Documenting Larp as an Art of Experience

Abstract: Larp documentation and representation has proven difficult for a variety of reasons. I contend that one way to meet this challenge is to foreground player experiences over the narrative created by the designers. Player-created artifacts from larps utilize a range of senses to create a kind of assemblage of documentation that more closely approximates both the feel and the meaning of the experience, providing a more complete picture of what the larp was and what it felt like. They can represent the collaboration between the players, the context, and the system, through an amalgam of the "memories, stories, photographs and old props now serving as souvenirs from alternate realities" (Stenros, Montola, & Belarbi 2010). These artifacts become social objects (Engeström 2005, cited in Simon 2010) that describe experiences from multiple perspectives, with the intent of surrounding the experience (Sullivan 2010) to allow for an examination of relationships that are simultaneously immediate and distant. The realizations that emerge from this engagement evoke Art-educator Elliot Eisner's (2002) dictum that "meaning is not limited to what words can express" (p.230).

Some may argue that this approach constitutes the musealization of larp, but the movement towards the model described by Museum Director and scholar Nina Simon in The Participatory Museum (2010) would not only be a more accurate rendering of larp experiences, but also would encourage an audience to engage with the material "as cultural participants, not passive consumers." Participants are encouraged to use the social objects as a locus point around which they can create, share, and connect to one another. In effect, the exhibit communicates experience by being an interactive-experience that considers physical, social, and personal contexts at play (Falk and Dierking 2016). These concepts are given form in The Magischola Museum (Cox 2017) website that I designed to house artifacts from Learn Larp LLC's *New World Magischola* series.

Jason Cox
University of Toledo, Ohio
jason.cox2@utoledo.edu

1. INTRODUCTION

Larps are embodied, experiential, ephemeral, and notoriously difficult to document and portray in a way that allows others to have an authentic sense of that experience. As noted in *Nordic Larp* (Stenros and Montola 2010), because larps "cease to exist the moment they become complete" and during them "each player in a larp undergoes a unique, personal journey" (p.10), their documentation is problematic. Stenros and Montola (2011) further identify five attributes that make larps so difficult to document, in that they are: subjective, co-creative, aimed at a first-person audience, ephemeral, and have a loosely defined purpose. I confront these challenges by framing larps through collections of player-created artifacts that are connected to the games -- such as planning notes, props, costumes, and/or reflective artworks -- to foreground player experiences. These comprise a form of visual data that feels more authentic than current methods and that supports Juhana Pettersson's (2017) conception of larps as an "art of experience" (p.79). Describing larp documentation that uses this approach requires some discussion of the challenges the media presents, a consideration of larps as "embodied experiences" (Leavy 2015), and an analysis of the value of visual anthropology in their documentation.

Current documentation practices include collections of written testimony or video documentation by larp organizers, which generally do not address all of these difficulties. Too often, documentation, whether in personal narrative or in video, focuses on what "happened," which is not an effective way to document a larp. In this approach, the emphasis is placed on plot more than on the experience, stemming from a too rigid focus on larps as stories. Written reflections of these journeys feel disconnected from the experiences, as Lizzie Stark (2012) observes when she notes that larps "can't be relived, and the anecdotes gamers tell each other afterward sound like inside jokes to anyone who wasn't there" (xiii). This is because written accounts primarily address events an individual went through without attempting to convey a sense of the experience. Video documentation of larps often portray a grand narrative that is focused on what it looked like in a mimetic sense rather than what it felt like. Videos tend to rely on a linear narrative that serve either as an object of consumption or as a commercial draw for potential future players (Torner 2011). This may establish a sense of the co-created whole, but by their very nature, documentation videos create a singular message of what the larp is "about," and de-emphasize the interpretive qualities that support

the other attributes. While personal reflection and advertisement are not negative in and of themselves, they do not effectively convey the communal and highly individualized embodied experiences that are integral to this aspect of larps.

The Magischola Museum (Cox 2017) is my first prototype for a new form of documentation that uses player-created artifacts to document a larp and its visual culture. It is a website that documents Learn Larp LLC's blockbuster larp series *New World Magischola*, which I chose to use because it has a stable fan base; operates in a diegetic world that I know well and that is not inaccessible to others; and includes numerous artifacts suitable for my purposes. The initial concept for the site (and this paper) was inspired by my realization that almost every character carries a wand of some description, and that while players had put some thought into the story behind that item, they rarely had the opportunity to share their creative efforts. As discourse around the subject proceeded, the immense amount of meaning invested in player-created artifacts became more and more apparent to me, and I resolved to provide a venue to explore that area of inquiry.

2. TALES OF EMBODIED EXPERIENCES

Embodiment is perhaps the most essential component of a larp, the "live-action" that defines the experience for the players. However, the specific lived quality of a larp can be difficult to nail down. Larps are similar to other embodied experiences in that: 1) practitioners are simultaneously the medium and the artwork; 2) sensory output and input mirror social phenomena that intersect with culture, identity, and the flow of power; and 3) they must be experienced to be in existence, and once completed, they exist only as a memory (Leavy 2015). Theater is probably the form of experience that larp is most often compared to, as it can be used to generate data, provide analysis, and represent concepts in a similar fashion to larps (Leavy 2015, 174). This is especially true in terms of improv and playbuilding research, which produce and perform pieces evocative of topics, issues, and/or problems (Barone 1990, Leavy 2015, Norris 2000, 2009). However, theatrical performances are explicitly oriented towards an external audience rather than towards participants. In larps, roles are "not only performed, but created and experienced first-hand" (Stenros 2010) allowing for the liminal participant/audience view called the "first-person audience" (Sandberg 2004). Effectively, the goal in theater is to be taken as a character by others, while in a larp the goal is to play the character in pursuit of that same experience (Suits 1978).

Much in the same way that larp must be considered as separate from theater, the experiences that emerge from a larp are distinct from traditional narratives. Citing Labov (2006, 38), Leavy (2015) tells us that "when we talk about narrative we are really talking about the telling of stories and the writing of stories" (41). Narratologists James Phelan and Peter Rabinowitz (2012) further state that narrative "is somebody telling somebody else, on some occasion, and for some purposes, that something happened to someone or something" (3). Therefore, calling the larp itself a story is inaccurate in rhetorical terms because it is (at least partially) emergent through co-creation rather than conveyed from one person to another. However, Henry Jenkins (2004) has also said that games can contain a "narrative architecture." This means that while larps are not considered stories in rhetorical narratology, they are creative fantasies that draw on diegetic elements: an imagined world that provides shared themes, concepts, and references that players can draw upon to co-create an experience.

The distinction between larps and traditional narratives is important because it allows for a flexibility of experience that is specific to the media. However, attempts to recreate the experience for others after the conclusion of the experience most definitely *are* stories. Play scholar James Hans (1981) suggests that play is actually only separated into the sensuous and the rational after an experience of play rather than during it. Therefore, the telling of stories about larp experiences is important because it provides a space in which players construct aesthetic meaning, a reflective form of understanding that is specifically linked to how the "interpenetration of self [with] the world of objects and events" (Dewey 1934, p, 246) is dissected, described, and interpreted. Typically, these reflections are arranged linearly in an attempt at a mimetic representation of a larp event, but doing so fails to capture the polyphonic (Clifford, as cited in Stenros and Montola 2011; Mienczakowski and Morgan, as cited in Saldaña 2005) lived experience of the games because they establish the organizer's "plot" as a leading voice. A more effective framing to capture an emergent diegetic world can be found in co-creative narrative theories such as David Herman's (2012) narrative theory of mind. This theory treats narrative as a multifaceted co-construction, and its use here is further invigorated when the discourse is not limited to written and spoken language.

The Magischola Museum (Cox 2017) is the product of co-construction because of the acquisition of artifacts, the way it represents the world of *New World Magischola*, and the experience it creates for viewers.

I acquired images of the items through Facebook postings and conversations. I asked players who chose to submit images of their items to provide the name of the character, the runs of the games that the item had been in, an in-game history of the item, and an out-of-game history that included where it had come from and any personal meaning that it had. The website presents these items as a collection in a grid pattern, and any given object can be selected to access the details provided by the players. Because the asynchronous timelines between characters that appear in different runs of *New World Magischola* can create a significant amount of confusion, the museum acts as an asset for players that want to know how that world has emerged and changed through a varied set of experiences.

3. SOCIAL OBJECTS

In order to best capture the complex weave of experiences that occur in a larp, I propose we look to the artifacts that players create. This proposition views larp as an experience rather than a narrative, representing the collaboration between the players, the context, and the system, through an amalgam of the "memories, stories, photographs and old props now serving as souvenirs from alternate realities" (Stenros, Montola, & Belarbi 2010). Collections of these artifacts become social objects (Engeström 2005, cited in Simon 2010) that describe experiences from multiple perspectives, with the intent of surrounding the experience (Sullivan 2010) to allow for an examination of relationships that are simultaneously personal and communal. The realizations that emerge from this engagement evoke Art-educator Elliot Eisner's (2002) dictum that "meaning is not limited to what words can express" (230). They reflect more than a single moment, concept, or memory, and encourage connection and interpretation from viewers on a visceral level.

These artifacts are not always "made" by the players who use them, and may instead be purchased by, commissioned for, or given to the player or character. The important thing is how they are made special through their use in the game by the players. "Participant-made art as data" (Leavy 2015) has had a history of success in arts-based research because it allows subjective interrelated experiences to be presented in a way that supports individual narratives and emergent patterns. Arts professor Sarah Ganz Blythe (2013) describes the connection between tale-telling, meaning-making, and physical objects when she states:

> One way to start to derive meaning from what we see is to assign language to form, to name what is visually apparent, exercising observational skills. To describe is to begin to know. Interestingly, the act of describing can prompt related prior information, references, and personal experience into consciousness (125).

In essence, the meaning of an object is not defined solely by its form, but by the discourse it generates via connections made by the viewer/handler of the object. This understanding suggests that the acts of sensing, making, and doing art are all intertwined into a complex, and ultimately subjective, artistic event. In a larp, these artifacts can additionally connect with personal lives, pre-diegetic experiences, the game itself, and post-diegetic reflections.

When I created *The Magischola Museum* (Cox 2017), I chose artifact categories for the website that focus on items players commonly made, were given, or collected for the games: wands, apparel, accessories, and ephemera. Wands are a near universal item that hold space within the lore of the game and were easy to tailor to the personalities players envisioned for their characters. Apparel includes items that were strongly associated with the character, such as Professor Montana Styles' signature cowboy hat. Accessories is a catch-all term that includes a wide variety of props such as journals, newsletters, and magical items that lend realism to the world of *New World Magischola*. The Ephemera section contains files that players can customize to create additional elements for the game. I also added an area for video lectures and links, with the intent of allowing contributions that broadened the communal aspects of the site.

4. PRAXIS, POIESIS, AND AISTHESIS

Because the connections an artifact has to places, people, and contexts are relational, three interlinked ideas are useful for understanding them: praxis, poiesis, and aisthesis (Jagodinski and Wallin 2013). The artifacts players make or collect in relation to a game form a central role in focusing these concepts into a meaningful account of the larp. In this framework, *praxis* is creation as an exercise of intent, *poiesis* is the visceral experience of making, and *aisthesis* is the sensorial experience one has through an encounter with an artifact. Together, these three concepts form a framework that is differentiated from aesthetic understandings produced in traditional documentaries because it focuses on meaning made through lived experience, rather than on accounts and reflections of that experience. It operates with the understanding that objects are encountered rather than recognized (Jagodinski and Wallin 2013),

meaning that the artifacts exist in an individualized relationship with each person who experiences them even while they share commonalities, such as referring to the same larp event.

An example of this can be found in the *Wyrd Con Companion Book* article "How I Became an Accidental Artist Through Larp" (2015) by larper Quinn D, wherein she discusses how sculptures she had created in-character "were not always just props, or even art. Sometimes they were story, experiences, and feeling too" (31). Praxis is a concept tied to acts of will in pursuit of transformation, a conscious attempt to reshape the world. In Quinn's article, the sculptures she makes intervene both in the diegetic realm and in the lived experiences of players as representations of their thoughts and experiences. Poiesis speaks to the metamorphic process of unveiling unforeseen and unplanned truths during artistic encounters. Encounters with Quinn's sculptures provoke poietic interpretation and reinterpretation of previous conclusions because the events have been literally re-formed in the artifact. The provocations of artifacts are first encountered aesthetically, which is to say as a visceral effect on a person's perceptions and senses, rather than as objects to be analyzed. The feel of the metal, the way the light plays on the surface, and the context in which the works are seen are all at play when players encounter Quinn's pieces.

5. LARP IN THE MUSEUM

There are some who may argue that approaching games through the player-made artifacts constitutes the musealization of larp, but several current museum philosophies support a vibrant engagement with artifacts that is ideal for larp. Firstly, the community-centric model described by Museum director Nina Simon in *The Participatory Museum* (2010) creates not only a more accurate rendering of larp experiences, but also encourages an audience to engage with the material "as cultural participants, not passive consumers." In this model, participants are encouraged to use the social objects as a locus point around which they can create, share, and connect to one another. John Falk and Lynn Dierking (2016) contribute an additional concept to apply into larp documentation with their Interactive Experience Model in their book *The Museum Experience*. Where previous models of exhibit design had considered the experience as secondary to information, in their model, fluctuating interactions between a user's personal, social, and physical contexts are understood to coalesce to form a unique perspective of their experience. Lastly, Rhode Island School of Design professor Sarah Ganz Blythe (201) maintains that sharing museum spaces in public "recreates the museum as a dynamic reflection of the creative process and generative site for questioning and dialogue" (135). In effect, the exhibit *communicates* experience by *being* an interactive-experience through discourse with participants.

Applying these concepts comprehensively to a collection of larp objects will create a sense of the game's Visual Culture, which "reflects and contributes to the construction of identity, knowledge, history, sense of place, notions of citizenship and agency, and quality of life" (Boughton et al. 2012, 1, cited in Smith-Shank and Soganci 2011). Because the negotiation of roles and boundaries is integral to games and game play (Copier 2009), these aspects are neither separate from game play nor from the Visual Culture. This means that a game's Visual Culture can extend outside of the limits of in-character play to include extra-diegetic encounters that occur as an aisthetic (sensory) experience, such as during game preparation, post-game reflection, and reunions. These encounters transverse through space and time to generate thoughts and experiences that exist separately (but related to) the work of art.

By emphasizing the player experience over that of the designers, *The Magischola Museum* (2017) site foregrounds the subjective and co-creative nature, as well as the flexible focus, that larps have. I designed the website to follow the style of the school by echoing its color scheme of gray and yellow. I wrote introductions to each section of the website that describe the category diegetically, in the voice of my *New World Magischola* character, and non-diegetically, in my own voice as an academic. These qualities help link the experience of the website to the games they reference while still allowing it to exist as an independent construct. While the website lacks the visceral quality of engaging with work in person, the mediating space of the internet allows for a wider range of contributors and makes the collection accessible.

6. OTHER EXAMPLES

Using player-created artifacts to document experiences is not yet common in larp academia, but efforts have been made to utilize them. Stenros and Montola (2011) stress that for *Nordic Larp* (2010), they felt larp documentation should recognize the intertwined nature of the design, player experience, and subcultural understandings of larp. They document thirty different games by describing them in-text with visual documentation. Each section of the book addresses

> the form (of larp in general and the individual differences), the events (a narrativization of what happened, as remembered afterwards), the expressive techniques (what tools and rules were used), the structure (when, where, by how many people), the first-hand experience (what it felt like to be there), and the meaning that players and game organizers have attached to the event. (5-6)

They collect participant data to create a polyphonic narrative that focuses on the diegetic experience, and attempts to highlight personal revelations, but it becomes slightly homogenized through this process. Their assessment is comprehensive, but places primacy on organizers as creators on the basis that "the game designers create the prediegesis, and each player contributes" (7). This again reflects the mimetic desires of a rhetorical narrative approach, resulting in a grand narrative, rather than one focused on a description of the communal experience.

For my dissertation, *Educational Communities, Arts-Based Inquiry, & Role-playing: An American Freeform Exploration with Professional and Pre-Service Educators* (Cox 2015), I worked with participants over several sessions to construct an imagined educational community, populated by students, teachers, parents, and administrators that were played by the participants. In my writing, I detail how participants created artifacts in-between sessions to provide aisthetic data that represents the intersubjective relationships of the research. I did so in order to acquire multiple views of participant experiences, and to explore changes between sessions in how they see the world (Stone-Mediatore 2003, cited in Hunter, Emerald, and Martin 2013, 96). This data is aisthetic in the sense that, though channeled in a physical form, it represents a sense-based representation of the relationships between the players, the characters, and the multiple realities to which they are connected. This effect is reciprocal, meaning that as the character is defined, so too is a participant and their view of the world around them. Over a series of experiences, the artifacts evolve as cross-referential works, connected through themes, imagery, ad media, and experience, so that each represents a new perspective on the experience of the research as a whole. Additionally, sharing artifacts at the beginning of sessions becomes a communal event that allows participants to focus on their own interpretations of the games, the discourse around which develops understanding between colleagues. This methodology provides valuable data and insight into the value of making extra-diegetic reflections, but is disconnected from the fluid nature of social objects that have impact before, during, and after diegetic periods, which I am aiming for through this article.

Jonaya Kemper's (2017) auto-ethnographic process includes a series of self-curated collections that are specific to her characters. While these are for her own use, she often shares them publicly and several images of the ephemera feature prominently in her research. In "The Battle of Primrose Park: Playing for Emancipatory Bleed in *Fortune & Felicity*," Kemper describes her process of creation and curation before, during, and after in-character experiences: 1) she first prepared for the larp by building a playlist of songs, creating a costume specific to the character, and developing the character's mental space through a series of diary entries; 2) she kept in-character diaries during the game and collected artifacts given to her by other characters; 3) she catalogs and classifies the artifacts, applying her analysis of them to examine emergent themes. While in many ways Kemper's process is the embodiment of the form of larp documentation for which I am advocating, it is specifically focused on the singular experience of the researcher for autoethnographic purposes rather than for documentation of a larp in total.

7. NEXT STEPS

In working to create authentic larp documentation, it is imperative that we remember the fluidity of experiences. No single method will ever completely contain what it meant to be a person co-creating the experience of a particular game, but through the creation of media that are co-created experiences themselves, we can shift our perspectives and gain new insight on what it might have been like to "be there." Furthermore, these collaborative constructions are themselves always works in progress. While I am proud of what I achieved in *The Magischola Museum*, it does have significant flaws. The current iteration of the site gives me absolute power of curation, which allows me to ensure a consistent visual theme, but restricts the degree of community engagement necessary to support the site as a space for discourse and emergent thought. In its current configuration, it is also difficult for me to ascertain the website's impact other than the participant investment and support in creating the collection, so the next iteration will need to have some form of comments section. The thing I most wish to see emerge however is how other scholars integrate the concepts laid out in this paper in their own attempts to document larps, as the artistic discourse between the experiences that we make produces the greatest effect.

REFERENCES

Barone, Thomas. 1990. "Using Narrative Text as an Occasion for Conspiracy." In *Qualitative Inquiry in Education*, edited by Elliot W. Eisner and Alan Peshkin, 305-326. New York: Teachers College Press.

Blythe, Sarah Ganz. 2013. "Object Lesson." In *The Art of Critical Making: Rhode Island School of Design on Creative Practice*, edited by Rosanne Somerson and Mara Hermano, 116-137. Hoboken, NJ: John Wiley and Sons, Inc.

Copier, Marinka. 2009. "Challenging the Magic Circle: How Online Role-playing Games are Negotiated by Everyday Life." In *Digital Material: Tracing New Media in Everyday Life and Technology*, edited by Marianne Van Den Boomen, Sybille Lammes, Ann-Sophie Lehmann, Joost Raessens, and Mirko Tobias Schäfer, 159-172. Amsterdam: Amsterdam University Press.

Cox, Jason. 2015. "Educational Communities, Arts-based Inquiry, & Role-playing: An American Freeform Exploration with Professional and Pre-service Educators." PhD diss., Ohio State University.

———. "Magischola Museum and Curio Collection." Wixsite. Accessed April 1, 2017. https://jarmec.wixsite.com/magischolamuseum.

Deleuze, Gilles, and Felix Guattari. 1987. *A Thousand Plateaus: Capitalism and Schizophrenia.* Translated by Brian Massumi. Minneapolis, London: University of Minnesota Press.

Dewey, John. 1934. *Art as Experience*. New York, NY: Van Rees Press.

Eisner, Elliot. 2002. *The Arts and the Creation of Mind*. New Haven, CT: Yale University Press.

Falk, John H., and Lynn D. Dierking. 2010. *The Museum Experience*. Walnut Creek, CA: Left Coast Press.

Hans, James S. 1981. *The Play of the World*. Amherst, Massachusetts: The University of Massachusetts Press.

Herman, David, James Phelan, Peter J. Rabinowitz, Brian Richardson, and Robyn Warhol, eds. 2012. *Narrative Theory: Core Concepts and Critical Debates*. Columbus, Ohio: Ohio State University Press.

Hunter, Lisa, Elke Emerald, and Gregory Martin. 2013. *Participatory Activist Research in the Globalised World: Social Change through the Cultural Professions*. New York: Dordrecht.

Jagodinski, Jan, and Jason Wallin. 2013. *Arts-Based Research: A Critique and a Proposal*. Rotterdam, The Netherlands: Sense Publishers.

Jenkins, Henry. 2004. "Game Design as Narrative Architecture." In *The Game Design Reader: A Rules of Play Anthology*, edited by Katie Salen and Eric Zimmerman, 470-489. Cambridge, Massachusetts: The MIT Press.

Kemper, Jonaya . 2017. "The Battle of Primrose Park: Playing for Emancipatory Bleed in Fortune & Felicity." Nordiclarp.org. Last modified on June 21, 2017. https://nordiclarp.org/2017/06/21/the-battle-of-primrose-park-playing-for-emancipatory-bleed-in-fortune-felicity/

Labov, William. 2006. "Narrative Pre-construction." *Narrative Inquiry* 16, no. 1, 37-45.

Leavy, Patricia. 2015. *Method Meets Art: Arts-based Research Practice*. New York: The Guilford Press.

Norris, Joe. 2000. Drama as Research: Realizing the Potential of Drama in Education as a Research Methodology. *Youth Theatre Journal* 14: 40-51.

———. 2009. *Playbuilding as Qualitative Research: A Participatory Arts-based Approach*. Walnut Creek, CA: Left Coast Press.

Pettersson, Juhana. 2017. "Hamlet, Vampires and the Italian Alps." In *Once Upon a Nordic Larp... Twenty Years of Playing Stories*, edited by Martine Svanevik, Linn Carin Andreassen, Simon Brind,

Elin Nilsen, and Grethe Sofie Bulterud Strand, 79-84. Oslo, Norway: Knutepunkt.

Quinn D. 2015. "How I Became an Accidental Artist Through Larp." In *The Wyrd Con Companion Book 2015*, edited by Sarah Lynne Bowman, 26-33. Los Angeles, Wyrd Con.

Raizman-Greif, Hadar. 2015. *Artifact* (exhibition). Jerusalem, Israel: Bezalel7 - Image Room, July 9, 2015 – August 13, 2015.

Saldaña, Johnny. 2005. *Ethnodrama An Anthology of Reality Theatre*. Lanham, MD: AltaMira Press.

Sandberg, Christopher. 2004. "Genesi: Larp Art, Basic Theories." In *Beyond Role and Play: Tools, Toys and Theory for Harnessing the Imagination*,

edited by Markus Montola and Jaakko Stenros, 265-288. Helsinki, Finland: Ropecon ry.

Simon, Nina. 2010. *The Participatory Museum*. Santa Cruz: Museum 2.0.

Smith-Shank, Deborah, and Ismail Ozgur Soganci. 2011. "The City as a Site for Interdisciplinary Teaching and Learning." *International Journal for Education through Art* 7, no.1: 27-40. Bristol, UK: Intellect Ltd.

Stark, Lizzie. 2012. *Leaving Mundania: Inside the Transformative World of Live Action Role-playing Games*. Chicago Review Press.

Stenros, Jaakko. 2010. "Nordic Larp: Theatre, Art and Game." In *Nordic Larp*, edited by Markus Montola and Jaakko Stenros, 300-315. Stockholm, Sweden: Fëa Livia.

Stenros, Jaakko, and Markus Montola. 2010. *Nordic Larp*. Stockholm: Fëa Livia.

———. 2011. "The Making of Nordic Larp: Documenting a Tradition of Ephemeral Co-Creative Play." In *Proceedings of DiGRA 2011 Conference: Think Design Play*. DiGRA.

Suits, Bernard. 1978. *The Grasshopper: Games, Life, and Utopia*. Toronto, Canada: University of Toronto Press.

Sullivan, Graeme. 2010. *Art Practice as Research: Inquiry in Visual Arts.* 2nd ed. Thousand Oaks, California: SAGE Publications, Inc.

Torner, Evan. 2011. "The Theory and Practice of Larp in Non-Fiction Film." In *Think Larp*, edited by Thomas Duus Henriksen, Christian Bierlich, Kasper Friis Hansen, and Valdemar Kølle, 104-123. Denmark: Bymose Hegn.

Jason Cox (Ph.D.) is an Assistant Professor of Art Education and the head of the Art Education program at the University of Toledo in Ohio. His interests include using aesthetic experiences to provoke new insights and exploring the tensions between individuals, ideals, and communities. Cox has written for The International Journal of Education through Art and Analog Game Studies, and regularly presents his work at state, national, and international venues.