

## 科学研究費助成事業（科学研究費補助金）研究成果報告書

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研究種目：挑戦的萌芽研究

研究期間：2010～2012

課題番号：22653062

研究課題名（和文）ディズニーランド化する戦争：ミリタリーゲーム

研究課題名（英文）Disneylands of War: Militarizing Play

研究代表者

MANTELLO Peter A (マンテロ ピーター)

立命館アジア太平洋大学・アジア太平洋学部・教授

研究者番号：10454977

研究成果の概要（和文）：今次の研究助成により、米国と欧州で広範なフィールドワークを実施することができた。調査結果を A ランクのジャーナルで 2 本の論文として発表したのに加え、マルチプラットフォーム・ウェブサイトの製作を完了した。マルチプラットフォーム・ウェブサイトでは、研究代表者が実施したインタビューの多くが閲覧可能となっており、一般・研究者を問わず幅広いアクセスを可能としている。

研究成果の概要（英文）：This research grant allowed me to conduct extensive field work in United States and Europe. Besides publishing two articles in A ranked journals, I was also able to complete the production of a multiplatform website where many of my field interviews are now hosted for public/academic consumption.

交付決定額

（金額単位：円）

	直接経費	間接経費	合計
2010 年度	1,900,000	0	1,900,000
2011 年度	500,000	150,000	650,000
2012 年度	500,000	150,000	650,000
年度			
年度			
総計	2,900,000	300,000	3,200,000

研究分野：

科研費の分科・細目：

キーワード：Media, War, Videogames, Virtual war, Political violence, Militarization

## 1. 研究開始当初の背景

This research project investigated, examined and analyzed the militarization of play by focusing on the recent U.S. Army funded war-themed amusement parks. Besides romanticizing the hi-tech yet septic art of digitized killing as entertainment, these war themed spaces are co-opting play as a form of social control in order to validate the usage of military force as a legitimate tool of foreign policy and to lure American youth into

enlisting in the army.

## 2. 研究の目的

This research project explored and analyzed the militarization of the modern play space with focus on the recent U.S. Army funded military amusement theme parks. As mentioned, the power of military-entertainment simulation attempts to conflate an authenticity of combat with a legitimacy of political agenda, relying on actual, yet in truth,

biased historicizations of global conflicts and negative representations of the Other using digital games, simulator rides and superior military technology as displays of empowerment. These Disneyland s of War frame political violence as a matter of necessity rather than choice and a future based on perpetual global conflict which pits the developed free world against nebulous non-state adversaries and faceless enemies. Besides sanitizing war as a bloodless experience free of collateral damage and romanticizing the hi-tech yet septic art of digitized killing as entertainment, these War-As-Amusement theme parks are co-opting play as a form of social control to validate military force as a legitimate tool of foreign policy and most importantly, lure American youth into enlisting in the army.

### 3 . 研究の方法

My research project comprised three sections: investigate, examine and analyze. In FY2010 the first stage of primary field research was conducted as a video journal which was linked to discussion forums vis-à-vis YouTube and Twitter and a multimedia platform called thevisionmachine.com. The goal of this year was to launch my initial investigation and analysis of the militarization of play. During this time interviews were done with Kevin Sites (the Iraqi war reporter responsible for leaking the video of the US soldier shooting an Iraqi Prisoner in Fallujah), Allen Feldman, author of *The Formations of Violence*, Roger Stahl, author of *Militainment*, David Campbell, author of many books on the visualization of war, Peter Levin, Senior Technology Advisor to the President of the United States. The Army Experience Center in Philadelphia, The Virtual Army Experience in selected engagements in the US, Robert Falk, author of many books on *Legality and Legitimacy in War*. The video journal consisted of interviews of both participants as well as staff at the Army Experience Center and Virtual Army Experience. The interview questions were focused on the present state of military sponsored entertainment and how in fact these simulations or simulation spaces are used to conflate the authenticity of combat with the legitimacy of political

agendas. Many of the questions posed to my video interviewees were based on recent military conflict case studies: Desert Storm, 9/11, the War on Terror, the second Gulf War and the current war in Afghanistan and the War on Terror. In doing so I analyzed their relationship to the techniques used by military entertainment media producers and synergies to draw on limited historicization of political conflict and biased representations of the Other. These video journals were then uploaded to YouTube, Twitter and TheVisionMachine in order to create an online discussions, debate and critique. By networking my research in progress through these web 2.0 forums, I was able to expand and collate my primary research data for my articles papers that appeared in Sage s *Media, War and Conflict Journal* FY2012 and Palgrave MacMillan s *Australian Journal of International Affairs* to come out FY2013.

In FY2011, the second research year, I was successful in accomplishing a significant number of field interviews that were performed on the periphery worlds that tie together the military media-entertainment complex. Most notably, with various institutions and media scholars whose work deals with media and entertainment programs of the Pentagon, the C.I.A., Homeland Security, the F.B.I. and Washington. The intention of this stage of the field research was to assess the ways in which (new) media representations of political violence has influenced and shaped public opinion. These interviewee drew heavily from my primary data achieved through the online discussion forums generated from YouTube and Twitter in 2010 and by doing a comparative analysis of them utilizing the public opinion surveys (such as Gallup Poll, CBS Public Opinion Surveys, BBC World Service Polls) taken in the US, Afghanistan, Iraq, and the wider Western and Middle Eastern publics between 11 September 2001 and today. In this second stage field research I also attended the International Association Studies conference in Montreal and was on a panel with leading media theorist James Der Derian. During my trip to ISA, besides taking the opportunity to interviewing a range of other scholars (Colin McInnes, Didiere Vigo, Christina Archetti, Susan

Carruthers, Jean Louis Segan, Richard Jackson) my presentation dealt with the multiplatform aspects of my research. In other words, the presentation discussed the process of media-making and how in order to understand the mediated nature of conflict it is important to produce as well as critique media in order to unpack its semiotics. As a result of this research I was able to begin writing the first of several articles.

Moreover, during this second year of my field research, I was able to complete data collection, film documentary footage and conduct interviews at Strategic Operations in San Diego a company that specializes in hyper-realistic training. Strategic Operations is an ex-Hollywood film studio that is devoted to creating hyper realistic training environments that utilize the movie making magic such as creating Afghan and Iraqi villages, using extras and role play actors to serve as insurgents and civilians and special effects such as explosions, gun shots and battlefield wounds. Real life soldiers enter into this virtual /imaginary combat zone and train under simulations conditions. Strategic Operations is the number one simulation company for such military training. During this period, I interviewed one of its executive directors Kit Lavell, its head special effects manager, its lead props maker as well as several special effects make up people. Moreover, during this field research, I also visited and interviewed staff and researchers from the Institute of Creative Technologies in Los Angeles. Besides being a developer of videogames for the US military such as Sim City Baghdad, ICT has been a key developer on the extremely successful America's Army which is funded and produced by the US military. ICT is department of the University of California but is funded directly by the US Defense Department. The institute specializes in simulation and modeling for military purposes. Also during this period I visited and interviewed staff at the neo conservative think tank the American Enterprise Institute in Washington D.C. and interviewed several of the staff on the importance of military/media relationships as well as had a discussion on the increasing synergy between

Hollywood and the Pentagon. As well, I attended and interviewed staff at the Newseum to discuss the representation of war under the lens of news journalism. During this period, the interviews discussed the impact and influence of new media versus the more traditional institutions of mass media. Moreover, I attended for several days, a US Air Force Defense Contractor Trade show in Washington D.C., where I interviewed people responsible for using videogame technology as both a defense and interface weapon for actual military combat. Additionally, I interviewed Bernie Skoch who is responsible for the Cyber Patriot program, a US Air Force funded initiative to train US high school students in the art of cyberwarfare.

In FY2012, my research focused on continuing work on my new themes, specifically dealing with cyber war and the mediated nature of the war on terror. Research was conducted at both the OpenBare Library in Amsterdam and as well as the University of Amsterdam library. Moreover, I conducted both interviews and library research as well as co-chaired a panel workshop on cyber warfare in the International Politics Department at Aberystwyth University as well as interviews with Madeline Carr a researcher in cyberwar.

I completed and published in top Sage journal, Media War and Conflict entitled Playing Discreet War: Negotiating Subjecthood and Sovereignty Through Special Forces Videogames. This article examines the War on Terror and US response strategies of discreet war through the lens of the Special Forces video game as a site of contestation between the real and the imaginary world, the nation-state and market-state, the West and the Rest. While mainstream films and news media increasingly pay homage to discreet war, the author argues that the Special Forces shooter goes a step further, by providing a participatory middle ground that seeks to naturalize and legitimize covert force solutions as acceptable instruments of statecraft. Thus, the intention of this article is to analyze the various ways in which the aesthetics and politics of the Special Forces shooter organizes,

structures, and legitimates frameworks of subjecthood and sovereignty.

Additionally, I completed an article for the Level A Journal - Australian Journal of International Affairs entitled Legitimacy and the virtual battlefield: putting the first person shooter on the witness stand. Although much has been written on the abilities of the first person shooter to advance neo-orientalist themes and US imperial agendas through its aesthetics and narrative, I argue that by exploiting the porous institutional boundaries between military planners and the videogame industry, the hyperrealist shooter becomes a formidable and formative middle ground for not only reshaping our understanding of and access to the nebulous and furtive world of discreet war, but importantly, filling its legitimacy gap. Thus, the aim of this article is to analyze the ways in which hyperrealist first person shooter games organize, structure and legitimate its virtual battlefield and game play as an experiential form of truth-telling. Like their videogame signifier, the power of covert military force lies not in transparency but invisibility, not in accountability but anonymity, not in cultivating tangible political achievement but rather in perpetuating an arcane mythology in romantic covert force solutions with Hollywood-style endings (the killing of Osama Bin Laden). In the realm of the hyperrealist shooter, battlespace and competitive market space merge and flourish. Buying and selling practices in game play function as an inherent part of global security and a viable path to subjecthood. Similar to the growing professionalized character of the actual battlefield, in the hyperrealist shooter, the values of reverence, duty, honour, loyalty and self-sacrifice are undermined by the ethos of the game (and its Great Game referent), namely, competition (geopolitics), chance (9/11 and terrorism), and opportunity (invasion/subjugation of failed yet beneficial territory). Moreover, by superimposing the practices and principles of the free market directly onto the virtual battlefield, the first person shooter (like the market state) seeks to mobilize the individual as a form

of militarized civic capital intimately tied to warfare and the preservation of a global rather than domestic marketplace.

Additionally, I was asked to be a peer review editor for Sage's Journal of Media War and Conflict to peer review one article in Feb, 2013. This was performed to their great satisfaction.

#### 4 . 研究成果

I believe there were five major outcomes to my research. First, I produce a large amount of primary data through video journalism and investigative field that will contribute to foundation literature on the new interdisciplinary and conflict studies.

Second, I established a dynamic online discussion forum that critically assesses the military-entertainment complex and the militarization of play. This forum will be used to supplement my ongoing and future research that explores the intersections between media, war and politics.

Third, I have produced over an hour worth of videos that juxtaposes both sides of the discourse from FY2010 and FY2011 interviews. The video journals besides having served as my primary field research will be used to benefit students and scholars in discussion and forums.

Fourth, I was able to attend a series of influential international conferences and engage with media and conflict studies theorists and spokespersons of the American military, government and policy institutions that I have met through my field research.

Lastly, I was able to utilize the video journals and the online forums for my raw data for my articles that were written over the course of the three years. These articles focused on various aspects of the binaural relationship between the military and entertainment industries as a formative site of contestation between the chaotic real world and the coherent, ordered imaginary world, clear cut political agendas and vague ideological platforms that blur the demarcation between civilian and war hero, modern and

pre-modern, good and evil, the West and the Rest.

## 5. 主な発表論文等

(研究代表者、研究分担者及び連携研究者には下線)

[雑誌論文](計2件)

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## 6. 研究組織

(1) 研究代表者

MANTELLLO Peter A (マンテロ ピーター)

立命館アジア太平洋大学・アジア太平洋学部・教授

研究者番号：10454977

(2) 研究分担者

( )

研究者番号：

(3) 連携研究者

( )

研究者番号：