



Serious games - How do they try to make players think about immigration issues?

An overview

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Abstract

Immigration has become a popular topic for digital games, most of them wanting players to empathize with (illegal) immigrants. There are different game elements that can be used to embody empathy and having a look at different games one can see that they are sometimes more successfully applied, sometimes less. Apart from empathy these games often try to teach facts and information, but also (unintentionally) convey misconceptions and/or political messages. This article is going to look at various examples of digital games discussing and comparing these areas.

Keywords

Empathy, serious games, immigration, teaching via serious games, stereotypes, ideology

How to deal with people who immigrate legally or illegally is a topic that is seriously discussed in media all across Europe and North-America. Although many NGOs like Amnesty International try to seek understanding and support, public opinion is partly turning against any help for people who leave (or sometimes even have to leave) their countries because of various reasons. Serious games – or games with a purpose – have been trying for some time to deal with the topics of immigration and refugees as well. So the question to ask is the following: How do these games try to make people understand the difficulties and dangers immigrants have to face when wanting to immigrate? Values in digital games can be expressed via various game elements like point of view, player

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choice and characters. Flanagan & Nissenbaum (2014) identified 15 game elements that generate meanings and can therefore be responsible for values transported within a game. This paper is going to look at some examples for games dealing with immigration in any way and asks the question if they can succeed in creating empathy and persuading players of certain values. Additionally, a closer look will be taken if the games are able to teach or at least give some information about the topic immigration or if they support stereotypes or misconceptions. Finally, it is also interesting to consider the fact if games can contribute to political or media discussions. At the end of the paper, a table can be found which should contrast and compare the games discussed.

Empathy

Games dealing with immigration issues quite often want players to identify and empathize with people depicted in the games. In order to find out if games can foster empathy there needs to be a definition of the term. Belman & Flanagan (2010) mention two categories: There is cognitive empathy referring to a person's experience who intentionally takes another one's point of view. Emotional empathy is subdivided into parallel (experiencing the same feeling as the other person) and reactive empathy (experiencing a different feeling as the other person). In some games players take the point of view of an immigrant and should thus experience the problems this group of people has to face. *Escape from Woomera* (2003) which can be regarded as one of the first games dealing with immigrations puts the players in the role of an Iranian asylum seeker whose request for asylum has been denied and who therefore decides to plan his escape from Woomera. The game does not offer a lot of choice for the player what to do or where to go. By being restricted in such a way the player should feel like the playable character which results in transferring frustration of only having limited choices and possibilities to the player. Poremba (2013) points out: "Woomera succeeds less by immersing players in a physical space, or revealing truths about the logic of Woomera and detainee strategy, and more in crafting insight into the enacted subjectivity of Woomera refugees, read through the player's embodied gameplay experience." (p. 359)

It also makes a difference if the game provides a first or third-person perspective. A first-person perspective may encourage greater identification with playable characters. (cf. Flanagan & Nissenbaum 2014, p. 53) Another game that uses first person perspective is *Homeland Guantanamo* (2008) which deals with inhumane conditions at detention centres in the USA. The player (being put in the role of an undercover journalist) should investigate the case of a 52-year-old immigrant from Guinea who has died while being in Immigration Customs Enforcement custody. In contrast to *Escape from Woomera* the player here takes a distant view as his game character is not directly affected. Empathy is created by videos telling true stories and confronting the player with bad experiences the non-playable characters had to go through.

Games, where you can choose your character or even personalize him/her offer some more possibilities of identification than those games where you have to pick what is offered to you. *Immigropoly* (2012) is a game about legal immigration where players

can choose between six different characters and have to accompany them in different missions in order to arrive in Europe legally. The game gives background information about the country the character comes from as well as the characters themselves. However, the game does not really succeed in making you feel with the figures presented. That is partly due to the fact that there is too much textual information you have to read and too many choices to take that do not really influence the plot. In order to advance players have to read quite extensive texts and choose between different answers when the character engages in a dialogue. As Heron & Belford (2014) state it is important that players can influence what the character does / says because otherwise no ownership for the consequences of activities is felt. The options available in *Immigropoly*, however, are quite obvious ones so it is not a question of having to think carefully about the decisions you will take if you want to get a mission done. Some of the more tricky dialogues lead to a mission breakdown, which is not quite plausible, either. For example, your character has to choose a flight and you are given three different airlines to choose from. If you want to have a look at more than one of the offers your mission fails – but nevertheless - your character can start the journey. Because of that, you do not feel emotionally connected with the character – whatever you choose the game follows its pre-defined path without making the player feel that she can influence the plot. Being able to identify with the game character seems to be a basic need for feeling empathy.

Although the game's stated objective – teaching young people about migration and showing that these people are like you and me – is praiseworthy, the game does not offer any fun experience. Quite contrary, it gets boring quickly as players have to read lots of text and do not have much chance to interact with the game. The app *My Life as a Refugee* also works with a story that is driven by players choosing what to do next. However, in contrast to *Immigropoly* you are presented with really hard to take decisions (like going back to your village that has been raided by soldiers and looking for your mother and daughter or walking on in order to save your young son and your unborn baby). Decisions taken by the player influence the plot of the story, which makes you emotionally connected to your character.

Taking different points of view can help to encourage (cognitive) empathy (cf. Belman & Flanagan 2010, p. 12). This is how *Frontiers* (2008) works. In this 3D online multiplayer game players can choose either to take on the role of a refugee or border patrol. Similar to *Homeland Guantanamo* the game presents interviews with real stories but as it is based on a modification of the game *Half-Life 2* it offers many more possibilities for the player to do. If you behave immorally (when playing the border patrol) you are punished according to the Human Rights Index. Gamers report that they are able to empathize more when watching a news report about refugees as they feel they have already been there when playing the game. (Herrnböck 2010)

Belman & Flanagan (2010) define four principles for designing games to foster empathy but state in the same paper that there are no examples where all of them are applied in one game. As their first principle Belman & Flanagan state that players are more likely to empathize if they are intentionally asked to do so at the beginning of the

game. The games looked at do not ask you directly to empathize with the game characters. Quite often you can read about this intention on the accompanying websites. (“Don’t just watch, experience the news yourself” for *Frontiers*, “You’ll face tough decisions and hidden dangers in this true-to-life quest to reach safety, reunite with loved ones and rebuild your life.” introduction for *My Life as a Refugee*). As a second principle, players should be given specific recommendations what they can do to help solving the issue addressed in the game. This is again sometimes done on the websites in which the games are embedded. In the case of *Homeland Guantanamo* the website is crucial for getting more facts and background stories as it contains a search for detention centres in the player’s surroundings, suggestions how individuals can become involved as well as a memorial wall for those who have died in detention. *My Life as a Refugee* asks players to donate after having played the game. Another principle stated says that similarities between players and people with whom they are supposed to empathize should be made explicit. *My Life as a Refugee* depicts the characters shown in the game as people having families, dreams and fears like anyone else as well. Moreover, some facts are shown on the screen while playing. These are also thought to underline the similarity between the playable characters (and the people they stand for) and the player (f. ex. one fact presented is: “Albert Einstein also was an immigrant.”) The last assumption made regarding game design is that games work best when cognitive as well as emotional empathy are integrated. Finding examples for this category is very hard.

One of the most successful serious games dealing with immigration is *Papers, Please* (2013) which focuses on the work life of an immigration inspector at a border checkout in the fictitious country Arstotzka. Playing in first person perspective the player has to decide if people are allowed to enter the country by checking their documents, using body-scan or interrogations. Mistakes the player makes result in punishment for the game-character who has to feed and care for his family. The player also has to face moral dilemmas – should the supposed spouse of an immigrant be allowed to enter even if papers are not complete? What is remarkable about the game is the scripted story mode with twenty possible endings which completely depend on the player’s actions. Although the game can become quite monotonous because of the tasks you have to do (you have to compare documents with rules that change nearly every day very carefully) it allows an intense emotional reaction. The graphics which are very simple and mostly held in dark colours support the subject matter too. Most game reviews acknowledge the new way this game has gone. “You shouldn't mistake *Papers, Please* for anything other than a dirge. You will be forced to abuse your power to protect those you love. You'll reduce people to numbers and, most importantly, you'll never again ask yourself "How could those people just go along with that?" Because you'll know the answer.“ (McElroy, 2013)

Sustainable learning

Games dealing with serious topics often want to teach players and give them background information in order to change attitudes or support arguments for or

against a point made. Therefore, it is quite important to make learning sustainable, as people should remember at least some of the information conveyed in the game. Players of *Homeland Guantanamo* can walk into different areas of the detention centre where they meet immigrants who have been arrested. By clicking on certain symbols videos are started which show one of the detainees telling their stories. These videos present true stories which reveal inhumane detention conditions found in these centres. After having watched the player needs to answer a question referring to the contents of the video. If the question is answered correctly, the player gets an item, which needs to be used later in the game. If the wrong answer is picked you can try as often as needed to get the correct answer – so there is not any real incentive to watch the videos carefully (or watch them at all). The more hints you gather the more information will be added to your notepad. After completing you can read “your” article and are asked to take a personal pledge to create legally enforceable regulations for immigrant detention facilities. Although the game provides a lot of shocking facts the player remains relatively passive as there are no real choices to be made which might lead to forgetting most of the facts presented. *Immigropoly* does not do a much better job at teaching players: On your journey (you have to throw the dice to advance) you have to answer questions referring to information about the country. In order to answer correctly you have to study the text quite carefully or be lucky in guessing (there are four different options). If you fail to answer the question you do not get any points – but what is even worse – you do not get the correct answer as well. Another point is that the characters all have respected jobs (except for the Pakistani secret agent) and do not seem to have any serious money issues.

An example based on well-known game mechanics is *Maria Sisters – Clean Room* that reminds very strongly on Mario Brothers. Maria, the game character, has recently immigrated to the US and has only got a job as in a chip manufacturing plant in Silicon Valley. Workers in this factory are exposed to toxic chemicals without being informed about the potential dangers. The player’s task in this run and jump game is to find Material Safety Data Sheets to be able to make workers aware of the dangers they are put in. In level 1 the player must knock supervisors down, in level 2 catch the data sheets and finally in level 3 talk to co-workers to organize them. Basically you can play the game without thinking about the context like any casual game, however you will find some references to immigration throughout the game. *Maria Sisters* tries to give some basic information about how the character feels by speech and thought bubbles as well as providing facts about chemicals used in chip production processes. Some other games try to sneak in information bits in between levels (*Vagamundo*) or while players have to wait for the next task to come (*My Life as a Refugee*). Quite often these are shocking figures like death rates or trivia that might stick to people’s mind.

Misconceptions

Vagamundo – A Migrant’s Tale (2002) was designed as a mobile public art project by artist Ricardo Miranda Zuniga who wants to make people aware of the difficulties

undocumented Latino immigrants have to face in big US cities. The video game was originally displayed in a hand-built ice-cream cart; graphics and interface of *Vagamundo* remind on *Street Fighter*, a popular game of 1987. Now it is also possible to play the game online. It provides three different levels representing a gradual move-up in the social scale and adaptation to US life-style. In the first level you have to avoid liquor bottles thrown at you in order to get a job, in the second level your game character works at a greengrocer's and has to fight the stereotype monster (being a large cockroach) and finally in the third level, working as a waiter, you have to collect at least \$ 180 tips from your guests by keeping them happy. After having won the game the player can choose between discriminating against new immigrants or helping them. When selecting discrimination the player can play an extra level as border patrol where he/she can fire at illegal immigrants. If having decided for helping new immigrants, the player receives a list of informative books and non-profit organizations to be able to take action in real life.

The artist states on his website² that he wants to place people in the shoes of a new illegal immigrant in New York City as this is a topic mainstream media does not cover often enough. The game profits a lot from its form of presentation in an ice-cream cart. Played online – without the cart – it seems out-dated and quite hard to beat. The context is important to understand the symbols and metaphors used in the game – like the different cultures represented in the three levels (poverty, assimilation and prosperity). One might assume that getting a job is easy for immigrants – if they only choose to stay away from drinking (like it is presented in level 1). Moreover, the player might get the impression that immigrants will finally succeed if they work hard and fight stereotypes. That real life is much more complex cannot be seen from the game. If you want to connect the game with questions of assimilation and fitting into cultural norms as Flanagan (2009, p. 220) puts it, you need to know about the artist's intention.

Another game that might be misunderstood by players is *Points of Entry: An Immigration Challenge* (2007) which requires the player to determine if an individual qualifies for immigration into the United States using given criteria. The game puts the player under severe time-constraint (you only have 40 seconds to find out the best possible criteria mix for each scenario by competing against an Artificial Intelligence. The game is supposed to show which criteria are important – the immigrant's score depends on employment, experience, education, civics and extended family; for example, the more experience one of the cartoon figures has the more points he/she is awarded. The points given for the different jobs mirror those people the United States is (not) looking for. Therefore, a construction worker or a gardener earn zero points, a hazardous materials worker 16 points and a mathematician 28. Points are also awarded for how fast you immigrate and how closely you win out over your AI opponent, which means the player should not earn many more immigration points than the artificial competitor. What the game is good at is showing which factors are relevant for being able to immigrate more easily. Moreover, the figures are treated according to their skills but not regarding their personality, which is supposed to reflect real US immigration policy.

² <http://www.ambriente.com/cart/about.html> (retrieved 6 June 2015)

When playing the game it is not relevant looking at the cartoon figure – you even do not have any time to do so as you are busy to find the optimal distribution of the factors. The game puts enormous stress on players as you have to decide quickly which factors you should change in order to get the maximum possible points. Quite often you do not even read which job / experience etc. you choose as you only have a close look at your immigration points and those of your virtual opponent to hit the “immigrate” button as fast as possible. Although the game was meant to criticize the Merit-Based-Evaluation System proposed by the McCain-Kennedy Immigration Legislation the mechanics used give the impression that the immigration process is fast – quite contrary to reality. Moreover, *Points of Entry* does not appeal to the emotions of players as there is no background information given and there is no hint what the immigration process means for these immigrants and how long it might take in reality.

Ideology and political messages

Games, however, are not only created in order to understand better the situation of legal or illegal immigrants. There might also be instances where strong political statements are conveyed. *Ukik* can be regarded as such an example: In this game the player has to control a character standing on the White Cliffs of Dover kicking immigrants off. If the player does not kick the immigrant far enough, the country’s economy falls by one percent. The game character’s name, Nicholas Fromage, resembles Nigel Farage, the leader of Ukip, the UK Independence Party, which can be described as Eurosceptic and right wing. Of course there is also a striking similarity between the game’s name *Ukik* and the name of Farage’s party Ukip. The developers, five 18-year-old students, designed the game for their technology class and released it on Google’s Play Store. The game can be seen as a parody of discriminating politics which becomes quite obvious when you read the description of the game in Google’s Play Store:

“Dear Great Britain,
Do foreign voices on trains scare you? Can you handle a European living next door?
Does your wife refuse to clean behind the fridge? Do you think women are too stupid to win a game of chess or have a top level job?
If you are feeling irrational and want to live in a right wing hell hole then vote UKIK this May. These people might improve our economy, contribute to our culture and make Britain great but they are different to us so let’s kick them all out!
Yours,
Nicolas Fromage
UKIK Party- Representing Fruitcakes & Loonies everywhere”³

Of course you have to know about the background of the game and the designers’ intention to interpret the game correctly. As there have been political parties using digital games in order to convince players that immigration is bad it is sometimes hard to decide by only playing a game which objectives it wants to reach. One such example of games being (mis)used by political parties is the game *Moschee baba* which

³<https://play.google.com/store/apps/details?id=com.fongames.ukick> (retrieved 11 May 2015)

was launched in 2010 during election campaigns on the website of the Austrian Freedom Party, a right wing party. The player has to stop (shoot) minarets, mosques and muezzins which appear on the screen as fast as possible. There was a huge public outcry after the game went online and so it had to be taken offline after some days.

Some games are heavily discussed in media because of their contents. The narrative point-and-click adventure game *Escape from Woomera* which criticises treatment of asylum seekers in Australia caused an outcry as politicians of different parties in Australia agreed on the fact that it was a bad idea to finance the game (the game had been awarded \$25,000 by the Australia Council for the Arts). Up to then details about conditions in Australian detention centres had not been discussed or shown that detailed. Some of the developers even wanted to stay uncredited because of fear of losing their jobs in video game industry. (cf. Golding 2013, Lien 2014)

Smuggle Truck (Owlchemy Labs, 2012) is basically a physics game but wants to make people think about the topic of immigration. The player drives a pick-up truck carrying illegal immigrants which he should drive into safety. In order to do so various obstacles like roadblocks or armadillos have to be overcome in the shortest possible time. As stated on the website of the game (<http://smuggletruck.com>) the game was designed due to personal experience of the designers whose friends had to experience the hardship of immigrating to the United States. The game, which was also developed for iOS, was rejected by Apple's App Store because of the content of the game (Apple did not give any more information on that)⁴. Moreover the game was heavily criticised by some US politicians as it seems to support illegal immigration. So Owlchemy Labs replaced the immigrants by fluffy bears, which must be driven from wilderness to the security of a zoo where they will get shelter, enough food to eat and healthcare. Forum discussions and media reports (as well as reactions to these media reports) show that Owlchemy Labs succeeded in getting the topic of immigration and how to deal with it in people's mind. Players of *Smuggle Truck* who get to know about *Smuggle Truck* are more interested in playing the original version than transporting fluffy animals. However, there are also some players⁵ criticising that *Smuggle Truck* plays with stereotypes (as the immigrants can be recognized as Mexican people) and might even support hate and discrimination as it might be hard to be regarded as a satire. Players downloading the game from Apple's App Store do not come across any references to immigration unless they read the story behind the game on the developer's website. Some websites now even label *Smuggle Truck* as a cute and colourful driving game appropriate for children. Although also the original game makes use of light-hearted music, cartoonish characters and does not refer to any larger context regarding immigration, this case shows that people (especially those who criticize games) think that games are capable of influencing players' values and beliefs. Originally *Smuggle Truck* was meant as a satire not wanting to tell players if they should think in a positive or negative way about legal and illegal

⁴ Papers, Please had to apply some changes to their game as well. Apple demanded them to remove the body scanner because images of nudity could be seen as pornography. Cf. Hoffman 2013 for information on some other serious games that were banned by Apple.

⁵ Cf. Forum entries at <http://forums.steampowered.com/forums/archive/index.php/t-2523981.html>

immigration (Riendeau 2011). There is only an onscreen counter ticking down 20 years in real time which should show how long it might take to immigrate to the USA legally. Higgin (2011) criticises the game for not being a working satire at all: “Instead of effectively parodying the inefficient, extended, impossible, and downright racist U.S. immigration system, Smuggle Truck ends up making fun of the border crossing experience.” The release trailer of the game shows scenes of the game and players having great fun while playing. There are no signs of them thinking about the topic in any serious way. The developers stated that “by approaching the issue from the complete opposite side, we would be able to reach many more people and make a bigger impact.”⁶

Conclusion

What all these games have in common is their desire to criticize current political and social situations regarding immigration and treatment of immigrants. Their designers mostly aim at making people aware of all the things that go wrong and partly started to work on the games because of personal experiences. Most of the games need some kind of explanation to understand them correctly. If you do not know about the designers’ intentions, there might even be severe misunderstandings. However, these games can be seen as a first step, showing again that digital games can be so much more than just playing them for pleasure. Papers, Please is an example that even games which might be normally regarded dull puzzle games can be engaging and immersing and make you think about the topic presented. However, for most of the games discussed here there needs to be a lot of work done to make them more engaging and convincing so that there is a real impact on players.

⁶ Cf. <http://owlchemylabs.com/smuggle-truck-press-qa/>

Table 1. Overview about games analyzed

Game	Game elements	What /who to empathize with	Possible mis-understandings	Information presented	Connection to website / charities needed	(Political) message
Escape from Woomera	A first person perspective is used – the player is a refugee who wants to escape from the camp. On their way players get to know what life is like in the detention centre. The limited possibilities in the game reflect limited possibilities detainees have.	Depicting the situation of detainees in Australian refugee camps should make people aware of what is going on in their country.		The player has to find out about conditions by experiencing via the playable character and via communication with non-playable characters. Some information is needed to advance in the game.		The game was heavily discussed as it reveals situation in refugee camps Wants to make people aware of situation in these refugee camps as there is not a lot of media coverage
Frontiers	Change of perspective is possible: You can play as a refugee or border patrol; use of interviews, audio files and films based on true stories	The situation of sub-Saharan refugees wanting to find a new life and their treatment in European countries is criticized.		Information is integrated in the plot. Players get to know what happens to refugees when they are taken by border control.	There is a website providing much information about the background but you can also learn much from the game itself.	By giving both points of views (refugees and border patrol) the game tries to make players think about the topic.
Homeland Guantanamo	Use of first person perspective – player is a reporter. Interviews and films based on true stories should make the	Inhumane conditions in US detention centres are criticized.		Information is conveyed in a very personal way. By listening to the stories, players get to	The website is needed in order to know how to get active / find out more about	The game wants to make people aware of the situation in detention centres so that they get active in

	player empathize with detainees.			know about different cases.	detention centres	order to change the situation.
Immigropoly	The player can only choose from given dialogue elements; the rest of the game is more of a trivia quiz; six different characters can be chosen; points (money) are awarded for answering knowledge questions correctly	The different characters and their reasons for wanting to immigrate to Europe should show that these people are like you and me. Although the choice of characters is partly a bit strange - a Pakistani secret agent is rather hard to identify with. The game also wants to teach about the different countries immigrants come from.	Legal immigration to Europe might take some time but in the end you will succeed (all characters in the game have enough money)	There is much information provided throughout the game about the situation in the country as well as political, economic and historic facts. The player has to read long passages of text and is tested afterwards (multiple choice questions) if she can remember everything correctly. If wrong answers are chosen the player does not get to know the correct answer.		Basically the game wants to educate young people about immigration and that immigrants are not different from European people. The problem is that the playable characters do not lack money and are quite well educated.
Maria Sisters	Run 'n' jump game that will many players remind on Mario Bros. The story is only told in between the levels by giving some basic information in a cartoon style.	The game criticizes companies who put Immigrant workers at risk at work because of dangerous working conditions.		A bit of information is woven into the plot (information about dangerous chemicals destroying workers' health), the rest needs to be read on the website.	Website is needed in order to get to know what the game is about and what it wants to show.	The game is part of a campaign dealing with the downsides of globalization by criticizing the technology companies in Silicon Valley.
My Life as a Refugee	The player has to make meaningful choices that influence the plot; there is	Three different characters with different		Information is provided by showing facts and background	Money can be donated at the end of the game.	Highlighting different reasons why people might have to leave

	no interaction with other NPCs which shows dependence of playable characters on others	backgrounds can be chosen – the game wants people to get to know about human rights violations in different countries		knowledge while playing.		their countries; seeking for understanding their situation
Papers, Please	The puzzle video game uses first person perspective. The player inspects people's documents and has to decide if they are allowed to enter the country. The game puts pressure on the player by using a time-constraint. You have to choose carefully and also take moral decisions which will influence the story as there are 20 different endings. The graphics of the game as well as the tasks the player has to fulfil support the monotony and strict regulations of the totalitarian state that is depicted.	The game puts its focus on the emotional toll of working as an immigration officer who has to decide on the people being allowed to enter the country and thus being responsible for the well-being of the citizens as well as of his own family as mistakes can have severe consequences.		Information is only provided implicitly by showing how fast rules and regulations might change due to political reasons.		The game criticises totalitarian regimes; showing difficulty between deciding morally correct and doing what is best for you (and your family). When the game was developed for the iPad, Apple required the developer to censor the full body scanner feature as this was regarded as pornographic content.

Points of Entry	In this newsgame the player has to manipulate criteria for a person wanting to immigrate to the US. In a mix of strategy game with quiz it wants to simulate the process of citizenship. As there are no real background descriptions, players do not feel emotionally connected to the NPC. Moreover players have to compete against the game-system under time-pressure.	It is hard to empathize with the people who are shown as players have to concentrate on the details always having to look at their opponent's points.	Player gets the (wrong) impression that the immigration process is fast and easy.	The only information provided are the different criteria on which decisions about immigration are based.		The game wants to criticise the Merit-Based-Evaluation System proposed by the McCain-Kennedy Immigration Legislation.
Smuggle Truck	From a third person perspective the player has to steer a truck overcoming obstacles in order to drive the passengers into safety across the border.	The game wants to make think about the reasons why so many people cross the US-Mexican border illegally.	The game message could be misunderstood as crossing the border just seems to need a good driver – possible dangers are played down.	There is no information provided while playing the game.	The background story on the website of the game helps much to understand the designers' intentions.	The game wants to be seen as a satire on the US immigration process. It had to be changed (called Snuggle Truck and showing fluffy animals instead of immigrants) to be included in Apple's app-store.
Ukik	The player controls the character of Nicolas Fromage and can only click once for adjusting the power level for	The game criticises many people's thinking that immigrants damage a country's	If you do not know about the background story, the game might be misunderstood as being against	The game itself does not offer any facts on immigration.		The game criticises homophobic attitudes of certain political parties.

	kicking and a second time for the actual kick;	economic status.	immigrants.			
Vagamundo	The game partly uses metaphors (the stereotype monster in level 2 is an oversized cockroach);	Situation of immigrants in big US cities	Immigrants can find easily a job if they stay away from drinking; they can succeed in fighting stereotypes; success only depends on them working hard	When played in its original version (presented in an ice-cream cart) the game gives players more context. Information is given during (f. ex. death rates of immigrants attempting to cross the board) and after the game – then there are references to books and non-profit organizations.	In order to understand the partly abstract details it is necessary to read about the artist's intentions.	The game wants to show the gradual move-up of immigrants in big US cities and the problem these people have to face.

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