

CREATIVE  
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EXPO

Name of the Will

"Video games are very much an art form. It's more than just a game or a hobby. It's an avenue for education and engagement and ultimately for activism."

-Sherry Jong, Human Rights Foundation Rep



photo by Kayla Lu

Name of the Will is a story-driven puzzle game developed by Zeitgeist, a group of exiled Hong Kongers, that portrays life in the region under a totalitarian regime. The project was supported by the Human Rights Foundation in hopes of advocating for Hong Kong to a wider audience.

Zozo Fashion



"Zozo is a company that's an e-commerce platform, like the biggest one in Japan right now in fashion. We use Japanese traditional textiles to make all sorts of clothing, like kimonos."

-Sherry Jong, Human Rights Foundation Rep

Established in 1998, Zozo is a major Japanese corporation that offers many services that revolve around technology and fashion.

photo courtesy of Zozo Technologies

Musical Range



photo courtesy of Musical Range

"Musical Range is a virtual reality game where you shoot notes to create your own music. You can bend, distort and basically move everything to change the pitch, the volume and create your own music."

-Rita Castellano, Rockhopper Studios marketing

Rockhopper Studios is a creative studio specialized in technology, based in Mexico. Their mission is to help clients innovate using mixed and virtual reality.

Urban Venture



photo courtesy of Sinterest

"We are Polish game developers and we are working on our second title called Urban Venture based in the beautiful city of Barcelosa. It is created to a one-to-one scale. We've developed our own technology called traffic AI which we use in real vehicles. We took that and we implemented it in our video game. What that translates to is that you will be able to experience realistic traffic scenarios in real life."

- Maciej Litwiński, Senior Game Designer

Sinterest is a Polish software company that specializes in simulation games. The team is currently working on two titles: Urban Venture and Train Life - A Railway simulator.

per capita, it more than makes up for it in value to the community and a generally encouraging atmosphere.

"In a city of just 50,000 people, it's hardly surprising that there aren't gigs every night of the week, but there certainly is a culture of love and support for music—between the bands, and between band and

Italy," Wheeler said. "The people there were so warm and welcoming, and when I casually met some locals pre-concert, and offered the couple that didn't have tickets guest list, and included their party for the after-show meet-and-greet, they were so happy that when I arrived at the venue in Naples the next day, I found a huge bouquet of thank you flowers in my dressing room. Their generosity and kindness so touched me. I remember it to this day."

The final factor to consider when assigning this title of "Live Music Capital of the World," according to Wheeler, is the hospitality and kindness of the residents of the given city. Keeping these factors in mind, these artists can attest to the fact that this live music capital debate reduces to one thing: music. The general consensus these artists came to was that, given that music is an artform and art is a subjective issue, there's no true way of proving any one place is the official live music capital of the world.

"If there is a 'Live Music Capital of the World,' then I certainly wouldn't be surprised if it was Austin," McAll said. "I'd love to come back when there isn't this influx of international visitors, and really see what the scene is like outside of SXSW. Looking from afar, I see so many fantastic bands emerge from [Austin], there must be something in the water."