



**HAL**  
open science

## New Advertising Tools: Edumarket Game

Olivier Rampnoux, Julian Alvarez, Jean-Pierre Jessel, Gilles Méthel

► **To cite this version:**

Olivier Rampnoux, Julian Alvarez, Jean-Pierre Jessel, Gilles Méthel. New Advertising Tools: Edumarket Game. Child and Teen Consumption (CTC 2006), CBS Center for Marketing Communication Department of Marketing, Apr 2006, Copenaghe, Denmark. hal-04025025

**HAL Id: hal-04025025**

**<https://hal.science/hal-04025025v1>**

Submitted on 23 Aug 2024

**HAL** is a multi-disciplinary open access archive for the deposit and dissemination of scientific research documents, whether they are published or not. The documents may come from teaching and research institutions in France or abroad, or from public or private research centers.

L'archive ouverte pluridisciplinaire **HAL**, est destinée au dépôt et à la diffusion de documents scientifiques de niveau recherche, publiés ou non, émanant des établissements d'enseignement et de recherche français ou étrangers, des laboratoires publics ou privés.



Distributed under a Creative Commons Attribution 4.0 International License

# New Advertising Tools: Edumarket Game

**Key words:** Advertising tools, Advertainment, Education, Edumarket game, Innovation, Marketing, Reception

**Name of author:** Olivier Rampnoux  
**Institution:** European Centre for Children's Product  
University of Poitier  
186 rue de Bordeaux  
France

**Phone:** (33) 5 45 21 00 11  
**Fax:** (33) 21 23 25  
**Email:** [olivier.rampnoux@univ-poitiers.fr](mailto:olivier.rampnoux@univ-poitiers.fr)

**Name of author:** Julian Alvarez  
**Title:** PhD student. IRIT – LARA  
**Institution:** Toulouse University II & III – FRANCE  
**Email:** [alvarez@irit.fr](mailto:alvarez@irit.fr)

**Name of author:** Jean-Pierre Jessel. IRIT  
**Title:** Professor  
**Institution:** Toulouse University III – FRANCE  
**Email:** [jessel@irit.fr](mailto:jessel@irit.fr)

**Name of author:** Gilles Methel. LARA  
**Title:** Professor  
**Institution:** Toulouse University II – FRANCE  
**Email:** [methel@univ-tlse2.fr](mailto:methel@univ-tlse2.fr)

## Abstract

The objective of this paper is to restore the process of development and installation of a project called "Technocity" which aims to develop technology courses of French State Education among the young people from 15 to 18 years old, with a very special care for the girls. We develop a gameplay to build a new school guidance tools. We choose to create a dynamic approach with video game and shortly report on different technical job. After, we explore the impact and the reception of this tool in different classrooms by childrens and we compare with other product, like Food Force, from United Nation.



## **Introduction**

Technical courses of study offered by the state education system, "Electro technical – Energy", "Electronics – IT", "System maintenance", "Mechanical engineering" and "Construction – civil engineering" find themselves in a dramatic situation in terms of attractiveness and recruitment as a result of their very poor image and reputation among young people. Even though there are real opportunities in terms of finding a job, attractive salaries and professions which are far from being routine, each year classes in the technological sector are being closed because there are insufficient numbers of candidates. Starting from this observation, the Sumotori communication agency has suggested to the state education authorities and the local education board in the Midi-Pyrenees Region (France) that they add to their communication plan and traditional tools through the development of a tool in order to boost the number of candidates and to improve the image of these courses.

"Technocity" is intended to participate in improving the image of five technological courses of study as seen by young people aged 15 to 18 with particular attention being paid to girls.

The idea is to innovate in the communication strategy through the use of new technologies. Sumotori Company has suggested to the local education board to try to attract young people and to reinforce the impact of the message by using the principle of the video game as a communication mediator. Indeed, children live in a pluri-mediatic universe and the use of traditional tool is no longer sufficient to achieve the required thresholds of efficiency. With "Technocity" we wanted to take a new approach to mobilising communication tools in order to have a greater impact and thus to keep their attention longer. In fact, "Technocity" represents a genuine disruptive innovation in information dissemination strategies for the professional orientation of students. The strategy is based on the idea of arousing interest and attracting the target with a recreational format and a medium which recalls their digital leisure activities and then encourages them to discover a message of a persuasive nature: discover and learn about the technological courses.

This experiment is a first for the local education board which has decided to give it a go and measure its impact. This choice has been driven by the urgency of the situation. The economic pressure on the school system is more and more significant in terms of performance and efficiency. According to Gavarini (2004), "the child must be ahead of



their pairs for a particular cognitive, cultural or artistic apprenticeship [...] The school is the place where destinies are rapidly marked<sup>1</sup>." Moreover, there is a noticeable gap between the skills and knowledge acquired by students in the school system and the labour needs of industry and the economic fabric. Today, the acculturation process of the school is insufficient as it no longer meets all the objectives that the republic imposes and relates back to the question of the individual, their identity and appearance, which de Singly (2003) calls *the individualised individual*.

"Technocity" combines in the same movement the recreational dimension and the informative dimension. In order to keep the attention for long periods, the video game is attractive and will offer mini reports at a later stage. At the end of a game, the student will complete a questionnaire relating to the professions shown in the videos. This is a radically new approach which seeks to combine the digital leisure activities of the child and the informative and persuasive communication. Given that our ultimate aim is to modify the child's attitude towards technological courses, we can talk of an advertising product. But, as the concept contains video games which require dexterity and experience of games, we can also position this product as entertainment. We see emerging an illustration of what is usually called advertainment.

However, we must go beyond this term because, as a result of introducing into "Technocity" the quizzes which refer to the recreational educational space, we find ourselves in a more complex combination which brings together the stakes of entertainment, education and marketing. This innovative combination brings forth a new category of product which we could call Edumarket game.

It seems necessary at this stage of our report to clarify as far as possible the different references used, because in the field of communication strategies, innovations are constant and adopt new technologies very quickly. Today, communication strategies already use video games to place products, the mobile phone to broadcast messages or ring tones which reproduce the sound associated with a brand. "Technocity" goes even further, because through this product, we are seeking to make video games compatible with a persuasive message which evokes studies and work. This antinomy is our major concern and is central to our thinking. Firstly, we will describe this family of products and we will identify at what is at stake in the development of "Technocity" by presenting the original aspect of this type of products, and then we will present the results achieved in

---

<sup>1</sup> Translation by the authors



studies and inquiries carried out with children and teachers, experts and representatives from the state education authorities. Finally, in a third part, we will present a comparative analysis of "Technocity" with other products of the same family: Edumarket game

## **First Part: Frame for a new product**

### **1-1 Definition of an edumarket game**

"Ponkey Bong" (picture 1) from the website [www.spirou.com](http://www.spirou.com) presents two characters, Parker and Badger, created by Cuadrado and publishing by Dupuis editions. The gameplay of this game is explicitly inspired by "Donkey Kong" (picture 2) by Miyamoto (Nintendo) dating from 1981. The strategy is to use a play full principle fixed in the players' collective memory in order to put forward an aesthetic diversion in a purely advertising purpose: make the two characters of the comic know. We are facing here a game that we could describe as advertainment.

"Auto Junior" from CDROM "Mobiclic" October 1998, n°6 from Milan-Press Interactive/Ja.Games (visible, at the moment on website [www.ja-games.com](http://www.ja-games.com), picture 3) invites the player to drive a car. The objective is to reach an open air cinema while respecting the Highway Code and being careful about speed. The game thus proposes a random series of tests (avoid an elk which crosses the road, not to cross a solid white line, stop at the halt sign...) which insists on a rule to respect. Each mistake is given an explanation and punishes the player by drawing points away from his driving licence. We are facing a game whose scenario is worked to pass an educational message. This game is classified in the category of edutainment products.

When the game combines advertainment and edutainment aspects at the same time, it seems that we are facing an innovation which provokes an organisational break. In a technological continuity, the break comes from the uses proposed and the objectives aimed at, which lets us think that is a new category of products that we suggest to call Edumarket game.

The games that are part of this family of products aim at conveying a message meant to increase the value of product, an institution, a concept or even an ideology, by using a recreational approach with an educational dimension.



## 1-2 Scenario development of "Technocity" games

In order to develop the game scenarios, the first step was to establish technological choice to create the game. Developing a 3D video game for general release such as "Warcraft III", "The Sims" or "GTA San Andreas", which could involve several hundred people over many months or years, requires a budget well in excess of 1 million euros. Moreover, video games for general release must make a profit which requires sales of thousands, or even millions of copies. In the present case, the means at the disposal of the education authorities are quite relative and make it necessary to consider cheaper development alternatives. We decided quickly to develop a multimedia video game using programmes such as "Flash" or "Director" which are simpler and quicker to use. The choice was even more limited by the fact that five games had to be developed simultaneously.

The second step was to list the "federating aptitudes" which are looked for in the child for each of the five predefined sectors. Thus, for example, for "Construction – civil engineering" we find "being a good organiser", "working outdoors" and "having a sense of responsibility". These "federating elements" are then associated with major existing families of video games (arcade, simulation, strategy) to determine the choice of gameplay for the five "Technocity" games. We were guided in our choice by the idea that, beyond recognising skills, these games had to stand out in order to offer a choice to cover as widely as possible the different groups of players which make up the target. In the end, we chose the following gameplays:

- For "Electro technical – Energy", whose "federating elements" are "reactivity", "safety" and "skill", an arcade game was chosen, that taken "Mario Bros" (Nintendo), dated 1983. The player has a set time to collect the energy capsules to repair a generator while avoiding traps of an electrical nature. (picture 4)
- For "Electronics – IT", whose "federating elements" are "rapidity", "analysis" and "perseverance" a strategy game was chosen. The aim is for the player to programme a robot to carry out missions. In order to highlight the electronic aspect of the sector, the game also requires the user to repair the robot's mother board in a random manner. This game will taken from computer language 'Logo', who has been spread in French school by TO 7 and MO 5 from Thomson Company in 1980s'(picture 5)
- For "System maintenance", whose "federating elements" are "anticipation", "rigour" and "safety" a game involving reflexes and anticipation was selected. Given such serious components, it seemed appropriate to use music to introduce a little poetry. Thus



the scenario here is to ensure that a musical machine with rather unorthodox mechanisms operates properly. This game will take from Shadok CDROM, 1997.

- "Mechanical engineering", whose "federating elements" are "spatial perception", "reflection" and adaptability", the principle of the game is an assembly game along the lines of "Tetris". Initially, the principle of an assembly line where the different parts of an automobile are assembled more and more quickly seemed appropriate. Afterwards, the cars were replaced by scooters in order to remain close to the target (picture 6).
- Lastly, for "Construction – civil engineering", whose "federating elements" are "being a good organiser", "working outdoors" and "having a sense of responsibility", we drew upon the first "Sim City", a game where the aim is to construct the layout for an entire town. For the reasons set out above, we limited the game to the construction of a road linking two towns: the player has to be careful of the budget, satisfy the inhabitants and respect the environment. (Picture 7).

We notice them that here the five "Technocity" games do not intrinsically offer an innovative gameplay but that most of them are inspired by classical games. As we have already seen it with "Ponkey Bong", those five games call up the players' collective memory in the style of an advertainment, which is contrary to an edutainment game adapting the scenario to deliver an educational message.

### **1-3 Style of graphics and sound in the games:**

The conscious choice of 2D, unlike the most recent video games on sale, aims at producing a break in perception. This type of contract can also be found in most small cartoon animations on Internet, "webtoons" such as "Happy Tree Friends", which push the concept to an extreme degree by depicting animals with personalities. Thus, a 2D graphic universe exists which is recognised and codified by children and we found it logical to use it as a source of inspiration.

Moreover, as music and fashion are federating elements of identification for young people, the option of introducing variations with adolescent fashion models, associated with different styles of music also fits into the scheme of communal on-line practices. Each variation has its own music dedicated to its style of clothing and it accompanies the player through the different phases of the game. To make the whole of it more attractive it was decided to use an orange colour for the "Technocity" interface. It is a dynamic colour which reminds one of the slightly acid aspects of sweets and sodas which children and the targeted public are generally fond of. Orange was also a very fashionable colour



in the seventies and it is also at present. Thus the bubbles that reinforce the metaphor of the orange fizzy drink are treated in a graphic style recalling that time. And lastly the "Alba" typography whose lines recall those of that decade reinforces that idea (picture 8). That's all for the purely ludic and aesthetic aspect of what could be associated with the "Trojan Horse" side of "Technocity".

#### **1-4 The video sequences in the mini reports**

In order to present the various technical sectors, the local education board had several different video films. They present interviews with young technicians who describe their jobs for 2 to 3 minutes and explain exactly what they do. Presenting the message through explanatory videos constituted a difficulty both in terms of scenario and narrative in that the user has to move from an active state (interacting in the video game) to a passive state (watching video extracts) which creates a genuine break. Moreover, when the first video sequence is shown, we are at a crucial moment in the narrative structure, because the real intention of "Technocity" is revealed. In order to stimulate the attention and strengthen the recreational dynamic, a quiz with questions linked to the contents of the videos is proposed during the video sequences. A significant gain is made available in order to stimulate the memorisation work of the student: access to new Flash games by a connection to six "Parker and Badger" games from the website [www.spirou.com](http://www.spirou.com) published by Dupuis. It must be noted that these games are usually designed and developed with a view to advertainment. The local education board is relying on word of mouth which might encourage young people to access games with well known enduring characters. This idea sends us back to the question of how "Technocity" will be received, to the formation of preferences which are going to have an influence on the attitude towards the professions presented and thus how it will affect the capacity to develop a behavioural intention for career guidance, which is the subject of the second part of our report.

### **Second Part: An evaluation of "Technocity"**

#### **2-1 Research design**

Distribution of the product takes place in two phases. First of all, through the intermediary of 1,000 CD-ROMs distributed in 600 colleges, secondary schools and career guidance centres in the Midi-Pyrenees region (France). Then an Internet site is set up with content identical to that of the CD-Rom ([www.technocity.fr](http://www.technocity.fr)). The idea is that the site enables young people who have discovered "Technocity" at school to continue





exploring its contents at home and can show it to their group of peers and to their parents.

In order to comprehend the reception of "Technocity", we have put in place a complex study design (Evrard et al, 2003) which aims at covering the entire target, but more particularly students in 3ème (Grade 9), because it is a key part in career orientation. At the end of the college cycle many students decide to opt for the technical sectors. First of all, we made participative observations with the students and interviews with education authority representatives and teachers in order to define a number of items and to be able to construct a questionnaire which will be put to a representative sample of the target population. The key idea is to assess the persuasive value of the concept thus developed on students after the orientation process through a comparison with pre-orientation statements, the perception of "Technocity" and the real orientation via the dossiers constituted by the students. Using the information thus collected, which will terminate at the end of the 2006 school year, we will be able to consider constructing a segmentation like that of Schaaper (1999) for the video game market. The identification of user profiles and the definition of a taxonomy of the students is necessary to enable the evolution of the communication tools during the next information and orientation campaigns put in place by the local education board.

In this context, we considered it essential, in order to assess the reception of "Technocity", to meet all the different classes, while also taking into account the socio-geographical parameters such as the urban, peripheral and rural zones.

## **2-2 Results, attitude and reception**

In the end, our results cover six reports of participatory observation in 8 classes, and 12 individual interviews with secondary school teachers and representatives of the local education board.

Given that the entire study took place within a college or secondary school during sessions supervised by teachers, it is quite clear that this interacted with the reception of the product. Indeed, in the school setting, the child places himself in an apprentice situation and not in a play position. The institutional setting normalises the reception of "Technocity" and therefore requires distancing the speeches and the remarks made by the students. As a result, as the first sequence, after choosing a character, begins with a video game, the contrast with the school context produced a very positive and



enthusiastic initial reaction from all the students. As Molinier (2000) points out, as a result of the labelling of the school around knowledge, skills and apprenticeships, and also a virtual refusal of the game in the school setting (Brougère, 1995), the recreational sphere appears as a contradiction, indeed a break with what the students expected, we are able to interpret this attitude in the light of the product.

As part of this research, we wanted to take a tripartite approach to the attitude and not a uni-dimensional approach. Indeed, by picking up on the work by Derbaix (1982) concerning the hierarchy of effects, which deal with advertising in particular, it appeared logical to us to seek to break down the attitude of the child into these three components, that is to say, the cognitive component, the affective component and the conative component. Knowing that the model which has been well-tested with children is an inverted sequence compared to the adult, we are in the presence of the following chain of events: affective – conative – cognitive.

Thus, the initial enthusiastic reaction of the children relates to the affective dimension of the product. Moreover, as in the case of advertising in its traditional form, we know that the peripheral elements (music, characters, colours and graphics) play a key role in the construction of this affective dimension (Kapferer, 1985, Guichard, 2000). All the consideration, conception and development work carried out beforehand is justified by this initial reaction by the children.

In a second phase, during our observations, we noticed that playing video games followed by watching videos does not produce any weariness in the short term. Given the constraints linked to the school setting, our experimentation and observation protocols could not exceed one hour. In numerous cases, we had to interrupt the game or video because the students did not wish to stop it themselves. From this assessment, becoming familiar with the product has been achieved and raises interest. From the point of view of attitude, once again the product encourages support, and in particular in the behavioural component. Lastly, with regard to the cognitive dimension which sends us back to a better understanding of the professions and sectors, the fact that a large number of students were able to finish complete sequences (video games and quizzes on professions) leaves us to think that the adolescents have memorised the information, at least in the short term. The question of transferring the memory of work to the long term memory of knowledge was not part of the declared aims of the product.



The exploration of behavioural intention remains to be explored and understood. Currently, our results do not enable us to reach any conclusion regarding the impact and thus, efficiency of "Technocity" in relation to student orientation. This is the subject of the second phase of our research design which is currently being developed. If a real impact exists, we will have to test the hypothesis of knowledge memorisation, of the modification of their vision of industrial professions, and the fact that students have made appointments with career guidance counsellors or are seeking information about these professions. Lastly, an increase in the number of students in the classes previously out of favour may also be an indication of efficiency, but this would then require having control over all the variables interacting in this chain of events which leads to an actual enrolment in the training branch.

### **2-3 The innovative aspect of Technocity**

The five games which make up "Technocity" do not offer innovative gameplays in an intrinsic manner, they are even of rather classical making. The innovative aspect lies rather in the way in which they are produced, from the context in which they are used and the global structure in which they are set. The objective of attracting college students and the genuine desire to deliver a persuasive message in an indirect manner constitute the novelty of the concept. If we compare "Technocity" with Food-Force ([www.food-force.com](http://www.food-force.com)), which was launched on the Web by the United Nations in 2005, we can find many similitudes and examples of converging development. the strategy deployed is similar : deliver a message to children (in this case, making them aware of humanitarian work) through video games. It is remarkable, when comparing the two products, to find the same global narrative structure: a succession of small and varied video games, and documents in the form of videos. Moreover, we notice, for both these products, a desire to associate teachers with the project in order to assist in reaching the target groups.

It seems to us that we are in the presence of an innovation which causes an organisational disruption. Indeed, in a technological continuity, the rupture comes from the proposed uses and the objectives in view, which leads to the consideration of constructing a new product offer: edumarket game.



## **Third Part: Critical look at "Technocity"**

### **3-1 The problems of breaks**

The analysis of "Technocity" is completed by an external glance. We tested "Technocity" within a school framework in company with teachers not having a great knowledge of the video game. We needed experts' advice: they would not be located in a school context, like secondary schools, in order to try to examine the product and to see whether the attitudes would still be so positive. Technocity is thus presented to students of MBA level from three different sectors: master Management of Children Products (Centre Européen des Produits de l'Enfant), master multimedia (Ecole Supérieure d'Audiovisuel) and students in engineering (Institut National des Sciences Appliquées, French engineering universities). These 20-year-old students have the advantage of having a well-informed look on video games, and a developed critical spirit. In the three cases, the students explore Technocity in just fifteen minutes and then turn away from it. Of course, such behaviour is explained on the one hand, by the fact that these students do not constitute the target aimed at because they are at the end of a higher studies' cycle and are not concerned any more with the problems of school guidance linked to the secondary school. But other reasons can also explain this quick weariness with this product. First of all, the students denounce the length of the videos which are inserted between the games. For them, these videos which last about three minutes are longer than the phases of play. This imbalance is irritating. All of them tried to zap them. Not being able to do it, the part in progress is given up, to go and explore another type of game. We note here that these students do not bear the constraint of watching at a video which does not concern them directly. A parallel with Sandrine Mary's report: "Why are-we so much fascinated by television?" shows how attractive and stimulating channel-hopping is for mind in front of television, we can understand their frustration when it's impossible to do so in "Technocity". This choice of technical development results from the schoolboys' suggestions: they had been questioned on these same video sequences which could be zapped during the development of the product. They had suggested that we removed the option 'pass the videos' because if we wanted to be sure that they are fully watched, there should be no way out. That shows, especially in a school context, how ready the pupils are to undergo constraints which they would not even dare to consider outside this context. However, here all the students and schoolboys are unanimous in thinking that there must be shorter videos of about 30 seconds, and also more videos. For example we could put one between each level. Therefore, let us remember first that coherence is needed between the duration of the phases of play and the duration of the videos. Another criticism, still in connection with the videos, is that the students note that the videos do not use the characters or the graphic spirit of the games. The video sequences



mark a break visually speaking with the rest of the contents. That gives to Technocity a "patchwork" aspect, which gives an impression of a non-completed product. But, that is not all; the scenario of the different videos is also without any connection with the atmosphere of the CD-Rom. The students have the impression to be suddenly taken from a ludic universe to a job centre which would present various trades. These gaps are simply explained by the fact that these videos were not written nor produced to be integrated into "Technocity". The education authority negotiated those free of charge considering the budgetary constraints. Then, other breaks are identified and subjected to critical analysis. First, graphically speaking, the games are not homogeneous. This lack of coherence gives them the impression not to have a quality product. On the other hand, concerning the scenario of the different games, they note that some represent simulations, games dedicated to the industrial production or to the civil engineering for example, whereas others, like the games dedicated to energetic, are more metaphorical evocations. Facing this new break the students have doubts about the impact of "Technocity" on the schoolboys. For them it is clear that they will prefer to play their games on Playstation because of a much stronger intrinsic aesthetic coherence. However, the context of reception of "Technocity" in a school environment is not the same as at home. To introduce a videogame in a school context, even if it is with an educational purpose causes a general outcry and very significant reluctance from the school institution. In this context, we think that the schoolboys will live as an innovation the act of playing a totally ludic game within the framework of the class.

### **3-2 Analysis of Food-Force**

The students have also to test the "Food-force" game ([www.food-force.com](http://www.food-force.com)), which was launched by the United Nations in 2005 on the Web. The idea is to compare a game whose marketing principle is identical to "Technocity": enhance trades by using videogames. But the difference is that here, financial means made it possible for the United Nations to make a game using 3D and to have the means to make a more coherent and homogeneous production. We wish to understand in what way coherence has a significant impact on the reception of a message distributed via an edumarket game. Food Force proposes six small videogames which are connected to represent each time a humanitarian mission which consists in conveying food in a disaster area. These six plays are the occasion to explain six different jobs linked to the humanitarian aid. Each game is introduced and explained by 3D characters that seem to come from a video game following the example Lara Croft (picture 9). When the ludic part is over, very short video sequences present real images linked to the trade which has just been presented in the game. The style of the voices-over and the aesthetic treaty of these



video remind those of American information channel CNN (picture 10 and picture 11). The sequences can be zapped. Then, a 3D character introduces a new stage of the mission with its problems and the rules of the associated game. Graphically speaking all the games are also treated in 3D (picture 12). Once the game over, the player can either start again a part or go to the following stage, even he has lost. When the total mission is accomplished, the player can visualize his classification in a table of the scores put on line. This of course being intended to invite him to play again, but also undoubtedly to show him that he integrates a community of players who devote themselves to Food Force. Lastly, let us note that the overall scenario of the product is based on the military metaphor this explains its title "Food Force" which reminds one of the Air Force. Therefore, aesthetically speaking, the scenario and the gameplay of Food Force are perfectly coherent and homogeneous. The overall opinion of the students is this time very positive. First, they had the feeling to be facing a real game, even if it can appear dated through the 3D animations which it shows. One of the students, says that this game is a "The poor man's Lara Croft! ". But never mind, coherence has materialized. And then, the students adopt it. One of them suggests that in fact whatever the mobilized financial means are to develop a game, it is necessary to define a level of overall coherence is not necessarily equal to the best one can get from a technological point of view on a given date. On the 3D level, the girls react very positively. Several of them underline that the realism of the synthesized images allows a better immersion in the world of the humanitarian aid. In addition, the mission aspect, gives them the impression to get deeply involved and to be more receptive to the message conveyed by Food-Force. The opened reflexion encourages us to suppose the following assumption: to make an effective edumarket game, important financial means should imperatively be mobilized. It comes out from it, that if we are apart from the school context that is in a constrained framework it is probably the case. Even if the edumarket game is accessible free, it must be well-made to make the Net surfers want to download it. An indicator which seems to corroborate such an assumption is the success met by another edumarket game: America's army ([www.americasarmy.com](http://www.americasarmy.com)). This game developed on behalf of the American army is the same level as the most sophisticated games sold at the moment in the shops picture (picture 13). This one has according to the official site, 500 000 users in February 2006. Success thus seems to be there. The objective of this game is to recruit players for the American army. Except the ethical and deontological side that can be questioned, it is interesting all the same to evaluate its impact on the young public and to know if there was significant evolution of military recruitments following the use of this game. For an edumarket game used in school environment, it is perhaps not the worth investing such sums of money, knowing that the conditions of reception are not



the same and that the teaching network distributes the game. To confirm that, we must await the distribution of « Technocity » in school establishments to get some idea about it.

## **Conclusion**

Our reflection will only be complete when we have tackled the question of student orientation in all its complexity. The mobilisation and development of new communication tools are not sufficient to guarantee the efficiency of the tool. Indeed, school orientation is also an eminently social process, in which parents seek to enrol their children on a trajectory which is in line with their social status and their representations of professions and sectors. Parents are strongly aware of the importance of school and training in order to ensure more rapid integration into the world of work in an extremely competitive context. As a result, the question arises concerning the choice of the target for state education communication campaigns, parents or children and hence the genuine efficiency of a tool such as "Technocity". School orientation is a syncretic decision for parents in which the children are closely associated. As a result by targeting secondary school students, we hope to exploit this double socialisation (parents – children and children – parents) or social interactions (Gollety, 1999). The question of the impact of "Technocity" and its reception by parents remains complete and does not come within our research.

The other point to be analysed arises directly from the comparison between Food-Force and "Technocity". Even though they use the same narrative plan, these two products do not make use of the same technologies (3D vs. 2D), and the influencing agent does not have the same legitimacy (United Nations vs. State Education) and they do not deal with the same themes. Having these two approaches available today makes us open to other study objects, to know if the different computer graphics approaches play a significant role in the reception of messages by young people, if edumarket game will open as many new paths to be exploited in commercial strategies for industrialists and marketing professionals.



## References

- Beaud S. (2003), *80 % au bac... Et après*, Paris, La Découverte.
- Brougère G. (1995), *Jeu et éducation*, Paris, L'Harmattan.
- Brougère G. (2005), *Jouer/Apprendre*, Paris, Economica Anthropos.
- Buckingham D. and Scarlon M. Eds. (2003), *Education, Entertainment and learning in the home*, Open University Press.
- Caillois R. (1991), *Les jeux et les hommes. Le masque et le vertige*, Paris, Gallimard.
- Derbaix C. (1982), "L'enfant, la communication publicitaire et la hiérarchie des effets", *Recherches française de marketing*,(89) p.31 - 47.
- Evrard Y., Pras B. et Roux E. (2003), *MARKET, Etudes et recherches en marketing*, Paris, Dunod.
- Gavarini L. (2004), "Le nouveau statut de l'enfant", *Sciences Humaines*, Hors série(45) p.60 - 63.
- Gollety M. (1999), "Lorsque parents et enfants s'apprennent mutuellement à consommer", *Décisions Marketing*,(18) p.69 - 80.
- Gollety M. et Gautellier C. (2005), "Les "produits écrans" pour enfants, un management spécifique à inventer," in La Ville (de) V.I. et al.(éds), *L'enfant consommateur*, p.143 - 155, Paris, Vuibert.
- Guichard N. (2000), *Publicité télévisée et comportement de l'enfant*, Paris, Economica.
- Jenn P. (1991), *Techniques du scénario*. Paris, FEMIS.
- Kapferer J.-N. (1985), *L'enfant et la publicité*, Paris, Dunod.
- Kline S., Duer-Witheford N. et De Peuter G. (2003), *Digital Play. The Interaction of Technology, Culture and Marketing*, Montréal, McGill-Queen's University Press.
- La Ville (de), (2005), *L'enfant consommateur*, Paris, Vuibert.
- Le Diberder A. (2000), "L'interactivité, nouvelle frontière du cinéma", *Cahiers du cinéma*,(Hors série, Avril)
- Molinier P. (2000), "Enjeux d'une culture de l'image à l'école", *An@é*,(2)
- Molinier P. (2001), "Se former à la communication médiatique pour apprendre des médias", *Positions et médias*,(14)
- Octobre S. (2004), *Les loisirs culturels des 6-14 ans*, Paris, La Documentation française.
- Parlebas P. (1988), *VEN hors série ; sport en jeux*. Paris, CEMEA.
- Singly (De) F. (2003), *Les uns avec les autres. Quand l'individualisme crée le lien*, Paris, Hachette Littérature.

## Other References

- CDRom "Mobiclic", "Toboclic", Editions Milan, 1998-2004
- Cinémathèque de Toulouse : « Hybridation des images : émergence d'un nouveau cinéma ? » Colloque du 2 au 4 février 2004 : <http://www.lacinemathequedetoulouse.com/colloque/hybridation/>
- CNAM : « Jouer avec une histoire : un défi pour les média interactifs », Colloque du 16 Décembre 2004
- « Conférence de presse de présentation de la campagne pour renforcer l'attractivité des métiers de l'industrie. Intervention de François Loos, ministre délégué à l'Industrie », Novembre 2005 : [http://www.industrie.gouv.fr/portail/ministre/decl.php?decl\\_id=3266](http://www.industrie.gouv.fr/portail/ministre/decl.php?decl_id=3266)
- CRDP Toulouse/Cinémathèque de Toulouse : « Le cinéma en milieu scolaire. Nouvelles technologie, nouvelles pédagogies : L'interdisciplinarité d'une nouvelle forme de cinéma » Colloque du 4 au 6 avril 2005
- Espen Aarseth, « Computer Game Studies, Year One », 2001 : <http://www.gamestudies.org/0101/editorial.html>





Jacques Belleau Conseiller pédagogique, "Les formes d'intelligence de Gardner", Mars 2001 : <http://www.clevislauzon.qc.ca/publications/Intelligences%20multiples.pdf>

Jesper Juul, "Games Telling stories ?", Juillet 2001 : <http://gamestudies.org/0101/juul-gts/>

Video game « AutoJunior », Ja.Games, Editions Milan-Presses Interactive, 1998

Video game « Donkey Kong », Shigeru Miyamoto, Nintendo, 1981

Video game « GTA San Andreas », Rockstar North, Rockstar Games, 2004

Video game « Ponkey Bong », Ja.Games, Editions Dupuis, 2003

Video game « Les Sims 2 », Will Wright, EA Games, 2004

Video game « Sim City », Will Wright, Maxis, 1989

Video game "Warcraft III - Reign of Chaos", Blizzard Entertainment, 2002

TV program : « La Saga Miyamoto (documentaire.Nintendo) », GameOne 2004

TV program : « Phénoménia : Les SIMS », France 5, 2005

TV program : « Savoir Plus Sciences : Télévision, spectacle : que nous réserve la science ? »,

TV program : « Pourquoi la télévision nous fascine tant ? (Sandrine Mary), France 2, Mars 2006

Marie-Laure Ryan, "Beyond Myth and Metaphor - The Case of Narrative in Digital Media", Juillet 2001: <http://www.gamestudies.org/0101/ryan/>

Website « America's army », U.S. Army, 2005 : [www.americasarmy.com](http://www.americasarmy.com)

Website « À la découverte des métiers de l'industrie ». Article en ligne de l'Académie de Toulouse, Novembre 2005 : [http://www.ac-toulouse.fr/html/\\_65\\_.php?id=461](http://www.ac-toulouse.fr/html/_65_.php?id=461)

Website « Food-Force », United Nations World Food Programme, 2005: [www.food-force.com](http://www.food-force.com)

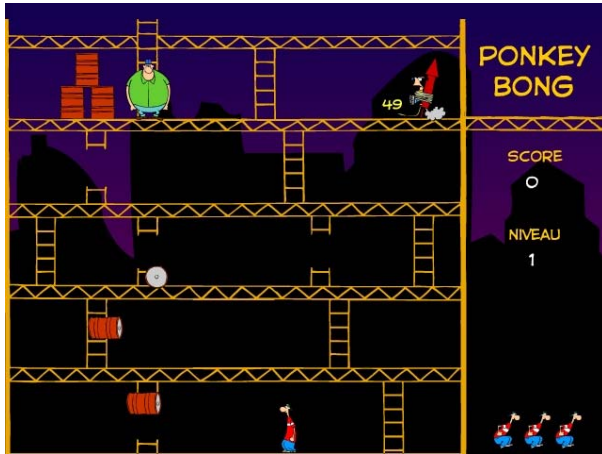
Website « Industrie Jeune », Ministère de l'économie, des finances et de l'industrie , M6, 2004 : <http://www.industrie-jeunes.fr/>

Website « Les métiers.net », lesmetiers.net, 2004 : <http://www.lesmetiers.net/>

Website « Technocity », Rectorat de Toulouse, Ja.games, Sumotori, 2006 : [www.technocity.fr](http://www.technocity.fr)

Website « Spirou.com », Editions Dupuis, 2002 : [www.spirou.com](http://www.spirou.com)

Tony Manninen, « Interaction Forms and Communicative Actions in Multiplayer Games », Mai 2004 : <http://www.gamestudies.org/0301/manninen/>



Picture 1: Ponkey Bong



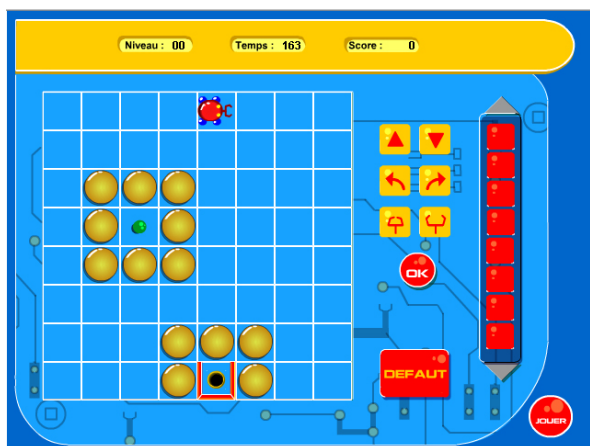
Picture 2: Donkey Kong



Picture 3 : Auto Junior



Picture 4: Electro technical - Energy



Picture 5: Electronics - IT



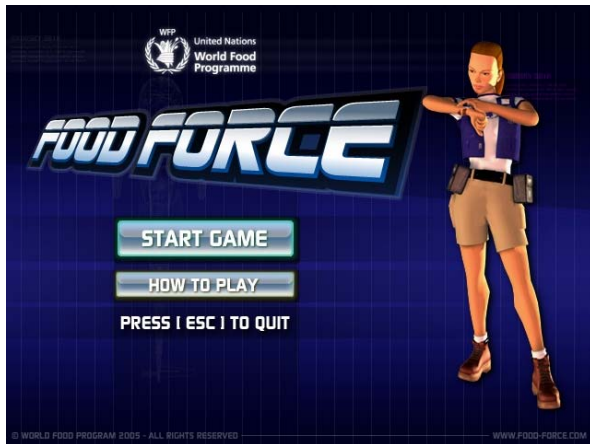
Picture 6: Mechanical Engineering



Picture 7: Construction – Civil engineering



Picture 8: First Screen of Technocity



Picture 9: First screen of Food Force



Picture 10: Screen of Food Force



Picture 11: Screen of Food Force for the mission



Picture 12: Food Force – an example of game



Picture 13: America Army – an example of game