

The Theory and Practice of Larp in Non-Fiction Film

Evan Torner

Keywords

Aesthetics, Documentary, Film, Larp, Narrative, Role-playing

Documentaries recording the participatory art form of live-action role-playing (larp) for posterity have recently come into their own. In this article, I explore the relationship between larp and its representation within the medium of documentary/non-fiction film, paying particular attention to tropes that build sympathy with the viewer. After explaining certain aporias of larp film representation, I look into the history of this representation in film and classify distinct sub-genres of LARP filmmaking. Murray Smith's (see 1995) "structures of sympathy" apparatus is then employed to demonstrate how *Delirium: The Second State of Will* (dir. Viiij Nissinen, 2010) and *Darkon* (dir. Andrew Neel, Luke Meyer, 2006) responsibly deal with the core tensions suggested while attending to the tropes of their respective sub-genres. The article ends with a notion of a possible comparative larp non-fiction sub-genre that may prove the most useful in providing a clearer portrait of the hobby's internal dynamics.

Live-action role-play (larp) is an activity framed as much by its pre-game workshops and post-game documentation as it is during the actual act of larping itself. The act of structuring any event's core elements (e.g., foam weapon combat, costuming, emotional trauma, etc.) as well as how those elements are to be recorded for posterity (via character sheets, diaries, photographs, film, etc.) eventually structure the gameplay itself as it occurs.

This article is concerned with how the larp medium is (re-)presented specifically through the film medium, and the ways in which larpers might control the medium in order to depict what Jaako Stenros calls the "role-playing text" (Stenros, 2004) beyond the mere indexical record of players in-character. I historicize and classify the different genres of LARP film, and then use examples from films such as *Darkon* (2006) and *Delirium: The Second State of Will* (2010) to show where the tensions between larp and its own documentation lie. As larp scholarship partially relies on such documentation (Illieva, 2010); (Stenros, 2009), cognition of how non-fiction films align the audience with the presented material becomes crucial. Leveling a camera at any larp will also inevitably affect its text, and these texts prove most accessible when filmmakers' attend to audience's allegiances with its participants.

1 Larp as Film Subject

We film larp to frame it for posterity and for others to consume. Yet most films documenting the larp hobby do not adequately reflect its diverse goals and practices, tending instead toward either stereotypy or obscurity. Hjalmarsson frames this as a dilemma of filmic presentation to non-larpers:

“As LARP can only be experienced as it is being created, certain challenges become apparent in expressing what it is to an outsider who does not wish to try it directly.”

(Hjalmarsson, 2010).

Films about LARP are frequently amateurish, ridden with clichés about escapism and psychology, and unable to adequately comment upon a hobby largely interior to its participants' imaginations. The on-camera performance is noticeably incommensurate with the experience of LARPing as well.

As we globally shift from a spectator to a participatory culture (Jenkins, 2009); (Wark, 2007), see also Lampo in this book), however, negotiations about how newer, active media such as larp can be positively analyzed by older, passive media such as film and television are now underway.

According to Juel (2006), high-quality documentary films “inform, discuss, engage, enlighten, intervene, explore, express, disturb and commit - more so than to merely entertain, amuse, distract, conform or confirm (e.g. a religious or political community).” However, larp presents numerous practical and epistemic challenges to the documentary filmmaking mode (Nichols, 1991), to which I now refer to as non-fiction film (see Ponech, 1999).

Practical challenges include the equipment overhead, photogenic arrangement of LARP space and lighting, the necessity of an at least two-person film crew (see *Darkon*), the complex sound field generated by multiple uncoordinated speaking subjects and permission to film from both the proprietors of the larp location and the participants themselves. All affect the level of overall production values, resultant clarity and spectacle (defined as a marked visual departure from the “ordinary”) offered by the film, regulating its reception at film festivals and other distribution channels.

Epistemic questions persist as well: how do we know a film is “about” larp? How do we know what we know about LARP, and how can such knowledge be transmitted? How does staging events before a camera alter the LARP medium itself? How can an uninitiated viewer be persuaded of the value of an activity that transpires primarily in the mind of its participants, which Lieberoth describes as otherwise “just regular human behaviour as we see it down at the supermarket or around the office.” (Lieberoth, 2006)

Central issues specific to larp include the familiar topics of sub-cultural insularity, the effects of a camera on the event itself, protagonist sympathy, and the tension between commercialism and ritual, between ludic reality and cinephilia. larp documentarists must take a philosophical position within this field, and the medium of film often proves troublesome in persuasively expressing it.

Levelling a camera at a larp changes it from a mixed social-interior narrative to a recorded performance. Pre-game workshops may frame larp scenes according to film dramaturgical principles. Film documentation of larp then adds the oft-contradictory dimensions of pro-filmic spectacle and performance for a non-reciprocating audience to the mix.

Audiovisual records of a larper's body destroy the ephemeral nature of its performance. These epistemic problems emerge from the borders of both media - film and larp - as they grapple with each other's communicative limitations. Nevertheless, the inherent spectacle of humans in costumes in dynamic motion coupled with active interests in propagating (unlike tabletop role-playing, LARPs flourish with each added member) and documenting the hobby prompts us to pick up the camera and record.

1.1 A Larp Film History

Despite existing since the 1970s, the typically lower middle-class larping demographic in the United States and United Kingdom (Fine, 1983) has remained somewhat (video) camera shy until this last decade. Private home videos of LARP preparations or individual scenes remain in the private sphere. Even the upcoming film *Treasure Trapped* (2011) primarily relies on stills taken in the 1980s, rather than footage.

Historical reenactment groups such as that in Peter Watkins' *Culloden* (1964) or the Society for Creative Anachronism (SCA), whose interests in preserving historical material culture remain close to those of documentarists, aesthetically paved the way for non-fiction larp film in video-recording their costumes and movements.

The 1900 House (Channel 4, UK, 1999) became the first "living history" television show, in which the minimal scaffolding for larp documentation was also established. Living history shows offered the pleasurable tensions between humans in and out of costume (but not necessarily character), the articulation of the full character immersion experience, and *bleed*¹, the increasing dissolution of the boundary between player and character.

Then a bold, satirical attempt at larp-as-fiction arrived in 2002: Matt Vancil's *The Gamers*. This no-budget cult film portrays a group of Dungeons & Dragons-playing tabletop gamers whose imaginary characters are played out in a parallel fictional diegesis in larp costume. The larp portions of the film capitalize on the aesthetic of the popular *Lord of the Rings* (2001-2003) trilogy, but also engage in an act of self-mockery. Plain-looking gamers dressing up as their characters intentionally blur the line between player and character to reveal the absurd logic of pawn stance (Edwards, 2001).

The film placed real role-playing issues such as the instrumentalisation of characters for players' personal gain at the heart of the film, so that its target audience could safely laugh at their own hobby without it being labelled childish or cultish. It also had the side effect of creating a symbiotic affinity between the tabletop imaginary and larp, with the latter signifying the "reality" of the diegesis. Nevertheless, larp as its own medium of expression is subordinated to the film requirements of a linear fictional story. This tabletop-imagines-larp strategy was then repeated in Gunnar B. Gudmundsson's *Astrópia* (2007) for a wider global audience.

2006 saw the larp non-fiction film ushered into existence with Andrew Neel and Luke Meyer's *Darkon*. Sponsored by the Independent Film Channel (IFC), the film depicts the long-lived Baltimore-area Darkon Wargaming Club at the height of a power struggle between two fictional factions: Mordom and Laconia. The film's simple narrative, beautiful execution and respect for larp practice showed prospective documentarists how self-parody and larp's general insularity could be navigated to produce a dignified, clever film about the hobby. A genre cycle was born.

¹ See <http://jeepen.org/dict/#bleed> [3. Dec. 2010]

Darkon was accompanied and followed by a series of live-action game profiles: David M. Suter's short *Lord of the Larp* (2006) on the New Zealand fantasy battle scene, Florian Flicker's *No Name City* (2006) on professional cowboy reenactors near Vienna, Gary Hudston's *Changing Faces* (2007) on the EOS fantasy larp in the UK, and Cullen Hoback's *Monster Camp* (2007) on The Alliance Seattle fantasy larp.

These films all introduce the hobbies of larp or reenactment as positive forces in the lives of their participants and guide the viewer through the larpers' worlds using interviews and costume displays. Boundaries between fiction and reality itself are problematized more often than boundaries between player and character, between meta-game and game.

Corporate media and Hollywood have also capitalized on the popularity of larp in recent television and movies (Vanek, 2010). David Wain's feature comedy *Role Models* (2008) starring Paul Rudd and Seann William Scott incorporates larp – as enacted in part by *Darkon* participants – into a narrative about two unfortunate men who do community service as big brothers to two misfit kids, one of whom role-plays. Another feature film, Alexandre Franchi's Canadian thriller *The Wild Hunt* (2010), is set in the larp village Bicolline, though its image of larpers appears quite negative. Reality television has tapped the visual and conceptual possibilities of larp as sites of human exertion, challenge and geek empowerment.

Season four of *Beauty and the Geek* (2007) involved 10 episodes of beautiful women and geeky men exploring a larp together, while the Discovery Channel's *Wreckreation Nation* attended Dagorhir's 2008 *Battle of Badon Hill* event in Pennsylvania and subjected its host Dave Mordal to the punishment of foam sword fighting. The Company P's hybrid television broadcast and alternative reality game *Sanningen om Marika* (2007) pushed the boundaries of possible media collaborations (Denward & Waern, 2008); Stenros & Montola, in this volume). Such developments occur on a project-by-project basis, but help keep the hobby in the public eye despite the established media's ambivalence to the newer larp medium.

Larp has enjoyed a spike in both public media exposure and private video recordings. The practice of cutting private larp documentation into public trailers as advertisements on YouTube has become commonplace, even necessary for sustainable recruitment. Most larps recorded continue to be fantasy larps. Nevertheless, more avant-garde larp projects like *State of Will* (2010) or Brody Condon's *Level 5* (2010) are also being filmically documented, the former even incorporating its own documentation by way of a live feed for an audience. With the democratization of the media brought by the Internet and accumulation of cultural capital by geeks (Konzack, 2006), it is almost assured that the non-fictional coverage of the hobby will continue to exponentially increase, which is why an understanding of the mechanisms of both the larp and the non-fiction film are in order to continue high-quality documentation.

1.2 Larp Film Genres

Most larp non-fiction films fall into one of three genres – the *music video*, the *debriefing*, and the *introduction* – which (usually) connote target audience and intent. The music video, found most often in Internet distribution, sets the footage taken at one or more larps to non-diegetic music. Music videos highlight the visual, costumed bodies before the camera, as well as any dynamic body movements (e.g. fighting, dancing).

These are often used as idealised self-representation or advertisements for the larp, despite the music frequently serving to mask the footage's otherwise poor audio quality. A second genre is the *debriefing*, in which larpers announce directly to the camera what their character did during a larp after the event is over. The debriefing is often how more intimate, structured freeform games are documented. These are aimed at primarily an internal audience seeking information about a recent play experience. Many of the larp films since 2006 fall under the third genre, the *introduction*, in which non-larpers are provided a kind of overview of the larp hobby through interview, play and “everyday-life” footage of one specific, fantasy combat group. Pre-game scene framing proves integral to shaping the material.

2 *Imagining an Impossible Film*

Films like Ryan Pelham's *Weekend Warriors* (2008) or the UK documentaries *Changing Faces* (2007) and *Treasure Trapped* (2011) are preoccupied with re-framing the viewer's social perception of larp, but have the corollary effect of reaching out to gamers beyond the usual channels of Internet forums and word-of-mouth. In this fashion, introductory larp non-fiction film convincingly connects a positive self-presentation of a specific larp group with the philosophical and social self-awareness about the hobby in general.

Such self-presentation, however, must compete in the semantic field with the growing number of products that use fantasy larp as a spectacle to sell commercialized fiction or non-fiction to a wider audience. Film is always a document of its time of creation, and larpers are still to some degree "documented" in these productions, even though the rules and organizing principles are subsumed to the spectacles of costume, make-up, colour and motion the hobby provides. Films such as *Astrópia* or *The Gamers* use larp as a *stage*: a way of visually delineating between the intra-diegetic "real" space of a tabletop RPG with the "imaginary" space of a larp.

Larp is also used as a social *backdrop*, e.g. its usage in *Role Models*, where its primacy as a specific character's hobby becomes more illustrative of the character than of the hobby itself. Finally, films like *The Wild Hunt* (or most introductory films, for that matter) maintain larp as a *conflicting social field*, where its cultural practices and practitioners both come to the foreground, for good or for ill.

These film schemas all emphasize visibility over aurality, its in-game action over its pre- and post-game framework, and – with the exception of the debriefing – an anthropological gaze over a more ludocentric or player-specific approach. Limitations imposed by the above genres can be overcome only with an eye for how the film medium re-frames larp.

There is no such thing as a neutral position in film documentation of any kind, let alone in that of live-action role-playing. Richard Kilborn (2003) describes documentary as a purposive intervention in which the chroniclers' motives, the insistence of proper representation by the chronicled and narrative conventions of the genre all play a part. From the larp theory perspective, however, there are fundamental obstacles in giving the larpers' version of events. J. Tuomas Harviainen elaborates:

Role-playing is a form of heuristic fiction. It is a metamorphosis that creates simultaneously a selection of characters/figures and a transformation into a new state of temporary "true" being. In that new state, everything follows an internal ... system where everything works directly upon indexical and symbolic concepts, transforming basic representations into a fantasy reality.

(Harviainen, 2009)

A larper's transformative internal experience lies at the core of any role-playing text (Stenros, 2004), and this experience proves difficult to convey with the present film semiotic system used to convey interiority-as-story. In film, story is king (Mechner, 2007), while games and story are often seen as outright "antitheses" (Costikyan, 2000); (Brookey & Booth, 2006). In an ideal larp scenario, the story becomes an intrinsic extension of a player-character's reality, and the meta-game elements that make it so should fade into the background.

The non-fiction film is a notoriously suspicious medium of such internal realities: by only documenting performance and traces of performance, the larp non-fiction film routinely makes external truth-claims about the hobby that cannot be refuted by the internal fantasy-claims a larper routinely makes to build a rich, imaginary world in their mind. Whereas non-fiction film routinely relies on the protagonists' lack of perspective and viewers' lack of information to drive its narratives, the larp film must grapple with a narratively self-sufficient subject that needs no film to justify his/her openly fictional fictions.

All that remains of these difficult-to-document subjective realities is ephemera and ruin (Koljonen, 2008), which neither sells well nor educates. What needs communicating is a larp's structure, or "the underlying mechanics, the combination and interplay of the game's setting, rules, components and players' thought processes" (Wallis, 2007).

Such a network structure (Widing, 2008) is best documented via copious quantities of text and diagrams which are unfortunately the antithesis of the non-fiction film form. Indeed, an introductory larp documentary is normally interested in the gap between the indexical reality (e.g., normal people in costume as characters) and their fantasies of themselves, whereas larp protagonists are more typically engaged in an active process of self-protagonisation (Czege, 2007) (Kim, 2004) that requires no additional legitimisation from the camera.

Both role-playing games and theatre fulfil escapist needs (Flood, 2006), but role-playing games need no external audience. In fact, of the four layers of larp articulated by Harviainen (2009), film can only capture layers 1 and 2: the exogenous level of the social actors in their environment and their meta-game dialogue. Thus the larp performance (Mackay, 2001; Lampo, in this volume) cannot possibly perform for the camera that which the medium offers its participants.

When recorded in-character verbatim, larpers thus appear to be bad actors or subjects uprooted from the indexical reality constructed by the documentary. The camera's gaze commodifies them. Murray Smith's influential paradigm in *Engaging Characters* (1995) articulates how a viewer usually transforms this dispassionate gaze into a so-called structure of sympathy between characters. The system he describes consists of three levels of engagement: recognition, alignment and allegiance. *Recognition* is when a viewer infers the presence of a character from audiovisual cues, *alignment* is when these cues align the world in congruence with the character, and *allegiance* happens when the viewer is offered an opportunity to evaluate the character. Sympathy and antipathy stem from this three-tiered structure.

Audiences – always composed of individual viewers – react to most film content according to this model, larp included. Larp documentaries in the music video genre are of the poetic non-fiction mode (see Nichols, 1991) and tend to disallow overt sympathy with the characters in them. Their bodies costumed, animated by music outside of all diegeses, and cut together based on rhythm over emotional attachments deny us perceptual data that would build sympathy for either the larpers or their characters.

The debriefing genre takes the easy way out by engaging in the participatory mode (ibid.) – meaning the direct engagement between filmed subjects and filmmakers. The viewer recognizes and aligns with both the chronicler and the chronicled in mutual dialog about the larp. Conversation can then easily allude to ludic aspects as well as their subjective experience of the game. The drawback, of course, is that the larp as medium only achieves representation through the audio unless the interviewee is both in-character and talking to the camera. However, such character by default signifies out-of-character interaction.

The introductory genre, with its typical mixture of participatory and observational modes, is the only one at present that can elicit sufficient allegiance to its select protagonists. This allegiance becomes the audience's value judgment of the hobby as a whole. Contrasting *Weekend Warriors* with *Changing Faces*, for example, we notice that the former establishes an unintentional detachment from the characters by the absence of a clear protagonist, whose perception we share nor a non-fiction space between its obviously dramatized versions of larp action and the space of the interview commentary.

Changing Faces picks a single protagonist – Pete "Jarn" Bridges – and uses him to elaborate on the thrill, the game mechanics, the process of dressing up as a character, and his position *vis-à-vis* Gary Hudston's camera (since Hudston himself later appears before it). Thus well-tread film genres that manage the attention economy of larp inscribe certain ways of looking at larp that may not be to the medium's benefit.

3 *Darkon and Delirium - Building Viewer Allegiance*

The award-winning introductory film *Darkon* resulted from the cross-pollination between two American fantasy combat larp groups. It also continues to set the bar in terms of eliciting the most allegiance toward larp and larping figures in the narrative, despite its open filmic critique of the hobby. Directors Andrew Neel and Luke Meyer were Dagorhir fighters when they discovered the existence of the self-contained combat LARP *Darkon*, which has existed since the 1980s. The film was fortunate enough to retain the financial backing of the IFC, which explains its high production values.

Darkon protagonises and allies the viewer with a figure whose erratic ambitions and follies form a suspense element. The film's narrative frames an overdetermined conflict between Laconia's stubborn leader Bannor (played by Skip Lipman) and the bureaucratic manager of the Greater Mordomian Co-Prosperity Sphere named Keldar (played by Kenyon Wells).

The all-American story of the “little guy taking on the Man” allegorises Skip's failed uprising against the numerically superior citizens of Mordom in relation to Skip's failures in life. Though Skip remarks at one point that *Darkon* allows you to play only an “aspect of yourself,” the sympathy structure of the film guides the viewer into thinking the distance between Bannor and Skip is not so far indeed. A debate between Bannor and Keldar appears as in-character posturing of barely concealed player-character bleed. To be sure, this very bleed is what sells the film to the viewer.

But a viewer of *Darkon* also becomes cleverly allied with the immersive world of *Darkon*, with its invented languages, enchanting costumes and decades-old rituals. The opening sequence features a Lord of the Rings-style helicopter shot over the Baltimore suburbs, enchanting the viewer with Jonah Rapino's epic score. We cut to dark elves conducting a ritual in a forest at night. The flames reflecting off their make-up reconfigures their human physiognomy. Magical landscapes, unnatural beings – and then we introduce Skip/Bannor, our protagonist. The viewer has already been enchanted by the world that the *Darkon* larpers have created, such that the filmmakers can easily align us with Skip's obsession for the larp while maintaining a critical distance from his personal life.

The film insists on a perhaps simplistic epic quality for the sake of dignifying the world and complicated storyline that these individuals have created. Though many dimensions of the game's logic, its rules, and its history go by the wayside in favour of a psychological profile of a “warrior out of his time” (Skip), the non-fiction film gives the larpers' home realities and immersive equal weight throughout the narrative. The film succeeds in entertaining its viewers with the fantasy/reality dialectic while still dignifying the means by which one reaches that dialectic.

Another recent larp document is Viiij Nissinen's *Delirium: The Second State of Will*, a debriefing film about the eponymous August 2010 Finnish event portraying a 1950s insane asylum on a small island (Kuutsalo), per Martin Scorsese's *Shutter Island* (2010). The video shows documentation of the actual play with rudimentary “damaged film” post-production effects that at least nod toward the media history of the 1950s. Combining actual play footage with interviews of the player-characters during and after the larp, Nissinen both introduces the disturbing aspects of the scenario (e.g., violence against prisoners, physically restrained players, etc.) as well as their chipper extra-diegetic selves.

The film normalizes an activity usually considered quite experimental by letting the participants and mere snippets of the game speak for the whole. Though some pre-game footage would have helped align the viewer more with the game rules and other planning aspects of the larp, Nissinen's footage logs emotions that were felt, bleed that occurred, spectacles that awed the participants, and the disturbingly mundane reality of the institution as expressed through larping.

The *Darkon* model of protagonising and complicating the psychology of a primary protagonist and several secondary protagonists is sublimated by an egalitarian-if-fragmentary engagement with game and reality, psychosis and normalcy, chronicling and being chronicled.

4 *Connecting Other Media Audiences with Larp*

Larp non-fiction film created within the community ascribes to depicting ludic and subjective realities to ever-expanding target audiences, despite the persistent problem that it can only indexically capture the incidental traces of a socially constructed mental model. How then might larp film documentation transcend well-tread film genres like the fantasy film or the reality docu-soap for a more nuanced portrait of the processes and premises that guide it as its own medium? How can such films issue a useful document for researchers, media historians, posterity, and the larpers' future selves?

First of all, Kilborn's notion of the documentary as an intervention and a series of truth-claims must be borne in mind. Active reflection on one's motivations for documenting the larp subject must accompany the impulse to shoot large quantities of footage. Pre-game workshops must consider filmable aspects of the larp, and ways to make it sympathetic as well. The presumption of an active audience for the film as well as for the larp will help frame an interactive engagement with the otherwise passive film medium. The filmmakers' enthusiasm and commitment to the material already frames the audience's perceptions surrounding the non-fiction film's subject matter: the hobby as a gestalt medium in of itself that has something to offer the general audience when its premises are taken seriously.

Larp on film has the potential to reach a general audience while attending to functional components that make for good play. A filmmaker who initiates his/her film as early as possible within a larp project, for example, has the opportunity to coordinate the larp's conception through pre-game workshops, realization through live play, and post-game interviews. Though excluding the pre-game dimension and its rules systems, *Delirium* presents the viewer with a general overview of the game in terms of the participants' experience.

The idea is not to present the players as self-sufficient subjects, but as socially constituted agents operating in a network of structures that the audience might grasp. Photogenic aesthetics will attract audiences, but ultimate interest lies in conveying the larp subjects' live reality as *Darkon* did.

Filmmakers can elicit allegiance to the player-characters, giving us both first- and third-person perspectives of their progress through a medium that is a negotiated social activity, a game and a fully realized internally realised heuristic fiction, clearly articulating these dimensions while suggesting the possibility of bleed between them.

In essence, a new larp non-fiction genre can move beyond the introductory mode toward a documentation of larp as an omni-present hobby grounded in historical and social forces. This genre, which I would call *comparative*, would dispense with the now-cliché contrasts between larpers' external lives and characters, the propensity to only film fantasy combat events (conflating those with the multi-faceted larp hobby), and the emphasis on in-game, pro-filmic events interspersed with out-of-game philosophising.

The genre would open the hood of multiple larps, showing the audience how they work both as coordinated social events and immersive ludic fictions. Not only would the hobby be introduced to outsiders, but insiders to the hobby would see how assorted international larps - from fantasy foam fighters in Baltimore, to Jeep players in Stockholm, to Viennese reenactors - are in dialog with each other in their larp praxis. A new form of larp documentation would present itself.

Hjalmarsson's forthcoming documentary *Play It Live!* just might open up such a critical perspective of a hobby in need of mature representation corresponding to its own coming-of-age in a globalized, digital society.

5 References

Brookey, R. A. & Booth, P. (2006). Restricted Play: Synergy and the Limits of Interactivity in The Lord of the Rings: The Return of the King Video Game. *Games and Culture*, 1(3).

Costikyan, G. (2000). Where Stories End and Games Begin [12. October 2010].

Czege, P. (2007). My Life with Master: The Architecture of Protagonism. In P. Harrigan & N. Wardrip-Fruin (Eds.), *Second Person: Role-Playing and Story in Games and Playable Media*. Cambridge MA: MIT Press.

Denward, M., & Waern, A. (2008). Broadcast Culture Meets Role-Playing Culture. In M. Montola & J. Stenros (Eds.), *Playground Worlds. Creating and Evaluating Experiences of Role-Playing Games*. Jyväskylä.: Ropecon Ry.

Edwards, R. (2001). GNS and Other Matters of Role-Playing Theory, Chapter 3. *The Forge*. Retrieved from <http://www.indie-rpgs.com/articles/4/>.

Fine, G. A. (1983). *Shared fantasy*.

Flood, K. (2006). The Theatre Connection. In T. Fritzson & T. Wrigstad (Eds.), *Role, Play, Art* (pp. 35-42). Stockholm: Knudpunkt.

Harviainen, J. (2009). A Hermeneutical Approach to Role-Playing Analysis. *International Journal of Role-Playing*, 1, 66-78.

Hjalmarsson, S. (2010). Play It Live! This Is Live-Action Roleplay. Film Treatment. Retrieved from <http://www.dragonfluff.net/en/pdfs/Infobooklet-draft2.pdf>.

Illieva, A. (2010). How We Do LARPs with Words. Characteristics of a Larp Discourse. In E. Larsson (Ed.), *ARTICLES ON LIVE ACTION ROLE-PLAYING* (pp. 231-242). Stockholm: Interacting Arts.

Jenkins, H. (2009). *Confronting the Challenges of Participatory Culture: Media Education for the 21st Century*. Cambridge, MA: MIT Press.

Juel, H. (2006). Defining Documentary Film. *P.O.V*, 22. Retrieved from http://pov.imv.au.dk/Issue_22/section_1/artc1A.html

Kilborn, R. (2003). *Staging the Real*. Manchester: Manchester University Press.

Kim, J. H. (2004). Immersive Story. A View of Role-played Drama. In M. Montola & J. Stenros (Eds.), *Beyond Role and Play - Tools, Toys and Theory for Harnessing the Imagination*. Helsinki: Ropecon Ry.

Koljonen, J. (2008). The Dragon Was the Least of It: Dragonbane and Larp as Ephemerality and Ruin. In M. Montola & J. Stenros (Eds.), *Playground Worlds. Creating and Evaluating Experiences of Role-Playing Games*. Jyväskylä: Ropecon Ry.

Konzack, L. (2006). Geek Culture: The Third Counter-Culture. *FNG*. Retrieved from <http://www.scribd.com/doc/270364/Geek-Culture-The-3rd-CounterCulture>

Lieberoth, A. (2006). With Role-Playing in Mind - A Cognitive Account of Decoupled Reality, Identity and Experience. In T. Fritzson & T. Wrigstad (Eds.), *Role, Play, Art*. (Vol. 67-84). Stockholm: Knutepunkt.

Mackay, D. (2001). *The Fantasy Role-Playing Game, A New Performing Art*. Jefferson, North Carolina: McFarland & Company, Inc.

Nichols, B. (1991). *Representing Reality*. Bloomington, IN: Indiana University Press.

Ponech, T. (1999). What is Non-Fiction Cinema? In R. Allen & M. Smith (Eds.), *Film Theory and Philosophy*. Oxford, UK: Oxford University Press.

Smith, M. (1995). *Engaging Characters: Fiction, Emotion, and the Cinema*. New York: Oxford.

Stenros, J. (2004). Notes on Role-Playing Texts. In M. Montola & J. Stenros (Eds.), *Beyond Role and Play. tools, toys and theory for harnessing the imagination* (pp. 75-79). Helsinki: Ropecon Ry.

Stenros, J. (2009). *Challenges of Documenting Role-Playing Games*. Paper presented at the DIGRA 2009.

Vanek, A. (2010). Predictions for LARP. In A. Eagar (Ed.), *Journeys to Another World. LARP Summit at WyrddCon*.

Wallis, J. (2007). Making Games that Make Stories. In P. Harrigan & N. Wardrip-Fruin (Eds.), *Second Person: Role-Playing and Story in Games and Playable Media*. Cambridge, MA: MIT Press.

Wark, M. (2007). *Gamer Theory*. Cambridge, MA: Harvard University Press.

Widing, G. (2008). *Autonoma världar - en estetisk studie av deltagande och rolltagande i levande rollspel*. Södertörns högskola, Stockholm.

5 Ludography

Battle of Badon Hill (2008). Somerset, PA, USA. September 2008.

Delirium: The Second State of Will (2010). Kuutsalo, Finland. August 2010.

Sanningen om Marika (2007) The Company P, SVT. Stockholm, Sweden. October 2007.