Affection Games in Digital Play: A Content Analysis of Web Playable Games

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ABSTRACT

Affection games are ludic experiences in which players are required to express culturally recognized expressions of liking as a primary goal in the game. Interestingly, while the physical world of analog play has many such activities, the digital world has been relatively limited in affording players the ability to express affection as the primary game goal. Affection games in digital play exist as somewhat esoteric clusters across a variety of cultures and super genres. This paper defragments the diverse set of affection games, collecting, cataloging and describing the games in detail. The paper provides a content analysis of affection games and an overview of their preponderance on the web.

This paper organizes affection games into a simple classification based on their game verbs. These are flirting, hugging, kissing, and sexual affection. The content analysis provides the attributes through which the affection games are clustered. Notable patterns from the content analysis include indications that kissing and sexual affection are most common, while hugging games are the rarest. There is also a strong coupling of targeted gender identification and the types of affection made playable. These patterns are indicated both in the spaces in which they are distributed and in their content.

As the game industry and the academic research community look for new ways to understand and engage wider demographics, the lessons learned from studying affection games may prove useful. Affection games reveal cultural values, taboo, and may potentially expand the space of pro-social play.

Keywords
Affection games, flirting games, kissing games, sex games, hugging in play

INTRODUCTION
Digital play affords a wide range of game verbs. These verbs extend beyond the conventions of shooting, jumping, catching, collecting, and other commonly used actions. Computer based play largely includes the digital analog of physical play. Such games are filled with bouncing, sliding, hiding and other actions based on the physical world.

It is also true that a subset of these games use affection-linked game verbs as their core experience. Players of such games engaged in computer based actions of affection including flirting, hugging, kissing and sexual interaction. This paper aims to outline qualities of these affection-oriented games as part of ongoing research to understand alternative play experiences and the potentials to support pro-social digital play design. Pro-social play is considered in developmental psychology as behavior intended to benefit another (Eisenberg et al. 2006). It is this sense of pro-social activity that is co-opted for the understanding of affection games. Affection games not only involve expression of affection, but encourage players to act toward the benefit of another through affection.

It is assumed that if game designers examine the heuristics of existing games they can develop new games from those lessons learned. At its simplest such analysis may help to diversify existing play experiences by outlining a wider set of player options for designers to examine. While it is true that there is a plethora of research on arguably anti-social play in the often-cited violent video games (Anderson and Bushman, 2001), there is little research in its dichotomous opposite, affection games. If psychology can demonstrate behavioral and chemical changes in an analyzing violent play, an awareness of affection games may encourage such scholars to research the effects of affection games.

Much of the previous work involves non-digital play (Lever 1976) unless one takes the study of sexual affection into an analysis (Brathwaite 2006) or the study of depiction of sexual content in games Brown (2008), Martinez and Manolovitz (2009). Affection gaming is the superset to which sexual affection games may belong. It is also true that all not all sex games are affectionate. To this distinction, sex games are referred to as games depicting sexual content, while sexual affection games are games which depict sexual acts in the aforementioned context of benefit for another.

Much of the research world has been focused on the negative effects of violent play, sexual content in games (Yao et al. 2010) or the positive effects of educating and creating social impact (McGonigal 2011). Understanding affection games offers the opportunity to understand how alternate play may effect social factors. Before such effects analysis can be effected, the domain of affection games must be defined. This work aims to define such games via concept explanation and illustration of existing examples. Generally speaking, contemporary affection games are an alternate play model.

These alternate play models may inform the study of game design and ethics (Schrier and Gibson 2010) the persuasive properties of games (Bogost 2007), critical design (Flanagan 2009) and discomfort design (Grace, 2011). There is also considerable psychological study in the relationship of affection and violence (Saner and Ellickson 1996), although much of this study relates to physical, not digital affection. At the very least, an understanding of affection games does provide some perspective on the games players choose to play, which sociologists have accepted as reflection of socio-cultural values (Sutton-Smith and Rosenberg 1961).

This is foremost an analysis of affection games, not gender studies. The focus of this analysis is on game content and the places this game content is delivered. Researchers interested in gendered analysis are encouraged to review Jenkins (1998), Kafai et al (2008), and Heeter et al. (2005). The goal of this research is to provide content analysis

of affection games, understanding affection as expressed by all genders. Demographic analysis is provided to provide player context.

The long term benefits of such research include the projected development of pro-social persuasive play, games that seek to change people's interests, activities or opinions. The exploration and development of new game play and games is essential to maturation of persuasive games. Much like a topographical analysis of geography before a building is constructed, a content analysis aids builders of games in understanding limitations and opportunities.

This paper endeavors only to study the games themselves, leaving the reflection of the social commentary of the existing, success or failures of such games to other research. This is not an analysis of the ramifications of affection play or the social systems from which such play is derived. It may reveal socio-cultural values, ideologies or raise concerns. This work endeavors only to excavate data for examination by a wide variety of researchers. In short, this paper is a survey of affection games, describing their characteristics through content analysis and deconstructing their designs.

METHODOLOGY AND ANALYSIS

An analysis of affection games must begin by defining the domain. Affection games are games for which the player's primary goal is conveying or accepting affection. In the digital play space this is largely limited to the representation of affection between player and non-player characters. Typically, the player initiates such affection and is rewarded by the game system for appropriately expressing such affection. Affection games may also include affection as goal, as in earning a kiss for a job well done. Most importantly, affection games must require the player or player's character to act with affection to accomplish their goal.

The easiest way to understand what qualifies as an affection game is to deconstruct a game's objectives and actions. In the deconstruction of games, the core elements to analyzing the game's design are defining the player's objective, the obstruction to that objective and the means by which the player must overcome that obstruction. Nearly all games have a core verb, or action for which the player is responsible. In traditional platform games, the two verbs are running and jumping. From reviewing 100 affection games, it was determined that four key verbs are offered for affection games. These games typically ask players to flirt, hug, kiss or engage in sexual affection.

To create an overview of affection game distribution and availability, 7 game website clearinghouses were evaluated during a 20 day period in March 2013. The websites evaluated were 123Bee.com, GirlsGoGames.com, GamesforGirlsClub.com, KissingGames.com, Kongregate.com, NewGrounds.com, and SexGamesFun.com. The sites were chosen for their popularity, demographics, and availability of Affection Games.

It was determined that an analysis of web games provides the most useful results. A quick search on Google Play indicates that there are at least 40 kissing games available for mobile devices. Their mechanics read similar to web games, but two caveats prevent the same level of analysis this research has yielded. First, Google and other large mobile app retailers censor content and game subjects. Second, they do not offer detailed player data to anyone but the developer. The censorship limits the types of content available, while

the lack of reliable outside data prevents an accurate picture of the complete set of affection games.

As such, web analysis of the sites was aided by Quantcast (2013). Based on Quantcast web analytics both Kongregate and NewGrounds.com have a slightly more male audience when compared to the general web population. KissingGames.com is the most strongly gendered with a 34% greater female population than the average website. Sex Games Fun is excluded from Quantcast results, likely because it is considered a pornographic site by several web resources.

Figure 1 and figure 2 describe the distribution of users by gender. Estimated traffic by males or females (the only two gender options reported by Quantcast) are listed by their dominant gender. Gender distribution of 100 indicates an even distribution of males to females. Distributions over 100 indicate a higher distribution of that gender.
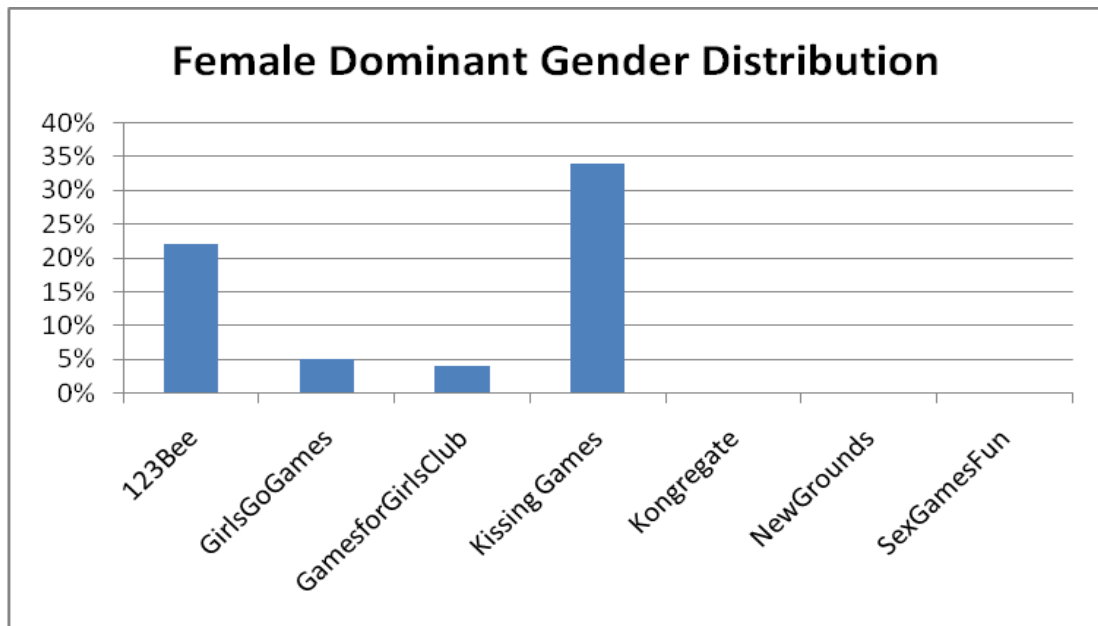

Figure 1: Gender distribution of websites from which affection games were studied. Value represents percentage more than the Internet average visitors were female. A zero value indicates male dominant sites.
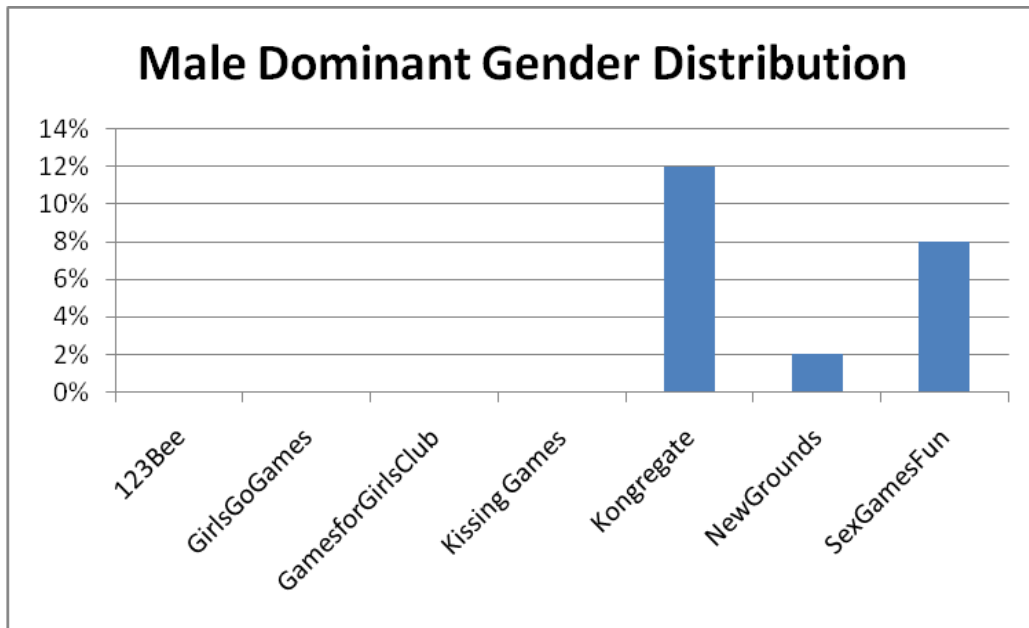
Figure 2: Gender distribution of websites from which affection games were studied. Value represents percentage more than the Internet average visitors were male. A zero value indicates female dominant sites.

In short, 123Bee, Girl Go Games, Games for Girls Club and Kissing Games visitors were more likely to be female. Visitors to Kongregate, New Grounds and Sex Games were more likely to male. Visitors to Kissing Games were more than twice as likely to be a single gender (female) than as any other site in the study group.

The age range of users also helps to understand who plays these affection games. A summary of these findings is listed in figure 3. The Games for Girls Club site biased the most toward players under the age of 18. Players on Games for Girls Club are more than 2.5 times as likely to be under 18 than the average web user. The users of all the sites studied generally peak at 18 and decline by the 34-44 age range. Of note is the valley created in the 18-24 age range for Sex Games Fun and 123 Bee. People between 25-34 are the second most common age group to visit both sites, with a notable decline in users between the age of 18-24. It is also important to note that the pornographic content on Sex Games Fun is commonly viewed by players under the age of 18. One clear observation is that many of the affection games are available to players under the age of 18.
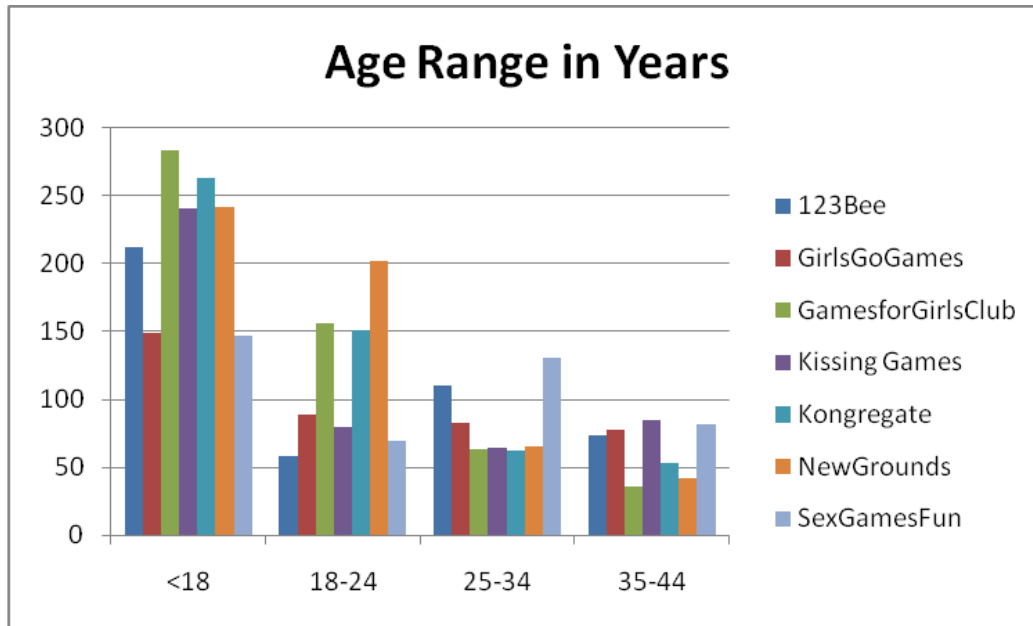
Figure 3: Age Range distribution of websites from which affection games were studied. Value of 100 indicates the Internet average distribution for age range. Values of 200 indicate sites for which users are 2 times more likely to be in the specified age range.

It is true that for some the sites, affection games are not the only offering. To better understand the percentage of affection games available on the sites the total number of affection games were tallied and compared with the complete number of games offered on each site. Table 1 demonstrates these findings.

	123 Bee	Girls Go Games	Games for Girls Club	Kissing Games	Kongregate	New Grounds	Sex Games Fun
Total Number of games offered	2333	1735	4173	335	70109	65520	1081
Affection Game Percentage	13.3%	3.0%	7.9%	28.7%	.3%	.1%	79.6%

Table 1: Percentage of affection games in total game count for each web source.

KissingGames.com and SexGamesFun.com had the highest percentage of affection games at 28.7% and 79.6% respectively. Unsurprisingly NewGrounds.com and Kongregate.com had the lowest percentage of affection games at .1% and .3%.

Games were categorized by their explicit requirement for player to flirt, hug, kiss, or engage in sexual affection. Identifying the primary affection verb was simplified by the fact that only sexual affection games involved more than one affection verb. In general a game that required kissing, only required kissing and did not ask the player to hug or flirt for example. Games did offer non-affection game verbs, such as walk to flirt.
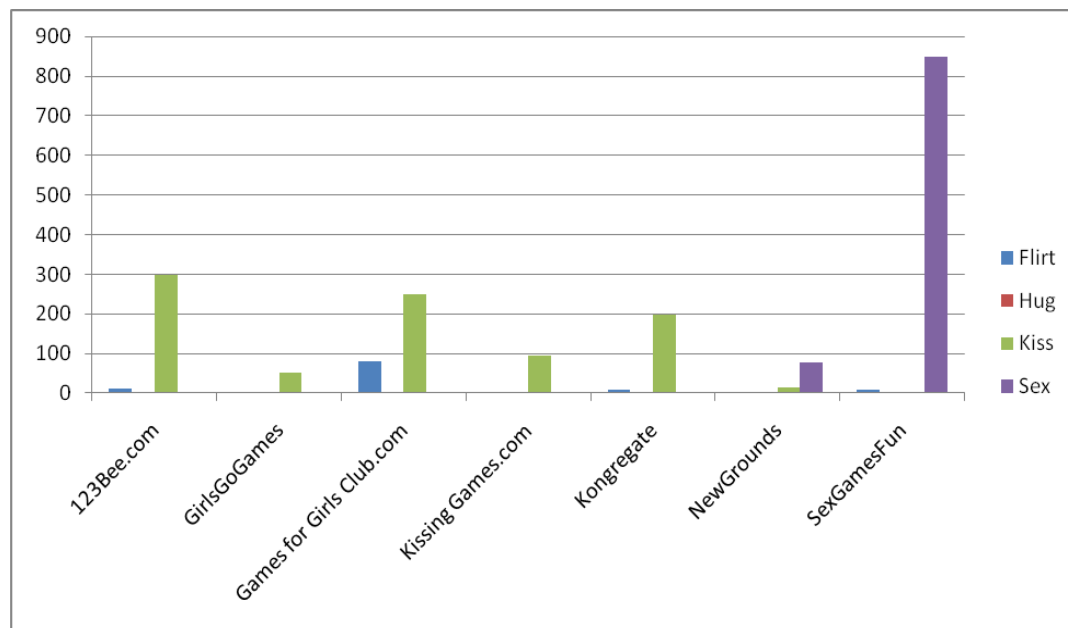
The results are as follows:

Figure 4: Total number of games using either flirt, hug, kiss or sexual affection as a primary game verb (y-axis). Note that only 7 hug games were found, 4 on Kongregate and 3 on New Grounds. The necessary scale of the figure obscures these two values.

This total reflects all games for which flirting, hugging, kissing or engaging in sex were either stated objectives or essential game verb. All but SexGamesFun.com are generally considered mainstream, popular resources for affection games. SexGamsFun.com is pornographic by United States standards which makes it a comparative outlier in the set.

Excluding SexGamesFun.com, the most common game verb within affection play is kissing as evidenced by the following chart.
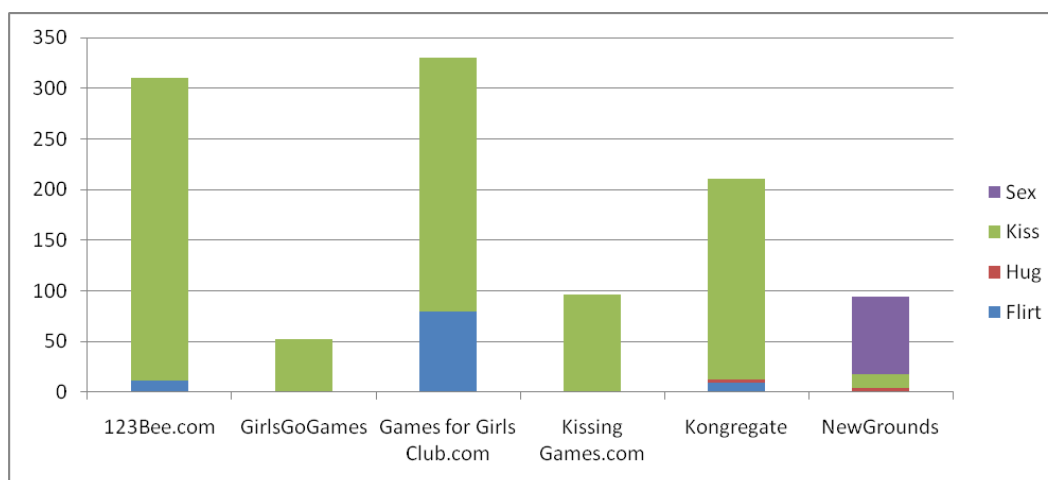
Figure 5: Total number of affection games with distribution of specific verbs for selected websites.

As described in figure 5, kissing represents the majority of all mainstream game verbs in affection. The second most common is flirting. Hugging is the rarest of all such affection verbs with only 7 instances occurring. It's important to note that Sex Games Fun offers more than 8 times as many sex games as the site with the next most affection verbs, Kissing Games. The specific totals are listed in table 2.

	123 Bee	Girls Go Games	Games for Girls Club	Kissing Games	Kongregate	New Grounds	Sex Games Fun
Flirt	11	0	80	0	9	1	9
Hug	0	0	0	0	4	3	0
Kiss	299	52	250	96	198	14	1
Sex	0	0	0	0	0	76	850

Table 2: Total affection games counted for each affection game verb.

Kissing games most commonly took the form of a kiss and evade mechanic. The games were designed around a specific situational premise in which a couple seeks to sneak kisses. Players are most often tasked with kissing while an impending disapproving authority threatens the kiss. In the simplest kiss and evade games, players kiss with a click and hold and release the kiss when a boss, puppy, security guard, parent or other notice. The situations range from the commonly romantic (e.g. moonlit night or a wedding proposal on a lake) to the fantastic (e.g. unicorns on a cloud).

Flirting games most commonly mimicked shooting games. Player characters were typically females who earned points for gazing at as many passing males as possible. Players may have to compete with others to win the flirt attention of a male. The games were time limited, but unlike kiss and evade games, players lost nothing if they were caught flirting.

Hugging games were rarest. The few hugging games found were arguably affection games. The Bear of Love, for example, depicts a bear that hugs non-player characters. A successful hug can result in the non-player character's death. This game does require players to hug, but the hug is not oriented toward affection, it is instead a death-grip or bear hug. The ambiguity comes from instructions that include "spread the love with hugs" (LeBrancher and rzafel 2013). Hug Marine (Failnaut 2012), on the other hand, is a standard run and jump platform where players race to get to the end of the level. When players reach the end they must hug an end level character to win. Although loosely focused on hug as reward, both games qualified as a hug games.

Sexual affection games were the most complicated to analyze. The total reflects all games for which sex in all its physical forms were required for in-game success. The complication arises not in game goal, but in game means. Dating simulations offered a matriculation schedule from flirting to kissing. Sexual activity was the end goal. Other games depicted unsolicited or unwanted sex. The violence of simulated rape makes such games uncategorizable as affection games. Cultural and social conventions also complicate identifying the borders of these types of interactions. Flirting games, for example, use non-soliciting player characters as the victims in the player character's flirt. It is expected that few players would take issue with players practicing unsolicited flirting, unlike unsolicited sexual contact. The smallest set of sex affection games were based on sexual stimulation. Games for which players were made responsible for the desired sexual stimulation of a non-player character or group was most related to the aforementioned definition of affection games.

DETAILED CONTENT ANALYSIS

To better understand the game designs 30 games were randomly selected from the original review set for detailed analysis. Table 3 lists the games studied

A Really Great Night	**Flying Kiss**	**My Kitty's Kiss 2**
Britney Spears kissing	**Horse Stable kissing**	**Orgasm Simulator**
Camp Kissing	**Hug Marine**	**Queer Power**
Car Wash kiss	**Kiss Chase**	**Rainy Big Dam Bridge Game**
Charming Girls	**Kiss in the Moonlight**	**School Flirting Game**
Chemistry Love	**Kiss Logic**	**Shopping Mall kiss**
Cinema Kiss	**Kissing During Work**	**Spiderman Kiss**
Devil and Angel	**Kissing in Class**	**Teddy Bears in Love**
Escape the Camp	**Kissing Wrestlers**	**Unicorn Miracle**
Feel Up Kiss	**Kissmat 2**	**Will You Marry Me**

Table 3: Randomly selected affection games studied for detailed content analysis, listed in alphabetical order.

Each randomly selected game was played and cataloged using a simple list of attributes. Thirty two attributes were recorded for each game. The attribute list is derived from three prior content analyses conducted for persuasive games (Grace 2012) and an analysis of best-selling (Brand et al. 2003). It is also informed by a content analysis conducted by Dill et al. (2005) and Krippendorff (2012).

The key attributes from this study are as follows:

- Number of players: The maximum number of players the game is designed to support.

- Round length: The average time a single round of play takes to complete.

- Primary game verb: What does the player need to do to win, complete or otherwise succeed in the game?

- Reward system: How are players' success and failures communicated in the game?

- Sexual content: Does the game contain content described as sexual content or provide content warning for adult oriented sexual content and situations.

- Nudity: Does the game provide clear nudity of clearly human or anthropomorphic characters?

- Same gender interaction: Does the game support interaction between the player and non-player characters of the game gender.

- Same gender affection: Does the game allow the player to use the game verb on a non-player character of the same sex as the player character

In addition four indicators were used for rarely perceived attributes. These were whether or not the game depicted non-human affection, non-homogenous affection (e.g. interracial affection, one species to another or other clear difference beyond gender), gender competition and gender selection.

Only 2 of the games or, 7% supported more than one player. Games were most often shorter than 2 minutes (70%), with 10 games (30%) lasting less than 1 minute per round. Since the resources for analyzing these games were all casual game websites it is not surprising that the games were designed around short play experiences, although figure 6 depicts nearly as many games with rounds lasting two-three minutes as 3 or more. Round length is useful in understanding how long player's are expected to be engaged in a game experience. It is also a simple way to differentiate casual games from other types of games.
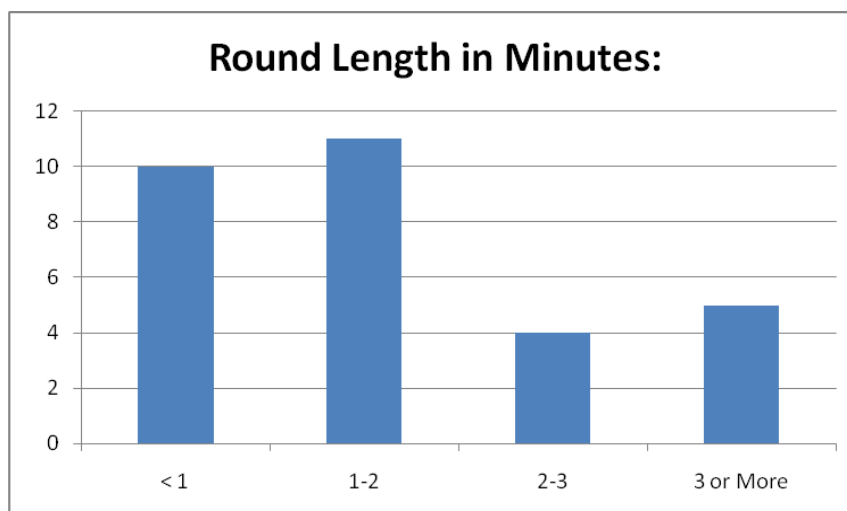
Figure 6: Average round length in minutes.

Verbs in the set were fairly diverse. 22 Games employed the kiss verb (63%) and 2 games employed the flirt verb (7%). 6 Games (20%) employed an affection verb as a secondary game verb, using a non-affection verb as the primary game verb. Such games include Kiss Chemistry (Games2Win 2012), which required players to manage the appropriate amounts of breath, warmth, romance and love to keep a good kiss. In such cases, players are mixing or managing as their primary verb and achieving an affection verb as the result of successful primary verb execution. 3 games used sexual affection in the set, and no games in the set used hugging.

Players were most commonly awarded with points (63%). One game did not provide points, but gave players a new level upon successful completion. 10 games (33%) used a unique reward system that was not clearly level or points based. Molle Industria's Orgasm Simulator (Molle Industria 2004) is a prime example of a non-points based game system. The game requires a player to fake orgasm with their partner. Players must respond rhythmically, but it is a zero sum game. Either players successfully fool their lover or they fail.

Sexual content was fairly rare in the games reviewed. Molle Industria produced 2 of the three sexual content games played. Queer Power (Molle Industria 2004) and Orgasm simulator both depicted genitalia. The third, A Really Great Night (Sangwiched 2007) also explicitly depicted sexual content. All three games provided stylized 2D graphics, which somewhat abstracted the depiction of genitalia.

The same three games containing sexual affection were also the only ones depicting anthropomorphic nudity. Two other games, Teddy Bears in Love (Best Games 2 Girls 2012) and Unicorn Miracle (Spil Games 2013) depicted nude non-human creatures. Including non-human characters, nudity was depicted in 5 games.

Same gender interaction and same gender affection rarely occurred. Three games offered same gender interaction. Charming Girls (Vaisaga Project 2009) and School Flirting Game (Girls Game Go 2009) both involved same sex interaction between player character and same gender non-player characters. The games are very similar. Both of these flirting games require players to get as much attention as they can from the opposite

sex in a limited time. Same gender interaction comes in the form of a tug of war. The player character must compete with other females to win the attention of another male. One important distinction is that the School Flirting Game depicts flirting as a long lasting shock to male victims. The School Flirting Game also includes time delays when the player characters bumps into their same gender teacher. For this game, there are two same-sex interactions. Charming girls creates a time delay by running to caution cones, a clearly inanimate object in the game.

Same gender affection is only offered in the procedural rhetoric rich Queer Power (Molle Industria 2004) which was also the third game to offer same gender interaction in the set. The situation of the game is designed around an alternative view of gender which includes mutable gender. In the game, players engaged in sexual intercourse aim to be satisfied or satisfy. The gender or player characters changes intermittently although players can choose to select the specific genitalia they prefer in their lover at game start. The player chooses a preference for males, females or both. As the game start screen reads, "they fornicate following their highly changeable desires."   Queer Power represented the most gender and sexual orientation inclusivity of the games studied.

Looking closely at the gender standards across the games a few patterns appear. First, flirting was most often executed by female player characters. In the detailed content analysis not a single male player character flirted. Kissing on the other hand was often neutrally depicted by initiator. Unlike flirting games, the games rarely depicted a clear kisser and kissed relationship. Most kissing games however did demonstrate a clear tendency to focus the situational narrative around the female character. A few exceptions, like Will You Marry Me? (Slix Media 2010) clearly focused on the male, tasking the player with the maintenance task of rowing a boat with kissing. In this game, the non-player character is such a minor part that players never see non-player character's face.

It is important to note that none of the games studied in this limited content analysis provided non-homogenous romance or affection. Generally, player characters were of the same, race or creature type. In the games reviewed interracial kissing and princesses kissing frogs did not exist. Even magical unicorns only kiss other magical unicorns. This is particularly interesting when considering that at least one game allowed players to customize the player character and non-player character. Players could come close to constructing a gender neutral or opposite gender character through clothing, but the player could not change physical characteristics of the player character or non-player character.

OBSERVATIONS
A few commonly expected characteristics demonstrated themselves, although lacking the sharp gender difference that some would expect. Flirting games were most commonly available in the young female dominated, Games Girl Club. However, it's important to note that flirting only games were as common on Sex Games Fun, Kongregate and 123 Bee nearly equally.   Similarly, while the slightly male dominated community of Kongregate had the highest number of sex games when compared to other mainstream sites, it's important to note that some game resources strictly forbid games with sexual content.

It's also important to note the relative dearth of hugging games. This is particularly important since so few of the games reflected clearly affectionate hugging. At this early stage in the research it is unclear if socio-cultural standards, implementation constraints,

lack of demand or other limitations prevent such games. It may be that such games fail for lack of appeal, which would be highly informative in understanding players and their play interests.

Since play is often understood as a play space for experimentation it is important to note affection games have fairly rigid rules of play. Players are seldom offered opportunities to play with gender roles or even varied affection types. As noted, same gender and non-homogenous play were exceptionally rare. When same genders did interact they were competitive, not cooperative. This may be particularly notable for gender studies as such competitive play appeared most prominently in flirting games found on the female oriented websites.

Affirming rigid rules of play, kissing games tended to have one button play which did not support varieties in play. While platform games may have high, low and double jumps, kissing games are Boolean. All but the sexual affection games were implemented as very simple, discrete verbs. Players either kissed or not, hugged or not, flirted or not. In such affections, as outlined by the games, there is little degree to their acts. This is contrary to the physical world in which we live, which provides good and bad kisses, big and small hugs, exciting and uncomfortable flirting.

The rigidity and lack of diverse play is apparent in the one kiss made available – the romantic kiss. Kisses as greetings, such as a kiss on the cheek, did not exist in any of the games studied. Emphasized by the preponderance of kiss and evade games, there may be a general bias toward the tensions of secrecy in affection. It could be safely hypothesized that playing with the cultural cliché of a stolen kiss or forbidden kiss is more enticing than delivering yet another familiar peck on the cheek. This may also explain the lack of hugging games, as much of the target audience is unfamiliar with a forbidden hug.

The challenge to this theory, however, is in the fact that flirting is implemented with unabashed confidence. The flirt is not a shy or coy act, it is an act of directed, intentioned, time-limited force. In the aforementioned game, flirting is a shooting stare meant to strike the opponent.

There is also a sharp divide between affection games and their content. Not surprisingly, games depicting sexual affection are generally more liberal with respect to non-homogonous affection. Molle Industria's games broke these and other conventions most sharply, but generally speaking player characters in affection games showered their depicted affections on same race, opposite gender recipients. If affection games are related to fantasy it is interesting to find so few that offer non-homogenous affection.

By design, websites were the primary resource for the games. There can be arguments made for such selection, in that web playable games have lower barriers to entry and production than console games. Web games also afford the ability to be played in private, unlike console games which are just as likely to be played in family rooms and as bedrooms. Location of play and privacy may be effecting the design, content and succsess of such games. It is conceivable that a young person who should be studying, sneaks a 5 minute play session with an affection game.

Many affection games awarded points to players. Points are typically a quantitative assessment of performance. This may indicate that such games are doing two things to the notion of affection. It is tempting to claim that they are suggestion a sense of

comparative performance (e.g. a good kisser), but in reality many of the games are one button play. In the typical kissing game, for example, performance is not in the act of affection but in the timing of the delivery. The games reward player who sneak a kiss at the right time, not for kissing well. In fact, kissing becomes even more binary in this framing. Players either kiss or they don't. The qualitative aspects of such affection are missing.

Secondly quantifying the act of affection, while very game-like, also moves it toward competitive play. In keeping score, players are encouraged to view their performance in at least comparison to their prior performance if not the performance of others. This notion is in some ways appropriate to an adolescent view of affection, where people may be rewarded or chided for the number of affections they give or receive. However, the kissing games in particular have a very loaded cultural oddity. Sneaking a kiss is rewarded, public display is detrimental. Beyond the scope of this researcher's expertise, there seems to be a tension between affection witnessed and affection expressed. In no uncertain terms, it is better to collect kissing points secretly than to be caught collecting them in public.

The abundance of kiss and evade games seems to point to social taboo around public displays of affection. These characteristics are likely linked to specific cultures, but without additional information about the designers, developers and intended target audience for such games it is merely conjecture to assume that such games reflect the values and social taboos of their society. It is also tempting to attach observations about gender taboo, promiscuity and double standards. Such analysis will be saved for future work.

FUTURE RESEARCH

While many of the games were played in English or Japanese, several provided multilingual translations in game. In future studies it would be important to analyze such factors to understand how much of the game design is effected by cultural standards. The developers of the games studied were based in the Netherlands, the United States and Japan. It is likely that the developer's country of origin effected some cultural standards such as how affection is expressed, where it is expressed and what such affections mean. However these games are offered on the web for an international audience and it would be useful to understand how they are received. It's also important to note that the country of origin may not reveal who produced the game as culture is not bound by a country's borders.

Further analysis may yield relationships between behavior or self image and the types of affectionate play in which players are engaged. It may also be a harbinger for understanding the relationship of play and social values. It is, perhaps, quite telling that many of the sex games failed to demonstrate sexual affection and instead bordered more closely with rape fantasy and exploitation. Is it that the things with which people play are viewed as play things the way a child may toss a beloved doll on the floor? Or is it the result of repressed anxieties, cathartically explored in the safe space of play? What social commentary is expressed in the preponderance of sneaking kisses games or the relative lack of hugging games? These questions are left for further exploration with the hope that this brief analysis lay is foundation for such inquiry.

This early content analysis of affection game is designed to lay a foundation for analysis. It is important to understand such games as items for a kind of cultural anthropology. It's

also important to consider them as purveyors of procedural rhetoric. Do these games contain practiced instructions in affection? Do these games help malleable minds shape their understanding of affection, romance and interaction with others? Such answers are beyond the scope of this content analysis but a topographical analysis of affection games may start to answer them.

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