

**ANALOG GAME STUDIES
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Featured image by Edmond Y. Chang. CC BY.

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EDITORS’ NOTE

According to the Chinese zodiac, the coming of spring heralds the Year of the Fire Horse, which is traditionally associated with vigor, adventure, freedom, dynamic change, ambition, and forward movement. We here at *AGS* fully embrace that *horse grrl energy* and proudly announce a new era of *Analog Game Studies*!

Foremost, we are excited to partner and collaborate with the University of California Irvine’s Libraries and the UC system’s eScholarship program, which publishes “original, open access journals, books, conference proceedings, and other scholarship...[and] supports publications that traverse standard disciplinary boundaries, explore new publishing models, and/or seek to reach professionals in applied fields beyond academia.”¹ What does this mean for the *AGS* community and Generation Analog family? First, all new publications (and submissions) will be through eScholarship, starting with this spring’s issue.² Second, we will be working in the background migrating the *AGS* back catalog from the old WordPress site to the new platform. Finally, eventually, the WordPress will be retired (and perhaps transformed into a resource hub); we are exploring ways to archive the look and feel of the “early years” of both the journal and the field. Assuredly, much of what makes *AGS* fun, unique, quirky, and accessible will continue and grow, just renovated and reimagined. Many, many thanks to Aaron Trammell for championing *AGS* and building the necessary bridges with UC Irvine to make this happen. And special thanks to Angela M. Vanden Elzen, our intrepid *AGS* librarian, and Amanda Karby, eScholarship Publications Manager, for guiding us through transition to the new digs!

Central to the move to eScholarship is our desire to remain open access, to preserve our open review and publication philosophy, and to find a stable, sustainable, and persistent “home” for the past, present, and future issues of *Analog Game Studies*. We did not make the decision to move lightly, weighing over the course of a year the affordances and limitations of institutionalizing the journal, its history, and its legacies. In the end, preservation, accessibility, visibility, and legibility won out. We acknowledged that *AGS* occupies a special position, an over-a-decade long tenure in people’s research, teaching, designs, publications, professionalization. However, we also witnessed over the years the struggle for the work just to be seen, recognized, indexed, and for our many for

¹ “About eScholarship,” *eScholarship*, University of California, <https://escholarship.org/aboutEschol>.

² See: <https://escholarship.org/uc/analoggamestudies> (eventually the URL analoggamestudies.org will point to eScholarship).

authors, scholars, makers, and contributors to get cited and promoted. (Of course, this is not unique to *AGS* but to most online, born-digital journals and publications. Academia and other institutions still have a lot of work to do to catch up.) After one too many laments over the “dearth” of analog game studies, we decided to change and upgrade our approach and our platform. In fact, we have made this notion of citational justice, diversity, and intelligibility a priority mission for the journal. As Edmond Chang and Aaron Trammell wrote for the 2025 BIPOC Game Studies Conference (here quoted at length):

As a journal, *Analog Game Studies* uses an open-yet-curatorial model to review submitted works. We strive to represent a varied set of perspectives in each issue and, as such, find it to be of the utmost importance to offer transparency to writers in our review process as well as authorial and topical diversity to our readers with regard to articles we choose to publish. For these reasons, the editorial board carefully curates select essays for each issue from our pool of submissions and then works closely with the selected authors in a rigorous and transparent editing process. We see this process as a collaborative, expressive, and open conversation between editor and author. It is because of this curatorial model that our essays can present clear and timely arguments in engaging and readable prose.

Now, over ten years in, our ragtag operation has hit a few material and algorithmic roadblocks from lack of visibility to the deterioration of online platforms...This is in part because we built our journal on the WordPress platform (considered *de rigueur* at the time), which is findable by search engines, but volumes, issues, and individual essays are not indexed by Google Scholar or paywalled databases. Visibility, legibility, and indexability are crucial parts of accessibility and citational justice. Junior and marginalized scholars often require these forms of legitimacy for promotion and professionalization. Moreover, minoritized scholars doing cutting edge work (like game studies) are often forced to publish in newer, middle-state, or perceived-to-be-less reputable journals...In other words, the problems of citation and publication are systemic, and we scholars must be active in lobbying our peers, committees, departments, conferences, and communities about celebrating smaller journals that have taken an alternative path forward than those which are more canonically or traditionally legible to the institution.³

With all of this in mind, we turn to our first issue in 2026 and our inaugural issue with eScholarship. Welcome to lucky Volume XIII! The issue opens with Cameron Irby’s “(Role)Playing with Power?: Establishing the Boundaries of Power Fantasy in Lockdown,” which explores “power fantasy” and toxic player agency in tabletop role-playing games played during the pandemic lockdown. Irby questions the extent that TTRPGs can “empower” players and ways to reframe power fantasy in order to imagine different and more just worlds. Up second is “Victory through Nonviolence in *Disney’s Lorcana*” by Toben Racicot. Racicot argues that the card collecting game (CCG) *Disney’s Lorcana* subverts typical CCG conventions and expectations through its questing mechanic and nonviolent win condition. In other words, in order for Disney to maintain its colorful and peaceable brand identity, *Lorcana* subverts the player and ludic expectation that conflict and competition must be violent and combative. Finally, the issue closes with two book reviews. Jeremy Roberts offers a review of *Transformative Learning Through Play: Analogue Games as Vehicles for Educational Innovation* (Routledge, 2025) by Sara Rye, Micael Sousa, and Carla Sousa. And Victoria Luna

³ Edmond Y. Chang and Aaron Trammell. “Note on Analog Game Studies, Editorial Practice, and Citational Justice,” in *Proceedings of the 2025 BIPOC Game Studies Conference*, edited by Akil Fletcher, Krystal Cooper, Lindsay Grace, and Stephen Jacobs (Play Story Press, 2025), 169-174.

Brennan Grieve reviews *Fifty Years of Dungeons & Dragons* (MIT Press, 2024) edited by Premeet Sidhu, Marcus Carter and José P. Zagal.

We look forward to the upcoming issues, to Generation Analog 2026 in July, and to the rest of the year. As they say, please pardon our dust (insert spinning 2010s gif here) as we undergo the migration of past volumes, catch up with current submissions, and prepare for the publications to come. Thank you to the authors above for being a part of our “soft open.” We appreciate everyone’s patience, kindness, and continued support. Many things are still under development on the eScholarship site as we polish, primp, and tweak things. For example, we hope to offer the journal in both HTML and PDF format, and we also hope to make the journal as fully accessible as time, labor, and technology allow. Step by step, file by file, word by word. Finally, as presented at the 2025 BIPOC Game Studies Conference above, we fully commit “to invite, mentor, and publish scholars, teachers, artists, graduate students, designers, researchers, and others at all stages of their academic or professional careers; we [also endeavor] to include and support nontraditional, underrepresented, and international authors, creators, even topics.”⁴

Go, fire horsies, go!

–The Editors, March 31, 2026



⁴ Chang and Trammell, 172.