 min]**...bortimot fullsatt. Skal jeg tippe at det er mellom 12000 og 15000. Og dette er nøkkelspilleren i dag: Nakken til Frode Johnsen. Med han på laget så kom også Rosenborgs seier. Og etter det som har skjedd i det siste (**AVSPARK**): Lillestrøm har liksom ikke vært seg selv, lik seg, Rosenborg er snau favoritt.

Svein Mathisen: De er det, i hvert fall hos oss, på vårt spill så er Rosenborg favoritt. Men Lillestrøm på hjemmebane vet vi tradisjonelt er meget bra, og hvis de får i gang det trykket de har vært kjent for tidligere så blir det ikke lett for Rosenborg dette her.

E: Det er Erik Hoftun. Janne Saarinen for Rosenborg, den gode Finske backen. Skammelsrud er med altså. Var skadet mye av uka men er friskmeldt. Pål Strand med nr. 6, Arild Sundgot som åpnet sesongen så bra med to scoringer i åpningsrunden.

- S: Og sånn som de andre resultatene har gått i dag Ernst, så må jo egentlig begge lag vinne for ikke å få luke til toppen.
- E: Da blir det en historisk kamp.
- S: Ja, det gjør det. Men begge har ambisjoner om å kjempe i toppen, og da koster det dyrt å tape poeng i dag.
- E: Lillestrøm åpnet altså med 2-0 over Viking, ikke noe alt for imponerende spillet. Så var det meget tafatte greier mot Lyn på Ullevoll, og så ruskete på bryne. Det er de tre kampene Lillestrøm har spilt, mest skuffet til nå er vi jo over Clayton Zane som jeg tror på mange måter har sine tanker et helt annet sted.
- E: Sigurdsson **[2 min]** inn til en landsmann som imponerer mer og mer. Arni.. Arni Gautur Arason.
- E: Herlig stemning på Åråsen. Publikum er med.
- S: Har fått et nydelig stadion etter hvert Lillestrøm.
- S: Rosenborg i kjent 4-3-3 formasjon. Lillestrøm i 4-4-2.
- E: Med Sundgot og Zane på topp da. Mannen med to scoringer, sist helg. Christer Basma lager hjørnespark, var vel ikke helt trygg på om han hadde noen tett innpå seg.
- S: Kjefter litt på keeper for at han ikke får skikkelig beskjed.
- E: Torjus Hansèn ut for å ta dette her, normalt Lillestrøm mektig sterke på dødballsituasjoner.
- S: Laster opp med folk foran keeper
- E: Flere her innenfor 5-meteren enn det var i toget tror jeg på Lillestrøm før i dag. Godt dømt av Rune Pedersen, benytter fordelsparagraf til Ørjan Berg. Brattbakk med fart. Godt gjort av Ingridi Sigurdsson.
- S: Ørjan Berg.
- E: Skammelsrud. Christer Basm... eller Christer George. Burde jo kanskje kastet blikket litt inn noen tanker før, Svein, og regulert posisjonen sin.
- S: Ja ... man er veldig flink til å få med seg Lillestrøm-forsvaret ut og lurte Christer George der.
- E: Emil Baron, aktuell for Sør Afrika i verdensmesterskapet i fotball, **[4 min]** men han får ikke dra fra Lillestrøm før ca 14 dager før mesterskapet begynner. Det betyr at han ikke får være med i denne første treningssamlingen som Sør Afrika har. De samles vel den 6. mai tror jeg det er.
- E: Er ikke umulig å prøve fra dette holdet Svein.
- S: Nei, slett ikke. Så vidt Rosenborg gidder å stille opp i mur, men nå står der 4 mann i hvert fall.
- E: Forsterket med flere fra Lillestrøm.
- S: Ja-hah, som vil dukke når skuddet kommer.
- E: Kihlberg prøver.
- E: Torjusson sen.
- E: Bra overlegg! Fra godeste Clayton Zane, og Lillestrøm har skaffet seg et lite trykk mot Rosenborg.
- S: Clayton Zane på veldig lite område der. Fikk en... vendt seg og nydelig ball over på motsatt stolpe.
- E: Hans venstre fot har ført til mange scoringer for Lillestrøm. **[5:15 min]**

46th – 51st min.

Banekomentator: **[0 min]** Velkommen tilbake til Åråsen. Det står 0-0. Ola By Rise, det var et spørsmål om Frode Johnsen kunne fortsette, gjør han det.

- Ola By Rise: Han gjør det inntil videre, så får vi se hvor lenge det varer. Vi håper å få beholde han Frode på banen, for han er veldig viktig for oss, selv om han ikke er 100% så gjør han en veldig god jobb både offensivt og defensivt i luften.
- B: Hva er problemet hans?
- O: Han sliter med en lyske som han er sliten i. Han har vært ute veldig lenge og kommet tilbake og da får du en belastning du ikke er vant til fra før så det er sånne sekundærskader som du ofte får hvis du er ute lengre perioder.
- Ernst A. Lersveen: (lyd fader inn) ... på Åråsen. Som vi hørte, begge lag med samme lag som avsluttet første omgang. Det betyr at Lillestrøm nå spiller mot høyre. Lillestrøm et lite hakk bedre enn Rosenborg før pause. **[1 min]**
- E: Ja, Rosenborg har måttet forholde seg til Lillestrøm på mange måter til nå Svein.
- Svein Mathisen: Ja, jeg synes du hører det på Ola By Rise og, han snakker veldig mye om den defensive jobben som Rosenborg skal gjøre. Ikke den offensive, for det er der det mangler mest. (Uforståelig kort kommentar fra E samtidig med S) Og som vi snakket om i første omgang her så er det altså vingspillet til Rosenborg som er problematisk, de klarer ikke å komme seg fram på kantene og få gitt Frode Johnsen de arbeidsforholdene han skal ha foran der. Er jo veldig god i luften. Veldig... en kald avslutter Frode Johnsen.
- E: Ja har de egentlig noe vingspill nå, Rosenborg? Her kommer Saarinen. Driver godt frem. Johnsen **[2 min]**.
- S: Vanskelig ball å treffe. Det ser du også på Frode Johnsen som prøver alt han kan, men ikke er kjapp nok med tilslaget sitt.
- E: God førsteomgang av Clayton Zane.
- E: Lillestrøm jakter altså fortsatt på en erstatting for karen som går opp i luften her, demper ballen, Clayton Zane. Har enda ikke funnet noen. **[3 min]**
- E: Kihlberg og Zane så leggsquinnene fyker her.
- S: (Uforståelig)... bra fight av Kihlberg.
- E: Lillestrøm veldig aggressive og sterke før pause. Skal vi se om de klarer å holde trøkket på... på Rosenborg.
- E: De hadde mange hjørnespark før pause, en god del frispark og, som det ikke var nok presisjon i Svein.
- S: Nei, det sa jo også Arne Erlandsen da han ble intervjuet. Christer George som stikker for tidlig. **[4 min]**
- E: Pål Strand setter i gang Clayton Zane hurtig. Zane bare skubber svære Karadas unna, får lagt inn også.
- E: Hansèn.
- E: Rosenborg slår langt.
- E: Kampånden har fått luftet seg på Åråsen i dag Svein. **[5 min]**
- S: Ja det har vært veldig mye tette dueller.
- E: Zane skadet nå. Karadas.
- S: Får beinet i klem mellom Karadas sine bein og det er vel ankelen som er vond.
- E: Så ikke ut til å være noe ufint fra Karadas på noen måte.
- S: Tøff duell og... Zane er bare uheldig som får beinet i klemme.
- E: Skal altså etter hvert til belgisk fotball.
- E: Hjemmekamp for Lillestrøm og det betyr at Jan Åge Fjørtoft er aktuell for spill.

E: Det hadde vel blitt noe styr, i dag og i morgen **[6 min]**, dersom han skulle komme inn nå ti min før slutt å bli matchvinner.

S: Matchvinner, ja.

66th – 71st min.

Svein Mathisen: **[21 min]** Det er farlig hvis Lillestrøm blir for utålmodige, for da vet vi hva... at Rosenborg har rutine på topp der. Gi Brattbakk og Frode Johnsen en sjanse så kan mye være gjort.

S: Holder Fjørtoft fremdeles på å varme opp, eller var det bare spill for galleriet?

Ernst A. Lersveen: Så presser Basma slik ateee... må gi innkast.

E: Her omtalte Jan Åge Fjørtoft.

E: Ja, kan bli det vi har snakket om, joker her.

S: Men han står jo i ro nå, han ser jo ut... **[22 min]** kanskje han sprakk på oppvarminga, begynte å varme opp for tidlig.

E: Heh, er for ivrig.

S: Brattbakk mot Werni, Werni skjermer den ut.

E: Offside på Espen Søgård.

E: Skulle Lillestrøm klare å vinne her Svein, mot Rosenborg, så ville det jo bety at Rosenborg har tapt tre av de fire første kampene.

E: Svakt av Fakiri. Og her kommer Basma igjen, Ørjan Berg, og Rosenborg scorer! Ørjan Berg! Rosenborg fikk en mulighet og benyttet den! Rosenborg i føringen!

S: Feil i Lillestrøm. Fakiri. Dårlig første berøring, skal vi se, **[23 min]** tidlig, når det settes opp til dette målet.

S: Kantspiller, vi kaller han det, Christer Basma. Legger opp til Ørjan Berg som rolig finner den lille kroken. Og lurer Baron. Plasserer ballen utenfor rekkevidde, 1-0.

E: Christer Basma. 2 mål, 1 målgivende i kampen mot Lyn. Her har han målgivende igjen og har vært Rosenborgs kantspiller og veldig god som back.

S: Faktisk vært Rosenborgs farligste mann i dag, i fra sin posisjon som høyre back.

Stein banekomentator: (Lyd fades inn) ..., sjansfattig, Pål Strand hadde en kjempemulighet men så kommer Rosenborg.

Arne Erlandsen: Ja ... må ha på skyggelua ... eee nei vi må sette våre sjanser, og vi kan... **[24 min]** og Rosenborg de scorer bestandig nesten, så vi må score mål selv.

B: Hvilke grep gjør dere nå?

A: Nei vi fortsetter på samme måte og prøver å bli mer presise i pasningsspillet vårt. Den nest siste ballen den er for upresis. Men det er jo tøft mot Rosenborg når de ligger over med en goll nå.

B: Fjørtoft inn?

E: Hei Stian Berget, fortsett Stein, skal Fjørtoft inn?

St: Ja, skal ta et siste spørsmål Arne Erlandsen: Jan Åge Fjørtoft inn, er det aktuelt?

A: Det får vi se på seinere ut i kampen.

E: Seinere, det er innen 20 minutter.

E: Målscoren Ørjan Berg. Veldig god til å begynne med, så forsvant han litt i første omgang, og så har han vært god igjen i andre Svein.

S: Ja og det har, viser at han er i ferd med å finne... **[25 min]** finne formen og ja.

S: Men Rosenborgs store spiller i dag det har vært Christer Basma.
 E: Som forrige helg.
 S: Clayton Zane har vært god for Lillestrøm, men jeg lurer på om han har fått seg en liten smell i beinet, at han lider litt under det nå.
 Aggressive Lillestrøm har ikke hatt samme trøkket etter pause som de hadde før pause. Og har som Arne Erlandsen sier ikke vært nøye nok. Når de har vært foran mål. Kommet mer til linja, innleggene har vært for dårlige i nesten 100% posisjon.
 E: Og alle hjørnesparkene, alle frisparkene rundt 16-meteren.
 S: Der har de vært for upresise ja, ikke gått over første forsvarer.
 S: Og vi ser at Lillestrøm **[26 min]** spiller veldig mye langt. Sikter mot Sundgot og Zane foran der. Satser på stuss. Nå hiver Bjarmann seg også opp.
 E: (lyd fades inn) ... han alltid gjør på slike situasjoner.
 E: Rolig og fint av Ørjan Berg her
 S: Det er vanskelig for Rosenborg å spille seg ut av dette aggressive Lillestrøm presset, men klarer de det så er det farlig med en gang. Bjarmann er fremdeles utpå der som midtspiss.
 E: Har sett hvordan Basma gjør det vell.
 S: Skal vi... Saarinen som har slått i gauma, menea det går vist. **[27 min]**

89th – 93rd min.

Ernst A. Lersveen: **[43 min]** Brattbakk helt alene på topp nå. Ørjan Berg har Saarinen utenfor seg. Aaaa det er fint gjort av den finske landslagsbacken.
 E: To minutter igjen nå. Lillestrøm gjør vel to bytter ser det ut til. Når det blir stopp i spillet. Hansèn.
 Svein Mathisen: Lillestrøm vinner alle dueller. I alle fall midt på banen.
 E: Bjarmann legger igjen. Fakiri rydder opp. **[44 min]**
 E: Den går vel inn til Arason, en av Rosenborgs beste også i dag.
 E: Nå ser jeg at Jan Åge Fjørtoft også tar av seg tøyet, da er det tre Lillestrøm-spillere som skal inn da. Hvis de rekker.
 S: Ja.
 S: Det er jo sånn motstanderen pleier å gjøre rett før slutt for å drøye tiden. Her er det altså de som ligger under som skal bytte tre.
 E: Bra gjort av Sarinen. Nå synes jeg ikke Christer George gjorde det lett for Harald Brattbakk.
 S: Skal altså **[45 min]** gått 90 minutter nåreee, ja, hvis Lillestrøm bytter disse tre da.
 E: Ja, det må bli stopp i spillet. 3 minutter tilleggstid blir det, og her kommer vel byttene da. Og en av de som skal inn er Jan Åge Fjørtoft. Comeback på Åråsen.
 E: Er det Winsnes nummer to.
 S: 3 sekunder igjen av ordinær tid. Tre minutter igjen med tillegg. Skal vi se da.
 E: Og Fjørtoft på overtid, bokstavelig talt. Nå er det mye svære folk på topp her.
 E: Ørjan Berg kan bli matchvinner her da.
 E: Ball videre der til Fakiri. **[46 min]**
 E: To og ett halvt minutt igjen er Rosenborg fra seier på Åråsen.
 E: Nå er det ping-pong, på og i 16-meter feltet. Basma har ro.
 S: Basma en av banens beste i dag.

- E: Og Brattbakk takler.
- E: Frispark imot Jan Åge Fjørtoft.
- E: Har vel vært så jevnt Svein at det kunne ha slått både den ene og den andre veien.
- S: Absolutt, totalt sett så har Lillestrøm hatt presset **[47 min]** i denne kampen. Men Rosenborg har taktisk vært lure. Og hadde altså Ørjan Berg som var den eneste som har vært kald nok foran mål. Etter glimrende forspill av Christer Basma.
- E: Fakiri lager frispark. Snart går vi inn i det siste tilleggsminuttet på Åråsen. Rosenborg har dette ene målet fra Ørjan Berg.
- S: Nå er det veldig hektisk inni der. Nå koker det inni feltet til Rosenborg.
- E: Over ende med Clayton Zane, skal dette bli den siste muligheten for Lillestrøm på hjemmebanen?
- S: Har hatt så mange dødballer i dag Lillestrøm. Har ikke vært heldige.
- E: (Snakker i munnen på S) Fjørtoft peker... skal Fjørtoft berge Lillestrøm i dag? Hjørnespark blir det. Lillestrøm får enda en dødballmulighet til **[48 min]**.
- E: 20 sekunder igjen av tilleggstiden.
- S: (Snakker i munnen på E) Og... Baron kommer opp.
- E: Baron inne i feltet. Arason opp og fanger ballen, og Rosenborg kommer til å vinne på Åråsen! (Fløyte) Her er det klart, Rosenborg vinner en tett, tøff kamp mot Lillestrøm og Rosenborgspillerene er jublende glade, dette har vært hardt arbeid i en tøff kamp. Her.. Christer Basma gjør forarbeidet, strålende gjort til Ørjan Berg, styrer ballen forbi Emile Baron og Rosenborg klatrer opp på 6. plass på tabellen. Lillestrøm null Rosenborg en, Guro. (Skifter til studio) **[58:57 min]**

Tables

Statements counted by category

StarCraft - King of Kings tournament (pro tournament, cup) - 2002-02-15 - Korea

<i>Stm. type</i>																					Total	% of total
Min. #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20		
EO	4	6	4	1	1	5	3	3	6	3	4	8	4	8	8	8	6	6	11	99	43,42	
EI	1		6	5	3	4	2	4	4	6	5	2	1	5	2	2	3	7	4	9	75	32,89
EH	2			1	1	2	2			2						2					12	5,26
ISP								3	4					3	1		1			1	13	5,70
IC					2							1			1						4	1,75
IMO	1		1						1			1	1	1						1	7	3,07
ME																					0	0,00
ISU	1		1				1						1		1						5	2,19
IEM	2		3																		5	2,19
IJO																1					1	0,44
Lost												2	2	2						1	7	3,07
Total	11	6	15	7	7	11	8	10	15	11	9	12	9	12	12	15	12	13	10	23	228	100

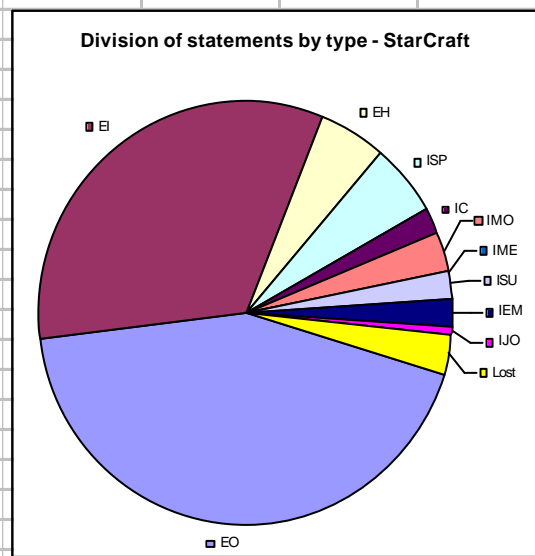
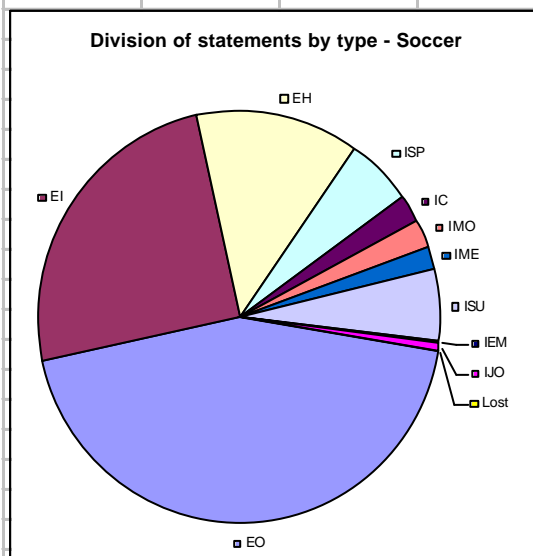
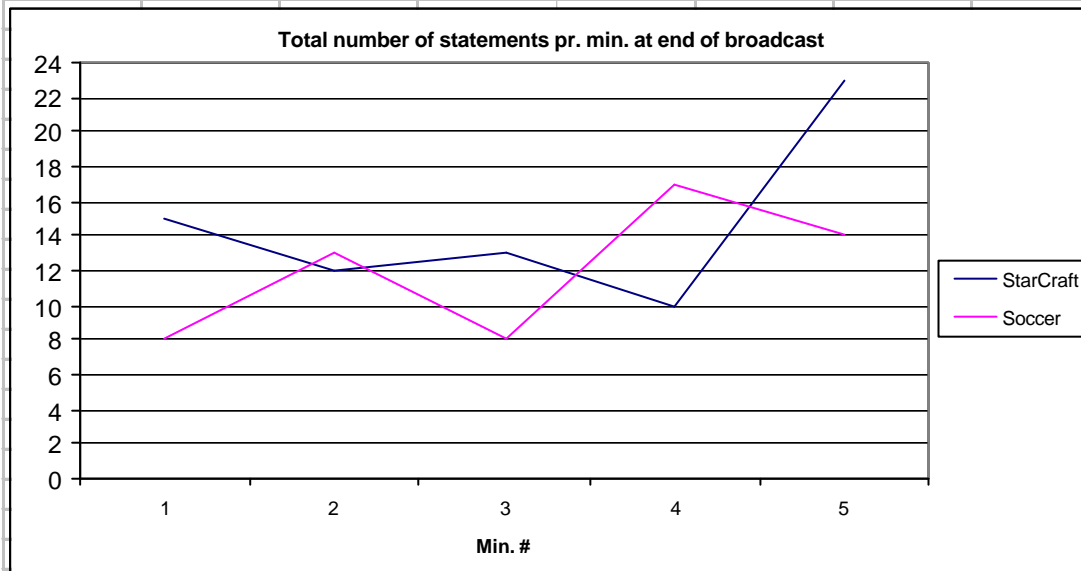
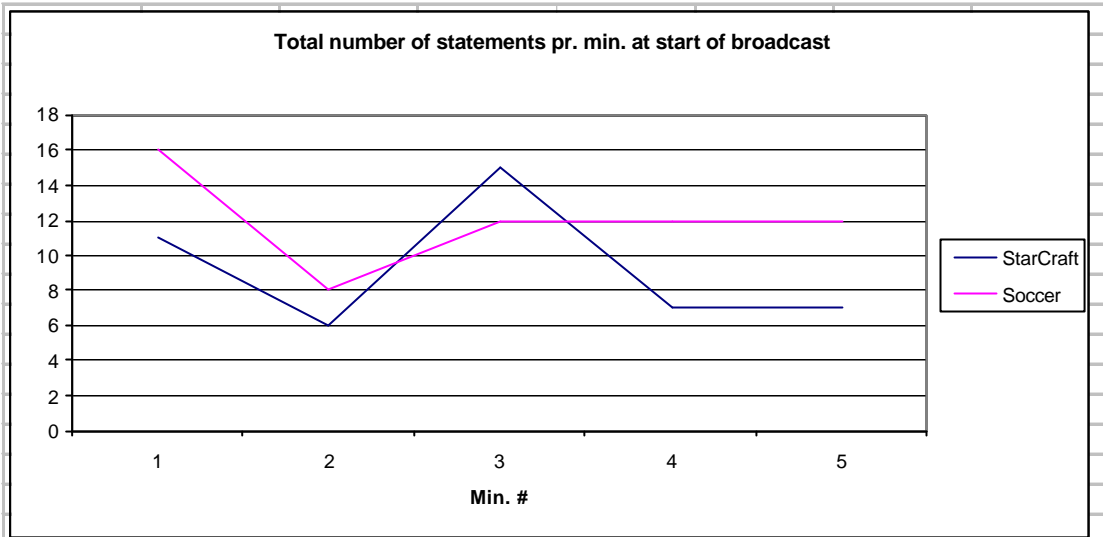
Soccer - Tippeligaen (national league) - 2002-05-01 - Norway

<i>Stm. type</i>																					Total	% of total		
Min. #	1	2	3	4	5	46	47	48	49	50	51	66	67	68	69	70	71	89	90	91			92	93
EO	8	4	4	7	4	4			2	4	5	2	9	4	2	4	3	4	10	3	9	9	101	43,53
EI	3		2	2	4	7	2	2	1	1		2	3	5	3	3	5	4	1	3	4	2	59	25,43
EH	5	4	2	1	3	1	3	3	3				1	2		1	1					1	31	13,36
ISP			1	1					1	2		2			1	1			1	2			12	5,17
IC				1		1										3							5	2,16
IMO							1	1				1					1				1		5	2,16
ME				1								1							1	1			4	1,72
ISU			3			1			1	1				2		1			1	1	2		13	5,60
IEM																1							1	0,43
IJO															1								1	0,43
Lost																							0	0,00
Total	16	8	12	12	12	14	6	6	7	6	8	8	13	13	7	14	10	8	13	8	17	14	232	100

- : Min. with courtside commentary (courtside com. not counted)
- : Min. with commentary added as compensation for courtside comments
- : Goal scored.

EO: Exterior Objective, EI: Ext. Interpretive, EH: Ext. Historical
 ISP: Interior Speculative, IC: Int. Critical, IMO: Int. Motivational
 IME: Int. Metaphoric, ISU: Int. Subjective, IEM: Int. Empathic, IJO: Int. Joking

Visualisations of statement statistics



Them crazy Koreans, where are they at?
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