Editorial: Ten Years of *Press Start*

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A wild student journal appears!

Ten years ago, Matt Barr wrote our first ever editorial. In it, he outlined the role of *Press Start* was "to provide students from any discipline with an outlet for their games-related work" and offer them "a peer-driven environment in which [they] may develop confidence in their writing." Since our first issue (and since the publication of several versions of *Pokémon Go*!), we have pursued the worthwhile project of publishing research that reflects the multidisciplinary subject of game studies and showcasing the innovative and thought-provoking contributions of students and recent graduates. Over the last year, we have even been invited to present our journal at the 2023 annual conference of the *Canadian Game Studies Association* and at *RGB—Research / Games / Brunel 2024*. This allowed us to promote our work and, more importantly, to (virtually) meet prospective authors and better understand their needs.

Like every year, we have also had some turnover in our editorial board, saying goodbyes to some of our wonderful editors and welcoming new ones who have demonstrated incredible enthusiasm and dedication. Samuel Poirier-Poulin stayed at the helm as Editor-in-Chief, and Cassandra Barkman and Andrew Fleshman continued to share the role of co-Vice Editors. Thanks to the hard work of our authors, peer reviewers, and editors, we have put together an impressive issue full of excellent research articles and book reviews and, as always, we are very excited to share it with you!

The issue begins with Tyler Wright's article, "Play My Resume: Exploring Resume and CV Differentiation Through Personalized Web-Based Games," which explores the idea of game resumes, or interactive resumes designed in a game-like format. Wright briefly traces the history of game resumes, beginning with the popularity of Robby Leonardi's *Interactive Resume*, and then gathers several game resumes from itch.io, performing a critical qualitative analysis to understand how resume/CV games might be defined and what core characteristics they possess. As Wright highlights, these resumes allow their authors to express their skills in a more dynamic and engaging way for employers.

Richy Srirachanikorn's article, "Lost Again: Refractive Nostalgia and Video Games," explores how video games can be used to revisit things we have lost or might lose. Drawing on Svetlana Boym's work on chrononophobia, i.e., "the anxiety of deciding how to use our time meaningfully as it depletes" (p. 25), Srirachanikorn argues that video games can help us avoid chronophobia and proposes the concept of "refractive nostalgia" to highlight how certain games can allow players to connect their actions in the present to a meaningful future rather than focusing on a past forever lost.

In "*Minecraft*'s Atom," Erick Verran reflects on the ways the *Minecraft* block's ontological homogeny evinces a design philosophy that raises critical questions about the nature of video gaming and first-order reality's space, the nature of replaceability in both worlds, and how nostalgia urges and technological innovation collude and collide. Verran draws eclectically on an array of sources, from French philosopher Henri Lefebvre to neolithic paintings, to modding cultures, so he may explore the world-building affordances of *Minecraft*'s cubic and singular unit of meaning.

Edward McGowan's article, "The Eruptive History of Death Mountain: A Geological Investigation of a Virtual Volcano Across The Legend of Zelda Series," examines how video games can be used as an immersive pedagogical tool for geology-related disciplines. McGowan traces the volcanic history and evolution of Death Mountain across The Legend of Zelda series, critically considering its diverse volcanological features in each iteration. The author ultimately presents a compelling case for the pedagogical potential of video game volcanoes in higher education, acting as engaging and valuable tools to combat the current decline in student intake for geology-related courses.

From Ronnel Bermas, Jenelle Capati, and Francis Calubayan, "A Place to Survive: *OMORI* Through Bronfenbrenner's Ecological Systems Theory" uses the ecological systems theory of Urie Bronfenbrenner to analyse OMOCAT's 2020 role-playing computer game *OMORI*. Bermas et al. discuss how *OMORI* correlates characters and backstories in ways that reflect Bronfenbrenner's micro, meso, and macro milieus, three levels of ecology that human organisms can live and grow within. Part of a

discourse that values video games for their capacity to think through relationships and encourage prosociality, "A Place to Survive" exhorts us to find a place "not just to survive, but to live" (p. 134).

In "If Only I Had Someone to Play With: Sociality in Single Player Board Games," Liam Nougher builds on his background in game design and considers why people play single-player board games and how these games create singular forms of sociality. Through a quantitative and qualitative reception study, Nougher draws attention to this previously overlooked and growing phenomenon, and shows that solo players initiate newer forms of conversations around their gaming capital and tend to be less interested in competing with other players. Additionally, Nougher's work aims to make solo board gaming a more visible design question rather than an "afterthought" as a means of challenging the normative assumptions often found amidst competitive board game design.

Lastly, we are delighted to include four book reviews in this issue: Edcel Javier Cintron-Gonzalez's review of *Who Are You? Nintendo's Game Boy Advance Platform* (Custodio, 2020); Tom Lawlor's review of *Homebrew Gaming and the Beginnings of Vernacular Digitality* (Swalwell, 2021); Ewenn Cochennec's review of *Une histoire du jeu vidéo en France, 1960-1991 : des labos aux chambres d'ados* (Blanchet & Montagnon, 2020); and Pierre Gabriel Dumoulin's review of *L'esperienza del videogioco. Una ricognizione estetica del videogioco tra senso, arte e cultura* (Riolo, 2020). We believe that these books each offer a meaningful contribution to game studies, media archeology, and aesthetics and are happy to include such insightful reviews in this issue. In addition, we should note that the publication of two reviews of non-English language game studies books is part of our ongoing project of promoting multilingual scholarship. Feel free to reach out if you would like to be involved in this project and have in mind a book that you would like to review for us.

We wish to thank our authors for their trust and for all the efforts and time they put in their work. We also want to extend our deepest thanks to our reviewers for their generous feedback and to all our readers around the globe for supporting us. In 2014, Matt noted that "video games [were] being discussed, dissected and developed by students from a huge range of disciplines," and ten years later, we are glad to say that this is still the case and that wonderful students still do it with ferocity, care, and intelligence.

We are always looking for peer reviewers and accepting submissions on a rolling basis. Take care everyone!

Best wishes from the *Press Start* editorial board!