



arts

IMPACT
FACTOR
0.5

Article

Performative Imaging and Platform Politics in *Sneaky Sasquatch*

Matteo Bittanti

Special Issue

Performative Imaging: Post-Digital Medialities in Contemporary Moving Image Practices

Edited by

Dr. Gabriel Menotti, Dr. Cornelia Lund and Dr. Ana Carvalho



<https://doi.org/10.3390/arts15100225>

Article

Performative Imaging and Platform Politics in *Sneaky Sasquatch*

Matteo Bittanti

Department of Media Studies, IULM University, 20143 Milan, Italy; matteo.bittanti@iulm.it

Abstract

This essay reads the video game *Sneaky Sasquatch* as a moving-image environment whose interfaces administer the world they display. The essay examines administrative recognition as a modality of performative imaging: interfaces make institutional standing actionable, while repeated play sustains the roles through which Sasquatch participates in the game's social world. The game's disguises, meters, licenses, keycards, balances, and alerts allocate access, direct bodily movement, and normalize institutional labor. In Sonia Fizek's account of the video game as an algorithmic spectacle, on-screen images arise from computational processes and participate in the game's operations. Judith Butler's theory of performativity supplies a theory of subject-formation through repeated norms, which the essay then translates into administrative and interface performance. Bettina Bódi's concept of cozy agency identifies the comfort through which that order becomes ordinary. The analysis moves from disguise and social legibility to jobs, banking, governance, care work, platform dependency, everyday domestic use, and the absorption of nonhuman agency. Apple's May 2025 acquisition of RAC7 places these image operations inside an integrated corporate ecology. *Sneaky Sasquatch* shows how a child-facing, platform-distributed game organizes action and subjectivity through ordinary play, most powerfully when its lessons feel least like instruction.

Keywords: performative imaging; video games; moving image; algorithmic spectacle; coziness; spatiality; *Sneaky Sasquatch*

1. Introduction

I'm not sure what Marx, Žižek (represent, whoop whoop), Keynes or Adam Smith would say about it, but I could see the insidiousness of markets, incentives and super cuteness all at work, seeping into their eyes through the screen. They were dragged smiling, not kicking and screaming, into a world of commerce and value exchange reductiveness. It made me want to cry. But it's super cute and fun to play otherwise.

I give it four stars.

—Jim Kosem, "The Joys and Failures of Cryptozoological, Late Stage Capitalism" (2020)

A Sasquatch in an office-worker disguise approaches R Corp's lobby reception and is admitted through the gate. The same creature, moments earlier and one outfit short, was treated as an inadmissible body: when seen by humans or rangers, it triggered Ranger Danger, a screen state replete with a red eye icon, an exclamation mark, an alarm, and pursuit (Figure 1). In one sense, nothing about the Sasquatch has changed between these two moments. Not his size, history, or intentions. What changes is the interface category



Academic Editor: Gabriel Menotti Gonring

Received: 9 July 2026

Revised: 24 September 2026

Accepted: 25 September 2026

Published: 28 September 2026

Copyright: © 2026 by the author. Licensee MDPI, Basel, Switzerland. This article is an open access article distributed under the terms and conditions of the [Creative Commons Attribution \(CC BY\)](https://creativecommons.org/licenses/by/4.0/) license.

assigned to him. The disguise selected by the player through the backpack menu makes the same figure institutionally legible and socially respectable. The selected disguise also makes a change in the game's recognition rules visible to the player. The interface presents that change as institutional acceptance.



Figure 1. When Sasquatch is detected by the Ranger, the warning RANGER DANGER! appears on screen. The red eye icon marks the operation of sight, while the exclamation point signals the escalation from visibility to alarm. Detection becomes an interface event: the Ranger's gaze is translated into a rule-bound state of pursuit, making clear that in *Sneaky Sasquatch*, being seen is already a form of capture.

Across years of updates, *Sneaky Sasquatch* (RAC7 2019) repeats this gesture often enough to reward close attention, even as the moment quickly returns to cartoon fur and upbeat music. *Sneaky Sasquatch* is, by reputation, a wholesome family curio: Apple Arcade's Game of the Year for 2020 (Apple 2020), a 4.9-star average across roughly 250,000 U.S. App Store ratings (Apple n.d.), and distribution through Apple Arcade, whose subscription model excludes advertising and in-app purchases. This reputation is earned, and it is the reason the game's central operation—hiding in plain sight—is so easy to miss. A product that looks at first encounter like an innocuous family pastime turns out to be a dense procedural object whose systems of hunger, surveillance, credentialing, labor, and accumulation reward sustained critical reading.

Sneaky Sasquatch is an open-world adventure game with life-simulation systems, released on Apple Arcade in 2019 by the two-person Canadian studio RAC7. The player controls a Sasquatch who lives near a campground and gradually moves through an expanding world: campsite, town, port, ski mountain, island, and Farm Valley. The early game centers on raiding picnic baskets, stealing food from coolers, buying disguises, and avoiding park rangers. Later systems add driving, fishing, racing, employment, property, business investment, medical work, policing, firefighting, farming, and municipal government. Raccoon runs the shop, ducks build and upgrade structures, a hungry bear pays coins for food, and Fox assists in mischief. The game gives Sasquatch an animal social ecology with its own economy of favors, labor, and care, running alongside the human institutions beyond the campground.

Human clothing lets Sasquatch pass among ordinary people, but recognition holds only conditionally: rangers and police see through most disguises, while the Island Ranger recognizes Sasquatch in any costume. Hunger, sleep, and health are tracked through bodily systems that turn everyday survival into routine management, and the compressed day-night cycle gives even idle play a regular diurnal rhythm.

Across four story chapters, the game routes Sasquatch through R Corp, the fictional corporation run by the villain, Mr. Pemberton, and the game's clearest model of bureaucratic labor, property development, and managerial authority, before moving him through the police, the port, and electoral politics in order to stop the Pemberton family's recurring attempts to seize, exploit, or damage the park. What begins as petty food theft accumulates into a complex life inside a small economy of jobs, purchases, credentials, businesses, and local government. Today, *Sneaky Sasquatch* remains an Apple Arcade exclusive in active development, with its world extended through ongoing content updates included within the subscription.

This essay situates *Sneaky Sasquatch* within moving-image studies through the operational force of its interface. Its icons, meters, disguises, balances, and alerts function as executable images: they authorize movement, restrict entry, assign occupational roles, and translate administrative life into play. The game is also post-digital in Florian Cramer's sense, since computation appears here as ordinary infrastructure, folded into routines of eating, sleeping, dressing, earning, driving, paying, and being inspected (Cramer 2015). Its icons may resemble toys, yet they organize conduct with unusual precision, training players to inhabit a world where access, labor, and social legitimacy depend on readable visual protocols.

A word on method. This analysis draws on more than 300 h of play on iPad and Apple TV between 2019 and 2 June 2026. Unless otherwise indicated, descriptions of current mechanics refer to version 2.1.9, released 6 May 2026. A caveat follows from the game's nature: *Sneaky Sasquatch* is a live, continually revised object, so versioning is methodologically consequential. Updates can alter the relative importance of mechanics and introduce new relations among existing systems. Criticism of such an object cannot treat the game as closed or bounded; it must identify the version under discussion and distinguish persistent structures from features introduced or substantially altered by later patches.¹ The analysis combines close play, interface analysis, and platform-document research. It treats as image operations those visible interface states through which the procedures governing conduct and institutional recognition become perceptible and actionable during play.

One register is sustained attention to gameplay and to the image operations through which the game governs movement, access, labor, and recognition. Another is analysis of platform documents, including App Store pages, Apple Newsroom releases, studio interviews, support materials, and selected wiki documentation (Sneakypedia n.d.), checked against play whenever possible. A further register is paratextual reception. Subreddit posts appear throughout this essay as vernacular interpretation and as exchanges of gaming capital, not as representative player data. They show how selected players make the game intelligible to one another, not how players in general behave. References to pedagogy and subject formation concern the positions and repeated actions made available by the game. They do not establish that players adopt its institutional values outside play. Reddit posts are treated as situated accounts of use, not as evidence of the prevalence or effects of those practices.

Apple promotes *Sneaky Sasquatch* as one of Apple Arcade's defining titles, extending it across retail events, Today at Apple workshops, platform updates, and the Apple Games app (Apple 2025a, 2025b). Its fan culture gives interpretive density to a game often treated as light entertainment: subreddit threads, App Store reviews, walkthroughs, wiki entries,

and update speculation accumulate into an open paratextual archive. The game has received little sustained scholarly attention, despite bringing several debates into contact: curated subscription platforms, domestic mobile play, cozy labor, and live-service temporality. Like Sasquatch's own disguises, the game's dismissal as slight conceals a more complex system of permissions, exclusions, and roles. The following analysis moves from disguise and social legibility to labor, platform dependency, and nonhuman agency, before returning to the household as the place where *Sneaky Sasquatch*'s operational logic is maintained, trusted, and reproduced.

2. Performative Imaging and the Cozy Interface

A game image can represent a world while also participating in procedures that organize action within it. In *Sneaky Sasquatch*, looking is rarely idle. The disguise menu, bank balance, hunger meter, and *Ranger Danger* alert each turn perception into conduct.

Within this account of performative imaging, my concern is administrative recognition: the point at which an interface makes institutional standing visible and actionable, and repeated play stabilizes that standing as a social role. Farocki's operational image locates the image within an operation (Farocki 2004). Fizek extends this account to video games, where human-readable images participate in computational procedures (Fizek 2022). In *Sneaky Sasquatch*, the further question is what happens when such images determine whether a body counts as admissible, employable, authorized, or suspect.

Procedural rhetoric gives performative imaging its account of rule-bound argument. Ian Bogost defines procedural rhetoric as "the art of persuasion through rule-based representations and interactions rather than the spoken word, writing, images, or moving pictures" (Bogost 2007, pp. viii–ix) and as "a technique for making arguments with computational systems and for unpacking computational arguments others have created" (Bogost 2007, p. 3). Judith Butler supplies the theory of the subject formed by such rule-bound repetition: "the subject is a consequence of certain rule-governed discourses that govern the intelligible invocation of identity" (Butler 2006, p. 198). Signification, in turn, is "not a founding act, but rather a regulated process of repetition" that "conceals itself and enforces its rules precisely through the production of substantializing effects" (198). In *Sneaky Sasquatch*, performative imaging begins where these two accounts meet: the interface makes claims about access, while repeated play produces Sasquatch as a subject who becomes recognizable through licenses, disguises, balances, credentials, and permissions.

Fizek's account of the video game as algorithmic spectacle is especially useful because it refuses the division between surface and system. Video games are programmed systems whose on-screen images are effects of algorithmic processes and part of the game's operability (Fizek 2022). Their reader must learn to decode imaginary systems in action. The *Ranger Danger* sequence offers the most compact example: visibility becomes a rule-bound state instead of a neutral event. Hunger, health, sleep, balances, licenses, and disguise states extend the same grammar, turning bodily need, fatigue, financial eligibility, and social recognition into prompts the player can act on. These images function as the human-readable faces of procedures that would otherwise remain inaccessible to ordinary perception.

The temporality of these image operations varies. Some work instantly, as when *Ranger Danger* translates sight into pursuit or a uniform shifts the set of NPCs who may treat Sasquatch as admissible. Some work sequentially, as when the bank account requires a license, a phone appointment, a next-day visit, a PIN, and repeated ATM use before financial access becomes ordinary. Others work retrospectively, as when achievements and badges reread past conduct as present status. The player learns to read the screen as a

set of temporal claims: what has been stored, what counts now, and what the system will allow next.

Butler's theory of performativity specifies the kind of subject produced by this image-system. Identity is constituted through repeated acts that cite existing norms, acquire recognition through those norms, and remain vulnerable to failure, deviation, and resignification (Butler 1993, 1997, 2006). In *Sneaky Sasquatch*, those citations take administrative form. Wearing the Ranger Outfit, passing as an office worker, obtaining a bank account, carrying a license, gaining higher security clearance at the port, or acting as mayor after election: each action makes Sasquatch legible within an institution whose authority appears to pre-exist the performance, yet is reproduced through it. Sasquatch's social identity accumulates through successful, failed, and corrected iterations of conduct within image-governed space.

Bódi's concept of cozy agency supplies the affective register through which these procedures become ordinary. Bódi grounds cozy agency in Giddens's notion of ontological security: stability derived from reliable, predictable, unthreatening sequences of everyday activity (Bódi 2024). Cozy games can soothe the player through repetition, routine, relative absence of time-critical pressure, resource abundance, and warm audiovisual design, while remaining entangled with neoliberal subjectivation: productivity, progress, quantifiable results, individual responsibility, and growth (Bódi 2024). *Sneaky Sasquatch* makes that entanglement vivid. Its meters, day–night cycle, cabin, office work, mayoral role, and friendly town render administrative life stable and inhabitable. Coziness renders institutional, austere spaces familiar, resolving tedious bureaucracy into a pleasurable cycle. Krzywinska and colleagues help keep that claim from becoming a genre label by treating coziness as a relation between player and text, one that can appear across games as a formal, social, and psychological function instead of a fixed category (Krzywinska et al. 2026). Waszkiewicz and Bakun's account of coherent, dissonant, and situational coziness likewise allows this essay to describe *Sneaky Sasquatch* as a game whose surface feels coherent and gentle while its systems repeatedly route that gentleness through work, property, access, and recognition (Waszkiewicz and Bakun 2020).

3. Spatial Legibility and Institutional Acceptance

The game's disguise system distributes different regimes of recognition across its geography. Sasquatch's legibility does not operate as a single global condition: it changes with observer type, outfit, restricted area, job status, and institutional setting. Each locale (campground, town, R Corp, hospital, island, and port) attaches different consequences to being seen. Ordinary humans can be fooled by most disguises, rangers and police see through most of them, the Island Ranger recognizes Sasquatch regardless of costume, and the port adds a restricted-area regime tied to Junior Supervisor status. The player's administrative literacy must therefore be adjusted as the avatar moves between spaces. Disguise operates as an environmental practice: a local negotiation with overlapping jurisdictions, not a stable solution to visibility (Figure 2).

Toni Pape's analysis of social stealth in the *Hitman* (IO Interactive 2016–2021) series clarifies what this environmental practice involves at the level of mechanics and power. For Pape, social stealth recasts disguise as a continuous assessment of the “accessibility of various social spheres” and the discovery of “affordances for assimilating to these spheres for the double purpose of survival and continued subversion” (Pape 2021). *Hitman's* (IO Interactive 2016–2021) game world consists of “numerous smaller social microcosms” that admit or exclude Agent 47 according to social role, and social stealth remains “always precarious” because “there is almost always one NPC in every social sphere who sees through Agent 47's disguise” (Pape 2021). Pape discusses disguise not as a stable transformation of identity but as a situated, precarious negotiation with social microspaces. *Sneaky Sasquatch*

translates this logic into a family-friendly administrative idiom. Its disguises produce conditional entry, and each zone introduces exceptions, authority figures, and clearance rules that make passing local, temporary, and revisable.

Pape develops this argument through Brian Massumi's concept of ontopower, which the latter defines as "a power-to: a power to incite and orient emergence" at the point where life is "on the verge of being what it will become" (Massumi 2015, pp. vii–viii, quoted in Pape 2021). For Pape, stealth gameplay is ontopowerful because it intervenes before social reality has settled into a recognized state. The player does not need to destroy the social order. The player needs to tweak or suspend it locally, producing "a double experience in which reality is optically changed while the experience of that change must be suppressed for others" (Pape 2021). Applied to *Sneaky Sasquatch*, this means that the disguise system helps determine what institutional space can register as real. Sasquatch in a Doctor Disguise renders the hospital, for the duration of the job, a place where a Sasquatch doctor can exist. The joke depends on the absurdity and contingency of that recognition: the costume works because the institution accepts the image long enough for action to proceed.

Pape argues that this ontopowerful capacity is politically ambivalent, not securely resistant (Pape 2021). Social stealth embraces tactical and temporary conformity, and Pape reads this through José Esteban Muñoz's account of passing as disidentification: "a third modality where a dominant structure is co-opted, worked on and against" (Muñoz 1999, p. 108, quoted in Pape 2021). *Sneaky Sasquatch* bends this duplicity toward civic incorporation. Sasquatch obtains licenses, takes jobs, gains clearances, becomes a doctor, serves as a police officer, campaigns for mayor, and enters institutional life through the forms those institutions already recognize. His outfits begin as social cheating, comic false passports through spaces that would otherwise reject him. The game gradually recasts that fraud as a redemptive narrative. Passing never settles into moral stability, but *Sneaky Sasquatch* absorbs the instability into progression: disguise converts an excluded creature into a legitimate public subject.

A brief comparison with *Animal Crossing: New Horizons* (Nintendo EPD 2020) clarifies the point. Blanco-Fernández and Moreno show that clothing in the Nintendo game can support self-expression and queer counter-gaming, even under limits imposed by filters, representation, and platform access (Blanco-Fernández and Moreno 2025, pp. 438–58). In *Sneaky Sasquatch*, disguises function primarily as permissions. They regulate recognition, job eligibility, authority response, and entry into restricted spaces. Style and fashion are subordinated to admission.

The game's fourth story chapter, centered on the mayoral election, brings the ontopowerful logic of disguise to its limit. Sasquatch defeats Pemberton Jr., Mr. Pemberton's son and the mayoral candidate who promises to free his imprisoned father, then follows the Pembertons, the game's recurring property-development family, to the port. There he enters the restricted warehouse where they have caged the park animals and frees them. The sequence condenses several of the game's major institutional systems: campaigning, friendship, advertising, bank-funded visibility, port labor, security clearance, and stealth infiltration. Its resolution is formally generous. When Mr. Pemberton forces Sasquatch to remove the disguise, revelation does not become exposure: the Ranger and Sasquatch's human friends already know what he is, and they rescue him. Yet recognition arrives only after institutional performance. It follows votes, friendships, promotions, clearances, and public credibility. The game's order accepts Sasquatch after certifying him. Disguise stands as a provisional form of civic admission whose effects are local and conditional.

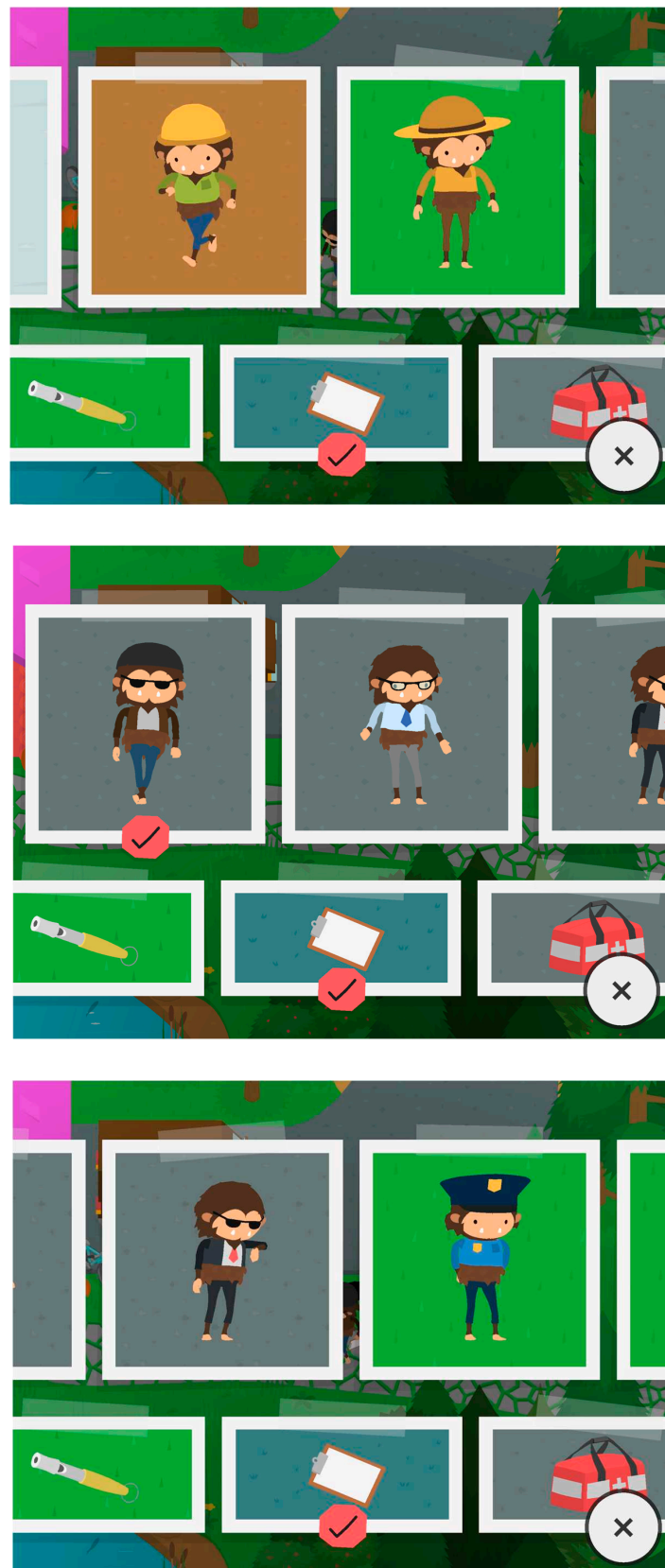


Figure 2. The disguise/wardrobe menu in *Sneaky Sasquatch*. Costumes function as access credentials: by equipping construction gear, office clothing, executive attire, or a police uniform, Sasquatch is reassigned to a legible social role. The interface reads dress as permission, allowing the character to enter workplaces, perform jobs, evade suspicion, and occupy institutional positions within the game’s administered world.

Chapter 4's certification plot acts on a figure already shaped by histories of naming and circulation. Robert Walls traces "Sasquatch" to an Anglicization of Sasq'ets, from the Halq'emeylem language spoken by First Nations peoples in southwestern British Columbia, and follows Bigfoot/Sasquatch across Indigenous knowledge traditions, settler "wild man" reports, logging culture, regional folklore, cryptozoological institutions, and popular media (Walls 2022). Joshua Blu Buhs treats Bigfoot as a cultural history of wilderness, class, consumerism, and media in North America (Buhs 2009). The game does not cite this history directly. Its comic fantasy of admission still depends on procedures like sorting, certification, and admission under terms set by the game designers. The resolution makes institutional achievement part of the route to recognition, even as friendship complicates the equation between disguise and acceptance.

4. Routines, Labor, and Inhabited Systems

Work gives disguise duration and value. Once Sasquatch gains access to human spaces, labor settles passing into a repeatable civic condition: delivery shifts, police patrols, R Corp office work, medical practice, firefighting, ferry substitution, business investment, mayoral administration, and, after *Harvest to Harbor*, crop speculation (Figure 3). These roles train the player in protocols of legibility. Icons, meters, schedules, permissions, task prompts, and spatial rules specify how Sasquatch must act to remain certified, employable, and economically productive.

Need, damage, and exhaustion teach the repertoire that work later formalizes. Hunger appears as a six-point segment meter, usually tucked into the backpack or a table display. Only when the need becomes urgent does the meter surface on the main screen in bright red, pulling play toward food acquisition, storage, and eating. Health follows a different rhythm. Vehicle impacts and falling trees drain it gradually. At zero, Sasquatch begins to limp and run more slowly. A further hit knocks him out, summons an ambulance, and sends him to recovery. Sleep answers to the clock: without caffeine, collapse arrives at 3:10 a.m., though an energy drink or café order can postpone it until 8:00. Play resumes afterward with ordinary continuity. Whatever form these systems take, whether meter, icon, limp, or blackout, their consequences are nonfatal and, in most cases, reversible. A hunger collapse means relocation, a partial refill, and a small fine, while a health collapse means treatment and delay. Breakdown, in other words, is filed, not fatal.

Flusser's account of the technical image clarifies why these surfaces reward this kind of reading. Critics, he argues, must not take images at face value but analyze them "on the basis of their program," tracing the intention embedded in "the suture of the apparatus" that produced them (Flusser 2011, p. 49, quoted in Fizek 2022). The hunger pie chart, the sleep threshold, the ambulance call: each is the visible edge of a timer or conditional rule running whether or not the player notices. Health demonstrates this best, since its logic reveals itself only in pieces: the meter, then the limp, then the institutional response that follows. To read the interface this way is to ask not what an icon shows but what program produced it, and what conduct that program is built to solicit.

Farocki's operational image pushes the argument further. His operative images, Fizek notes, "do not represent an object, but rather are part of an operation" (Farocki 2004, p. 17, quoted in Fizek 2022). In *Sneaky Sasquatch*, this description applies to the interface sequences through which a license, appointment, PIN entry, job interview, or diploma purchase changes the player-character's standing. In other words, bureaucratic requirements register as actionable visual procedures.

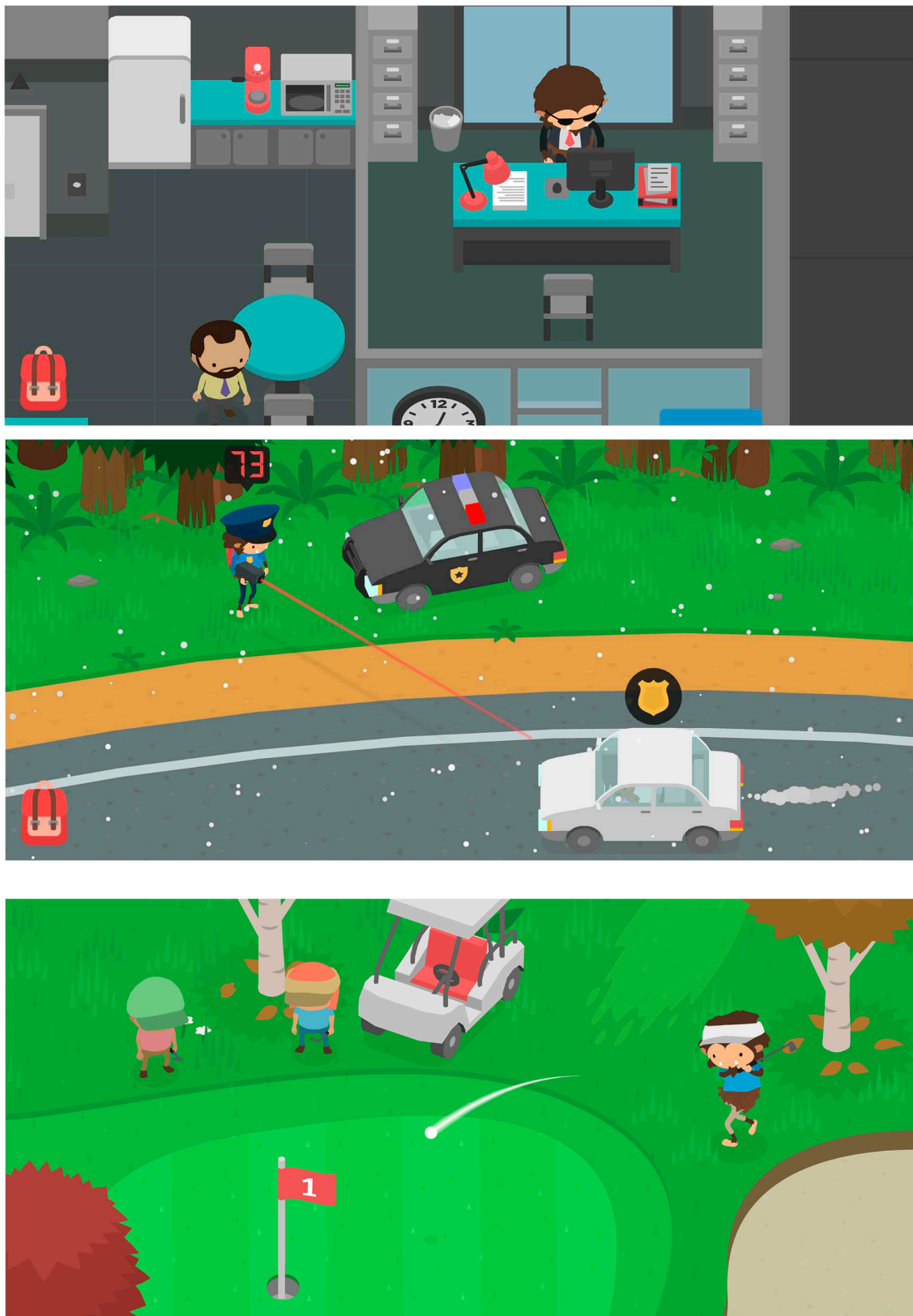


Figure 3. Sasquatch across institutionally organized activities: R Corp office work, police duty, and golf. Clothing, prompts, and interface cues organize work and sanctioned activity through distinct procedural roles. Labor in *Sneaky Sasquatch* is administered the same way visibility and dress are: as a set of procedures the body learns to satisfy.

The bank account renders this admissibility process legible from the inside. Opening one requires a license, a phone appointment, a visit the following day, a PIN, and, eventually, a habit of treating ATMs as unremarkable. Galloway's account of interfaces as "thresholds" and "autonomous zones of activity" helps describe the shape of this sequence: each step mediates between a body and an institution, turning action into standing (Galloway 2012, p. vii). Once open, the account becomes a precondition for almost everything else, for example, R Corp employment, apartment and billboard rental, the boat, card-only purchases like the Gold Wrist Watch or the Fancy Disguise, and orders placed through Shopping Bonanza, Channel 7's home-shopping segment, which sells a rotating food, fish, or mushroom item by phone until midnight, when it gives way to a Medical Diploma infomercial. Money here functions as an access condition as well as a spendable resource.

The same logic runs through the in-game technologies of communication, each medium legible in its own register. The newspaper handles public knowledge: weather, plot developments, local color, and, once the photography tasks are done, an ad slot for the Spaghetti Hotline, Sasquatch's own delivery venture. The map handles space, resolving some locations into fast-travel points while withholding others until they are owned, built, rented, or upgraded. The phone handles procedure, translating appointments, purchases, and emergencies into sequences of calls, though its own registry is selective. Television handles certification as spectacle: Shopping Bonanza's daily item requires a bank account to order, and after midnight the same slot pitches a Medical Diploma for 5,000 coins through a dedicated number. The credential is a joke, but the joke still binds a body to a system of credentials.

R Corp shows what happens when this logic sustains itself over time. Employment there is a circuit of entry, task, payment, promotion, and renewed access. Mailroom runs, deliveries, tech support, meetings, paperwork, and golf with Mr. Pemberton each teach a different shade of institutional normality, with every payment landing in the same account. The executive fluency Sasquatch develops here later lets him expose the company's corruption. R Corp may be the story's villainous institution, but its routines hold up as playable, coherent, and worth playing.

Other jobs vary the pattern without breaking it. Police work turns traffic stops into income, with fines flowing straight into the bank. Port work organizes industrial coordination as a ladder: promotion, clearance, restricted access, and finally the option to steal, which the system absorbs without forbidding, triggering a lockdown whose length scales with what was taken. The ferry ties mobility to the Island Campground, since passengers can be rerouted there and converted into paying guests once the site is built and stocked. The bus route, added in the Firefighter Update, only counts as a job after Sasquatch steals the vehicle and drives long enough to be recognized; after the mayoral campaign, it can be expanded through the Public Transit Chief. The Spaghetti Hotline redirects investment and promotion into recurring income, much as the campground resolves upkeep into nightly payment. Becoming mayor changes the register entirely, replacing wage labor with planning: building customization, traffic rules, sanitation, and stop placement, delegated across a Town Planner, Transportation Advisor, Sanitation Commissioner, and Public Transit Chief. Each of these roles, however different in texture, does the same underlying work, recasting an institution as an interface of tasks, ranks, routes, and returns.

The October 2025 farming expansion substantially enlarged cultivation. *Harvest to Harbor* followed in December with mushroom farming, a dynamic Crop Market, crop storage, and the Import/Export depot. The Crop Warehouse stores produce that can lose value over time. The Import/Export depot turns harvest into cargo while charging a handling fee unless Sasquatch's port clearance lets him load the ship himself. Apple describes the update as asking players to "monitor peak prices, strategically sell their harvests, and maximize

profits" (Apple 2025b). Farming settles into a timed relation among growth, freshness, storage, transport, rank, fee, and sale.

Put differently, *Sneaky Sasquatch* teaches that the interface makes recognition consequential: the category assigned to Sasquatch determines which actions and spaces become available. Once Sasquatch is registered by a meter, license, balance, or PIN, he gains standing inside the system that records him. This fusion is symptomatic of a wider economic logic, one Giddings and Harvey's account of *ludic economies* helps name. They argue that video games provide a way to think through neoliberal cultural economy from within, especially where game-system microeconomies and media-industry macroeconomics become inseparable (Giddings and Harvey 2018).

At the narrative level, *Sneaky Sasquatch*'s capitalism appears within a satirical regime. Yet it is also built into the game's ordinary grammar: credentials open workplaces, accounts permit rental and advertising, clearance grants access to restricted space, campground coolers convert maintenance into revenue, and serial updates keep expanding the game's economic repertoire. The ludic economy therefore *precedes* the critique. It supplies the conditions through which satire, labor, care, and environmental repair become playable.

Sneaky Sasquatch's player-character can be read through Michel Feher's account of the investee subject. Under financialized governance, the investee is a credit-seeking subject whose prospects depend on the appreciation of material and immaterial assets and on evaluations that determine the allocation of credit (Feher 2018, pp. 24, 46–48).² *Sneaky Sasquatch* translates this logic into procedure. Sasquatch does not simply earn money or complete jobs. He gains legibility through an expanding portfolio of credentials, accounts, licenses, promotions, properties, friendships, and forms of clearance that make further participation possible. The player who optimizes routes, times the Crop Market, maintains the campground, and converts credentials into further access participates in a procedural logic that the narrative gives a more predatory form in Pemberton. The tension recalls Clint Hocking's account of conflicting ludic and narrative commitments (Hocking 2007). In *Sneaky Sasquatch*, it emerges through ordinary economic participation: the story condemns predatory accumulation while progression repeatedly depends on earning and acquiring access.

This dynamic differs from the debt-centered structure of *Animal Crossing: New Horizons* (Nintendo EPD 2020), where Tom Nook's home loans make financial obligations central to the relation between player and domestic space. *Sneaky Sasquatch* works more often through credentialing than through debt. Money arrives as an opportunity for eligibility instead of a burden of repayment. The game routes the player toward new circuits of earning, entry, mobility, and institutional access. Where debt centers a creditor, credentialing disperses expectation across documents, outfits, accounts, ranks, routes, and roles, none of which needs to announce itself as coercive.

Care work extends this credentialing logic into a register the game treats with unusual warmth, and the hospital and firefighter systems make this extension explicit. Both jobs route care back into compensation and administrative sequence. Medical practice proceeds through patient comments, visual inspections, diagnostic devices, medicines, treatment decisions, paychecks, promotions, and malpractice penalties. Firefighting follows a comparable sequence: dispatch, vehicle response, water supply, alarm level, rescue, funding, equipment upgrades, rank, and paycheck. The tone is tender, but the pedagogy remains managerial. Care, the game's most affectively charged labor, is routed through the same interface grammar as port work, traffic enforcement, and mailroom logistics. Intimacy, too, submits to administration.

5. Cozy Space, Platform Dependency, and Everyday Use

The subreddit posts cited here reveal a game that lives in conversation as well as play. Parents discuss safety, players exchange money advice and complaints, families divide labor across a single save file, and update speculation keeps the game present as an unfinished promise. Such posts occupy what Genette calls a *threshold* around the work, shaping how it is approached, explained, and valued (Genette 1997, pp. 1–2). They circulate what Consalvo calls *gaming capital*: knowledge of routes, loops, risks, optimizations, and household routines becomes social currency (Consalvo 2007, p. 18).

“This is one Apple Arcade game that will never be deleted off of our devices,” one player writes in the thread “Dear Creators of *Sneaky Sasquatch*: A Letter” ([r/SneakySasquatch 2024](#)). A response to the developers’ “A Sneaky Update” post calls *Sneaky Sasquatch* the Apple Arcade game that drew children to the service because it had “No gambling, in-app garbage, or ads” ([r/SneakySasquatch 2025a](#)). Apple’s App Store listing places the game within Apple Arcade’s no-ads and no-in-app-purchases model and gives it a 4+ age rating (Apple n.d.). RAC7’s FAQ states that players can resume their progress after resubscribing when their iCloud save remains available, or when local data has been retained without uninstalling the game (RAC7 n.d.). Cuteness gains force here from platform conditions. For parents, *Sneaky Sasquatch* can be distinguished from more extractive mobile-game models, and that distinction helps secure its place in domestic use. The game’s age rating, absence of advertisements, recoverable save routines, and short task loops make it especially suited to household play. This is not a universal claim about families, but a contextual claim about how the game settles comfortably into domestic use. *Sneaky Sasquatch* circulated within a broader pandemic-era turn to indoor play: Barr and Copeland-Stewart documented increased gameplay and largely positive self-reported effects on well-being, while Pearce and colleagues showed how families used *Animal Crossing: New Horizons* (Nintendo EPD 2020) for individual, protective, and communal coping (Barr and Copeland-Stewart 2022; Pearce et al. 2022; see also Wardrip-Fruin 2025).

That pandemic scholarship supplies the domestic-play frame, but the next evidence comes from *Sneaky Sasquatch*’s own vernacular archive: parents describing how RAC7’s game enters household routines as shared labor, supervision, and after-hours optimization. One parent in the thread “Toddlers” writes: “My child is OBSESSED with this game. He’s learning how to read by giving rides to people. BUT HE SPENDS ALL THE MONEY I MAKE” ([r/SneakySasquatch 2025d](#)). Another describes grinding after bedtime, repeating tasks to accumulate money, resources, or progress, by “finishing storylines, robbing the port, loading up the campground cooler,” so a young player can wake up with money to spend on outfits and burgers. The parent becomes an auxiliary optimizer, absorbing the grind so the child can meet abundance as play. In this account, domestic care redistributes the game’s labor: the adult performs accumulation so that the child encounters its results as availability.

This domestic arrangement is also a platform arrangement. Nieborg and Poell define platformization as the penetration of platform infrastructures, economic processes, and governance mechanisms into cultural production and circulation (Nieborg and Poell 2018, p. 4276; Poell et al. 2019). *Sneaky Sasquatch*’s access conditions, update cadence, family reputation, device compatibility, promotional visibility, and studio ownership are governed through the corporate system that distributes it. Zavala Barreda and Milan show that app stores construct children’s software audiences through age classification, visibility systems, developer rules, and industry assumptions about childhood (Zavala Barreda and Milan 2025). The game’s interfaces regulate Sasquatch’s institutional participation, while platform governance regulates players’ access to the game itself.

Apple's acquisition of RAC7 in May 2025 gives this platform relation an irony the game had already prepared. A spokesperson confirmed that the two-person studio had joined Apple "to continue their work on it with us" ([Colantonio 2025](#); [Kerr 2025](#)). In narrative terms, *Sneaky Sasquatch* tells the story of a wild creature who repeatedly defeats a predatory developer's attempts to seize, commercialize, or damage the park. In industrial terms, that rescued park now belongs to a corporation that controls, on its own hardware and software systems, the device environment, operating system, store, subscription service, studio, and promotional channels through which the game reaches families. Sasquatch saves the campground by giving treasure to the Rangers, who buy it back. That rescue now survives inside a media object owned by the platform that distributes, promotes, and monetizes access to the saved world.

Corporate enclosure is not limited to ownership. A game that trains players to read credentials, permissions, and updates is itself circulated through managed points of access: the App Store page, the Apple Arcade tile, the Apple Games app, and the Apple Store workshop each recast the same title for a different use situation. Distribution through Apple also organizes the conditions under which the game appears, is entered, and remains available.

Add-ons and expansions keep this platform relation in motion. The App Store release notes assure players that more "content" will follow, while RAC7's FAQ withholds exact dates and recasts delay as expectation: "good things come to those who wait" ([Apple n.d.](#); [RAC7 n.d.](#)). Community speculation fills that interval with possible futures: multiplayer, airports, mining, truck driving, cooking, gym activities, robbery mechanics, and additional story material ([r/SneakySasquatch 2025e, 2026](#)). Apple's retail and interface layers extend the same logic. Apple promoted the game through drawing sessions at participating stores. A separate installation at Apple The Grove in Los Angeles combined a hidden-item search with photo opportunities ([Apple 2025a, 2025b](#)). The May 2026 *Raccoon Club* translates completed in-game achievements into forest-club badges and rewards, while matching Game Center achievements make that progress legible at the platform level ([Apple 2026](#)).

The *Raccoon Club* is especially useful because it condenses platform memory into a playable institution. Badges are earned by completing tasks across the game, but they are not spent like coins. When players buy the uniform, sash, tent, table, or Fish Finder (a tool that identifies nearby fish so specific species can be targeted), the badge total that authorized the purchase survives the purchase intact. The save file stands as a ledger of demonstrated conduct, not a purse of consumable value. Earlier play returns as recognition, equipment, and mobility.

Long's reporting on Apple Arcade production conditions complicates the player-facing image of platform care. Drawing on anonymous developer accounts, he documents late payments of up to six months, weeks or months of unanswered emails, weak discoverability severe enough for one developer to say that their game felt as if it "was in a morgue," and technical support described as "miserable" and "the worst I have seen anywhere" ([Long 2024](#)). The report also notes that Apple's funding could be substantial, especially in Arcade's early years, which makes the relation more asymmetrical than simply neglectful. Apple Arcade should not be treated as a free-to-play economy with its predatory mechanisms merely hidden from view. Its subscription model removes the most visible forms of mobile-game monetization from the player-facing interface: advertising, in-app purchases, premium currencies, and microtransactional interruption. For players, that removal allows platform power to appear as safety, restraint, and care. For developers, however, the same platform relation can appear as opacity, dependency, curation pressure, delayed payment, and uncertain recognition. Apple Arcade relocates platform power away from moment-by-moment monetization and into catalogue access, device dependency, editorial visibility,

contractual governance, and retention within Apple's services. When platform power takes the form of an apparently cleaner play experience, it becomes easier to mistake governance for benevolence.

6. Environmental Play and Nonhuman Performance

RAC7 Games co-founder Jesse Ringrose has called *Sneaky Sasquatch* “an early ‘90s Pacific Northwest childhood simulator,” a phrase that gives the setting biographical weight only if handled with care. The interview discusses a more specific Canadian geography: Squamish, British Columbia, in the 1990s; BC Highway 99; and the drive toward Whistler ([Freshest FM 2020](#)). *Sneaky Sasquatch* recasts that territory as a playable network of permissions, tools, schedules, prices, and risks. Nostalgia opens the scene, but it does not settle it. The regional cues touch histories the game leaves mostly unspoken: Indigenous presence, settler wilderness fantasy, logging, tourism, environmental conflict, and the contested translation history carried by the Sasquatch figure itself.

The first rescue of the park takes the form of ownership transfer. Mr. Pemberton announces that he will repossess the campground and replace it with condominiums. Raccoon sends Sasquatch to recover hidden treasure; once the map is completed, Sasquatch gives the treasure to the Rangers so they can buy the campground back. The villain loses the land, but the game does not imagine survival outside property. Threatened parkland is recast as *protected possession*. Conservation, here, passes through purchase. The park survives as property, not as commons, in keeping with a neoliberal logic that makes ownership the condition of protection. Chang's ecocritical account of video games helps clarify the ambivalence: games can model ecological relations procedurally while reproducing habits of inventory, extraction, management, and control ([Chang 2019](#)). *Sneaky Sasquatch* repeatedly routes environmental care through tools, fees, access rights, storage, upgrades, and infrastructure. With the *Harvest to Harbor* update, that logic takes playable form: harvest reaches harbor through market timing, storage, and delivery ([Apple 2025b](#)).

The game's procedural density depends on an aesthetic of cuteness that makes its systems feel approachable instead of burdensome. Waszkiewicz and Tymińska describe cozy games through bright or pastel palettes, rounded forms, adorable characters, soft music, limited competitiveness, repetitive activity, and forms of failure that rarely threaten the player's sense of safety ([Waszkiewicz and Tymińska 2024](#)). Boudreau extends this account by shifting attention from appearance to process: she argues that cozy games reduce cognitive, physical, social, and emotional load, even when the player-character performs actions that would be tiring, risky, or socially consequential outside the game ([Boudreau 2024](#)). Ngai helps explain why this reduction has political implications. For Ngai, cuteness names an aesthetic relation to smallness, vulnerability, pliancy, and availability to handling. In *Sneaky Sasquatch*, this relation helps soften the game's institutional and economic procedures, resolving jobs, credentials, extraction, consumption, and repair into actions that feel playful, intimate, and safe ([Ngai 2012](#)). Sasquatch can dive, chop, haul, drive, file paperwork, issue tickets, diagnose patients, farm, and sell goods without allowing those activities to accumulate much bodily strain or ethical concern.

Skjøtt and Bjørner define cozy ecogames as games that use cozy designs to make environmental communication hopeful, not dystopian or apocalyptic, allowing players to feel relaxed and safe while seeing an in-game environment improve through their own actions ([Skjøtt and Bjørner 2026](#)). *Sneaky Sasquatch* invites comparison with that definition, but the comparison works best not as classification but as friction. Scuba diving offers the affective form of hopeful cleanup: underwater trash is gathered by hand, exchanged for better diving equipment, and eventually traded for coins. The system refuses final restoration, since trash slowly regenerates after being cleared. Reddit players identify the contradiction

with unusual clarity. One player asks whether ocean cleanup is “a neverending thing,” while another describes scuba recycling as “surprisingly relaxing” ([r/SneakySasquatch 2021, 2022](#)). The game’s accomplishment is contained in that phrase. Repair settles into something soothing, as ecological damage is redirected into low-demand repetition and repeatable profit.

Logging further exemplifies the tensions inherent to the game. In the thread “Got Wood,” a player notes that animals become indignant when Sasquatch cuts down trees near his cabin, while sawmill lumber circulates without the same moral disturbance: “Why is wood purchased from the sawmill morally acceptable while sourcing my own is repugnant?” ([r/SneakySasquatch 2025b](#)). Another thread, “Looking for trees to cut down,” shifts the issue from morality to surveillance. Players recommend secluded sites, darkness, the far side of the driving range, the marina, or the golf course at night, while warning that chopping near people brings consequences ([r/SneakySasquatch 2025c](#)). Cutting down a tree is not treated as a neutral gesture: when Sasquatch is seen, the act can trigger Ranger Danger. The distinction between the felled tree and the purchased board matters. In the first case, extraction remains visible as an act. In the second, the sawmill has already translated environmental damage into a purchasable item. The game teaches the player to route through the contradiction: cut where no one sees, buy where processing has done its work, build where the material has become usable. The rule also joins logging to the disguise system. A tree can be cut if the player has learned the social geometry of sight: where witnesses stand, how night changes the scene, and which routes return lumber to usefulness. Extraction counts as another stealth problem, not only an ecological one.

Raccoon, the ducks, Bear, and Dog complicate any simple human/nonhuman division, but the game usually codes their agency as assistance, exchange, construction, or detection. Raccoon teaches early survival and sells tools. Construction ducks build upgrades and store lumber. Bear redirects food into one of the earliest money loops. Dog requires care but learns to search for buried items, dinosaur bones, and truffles. Waszkiewicz and Tymińska’s account of cuteness clarifies why this functional coding does not cancel attachment. Cute figures enter the player’s moral circle before the game assigns them work. The animals’ affectionate presentation persists as their services become available.

Ruberg and Scully-Blaker’s account of care highlights the ambivalence beneath the perceived warmth. They describe the relation between care and video games as politically fraught, a field in which care can sustain connection, reproduce obligation, solicit empathy, or displace labor onto those already asked to support others ([Ruberg and Scully-Blaker 2021](#)). *Sneaky Sasquatch* gives interspecies attachment a comparable ambiguity. A dog’s companionship becomes a search asset. Bear’s hunger becomes exchange; the ducks’ labor becomes upgrade logic. Raccoon’s friendship becomes commercial instruction. The animals never lose their liveliness and humor, yet both repeatedly attach to a specific function (service, repair, payment, detection, or access).

Caracciolo’s account of “animal mayhem games” offers a useful foil for *Sneaky Sasquatch*. He uses the term to describe games in which animal avatars disrupt human spaces and routines, turning comic disorder into a challenge to human mastery over the nonhuman world. In *Goat Simulator* ([Coffee Stain Studios 2014](#)) and *Untitled Goose Game* ([House House 2019](#)), animal play unsettles anthropocentric order by making streets, shops, gardens, and domestic routines available to interference ([Caracciolo 2021](#)). *Sneaky Sasquatch* begins near that territory. Its opening fantasy gives the player a nonhuman body that steals food, evades rangers, and crosses a campground where every sightline marks him as an intruder. Over time, however, the game redirects mayhem into procedural competence. Sasquatch’s empowerment comes from learning the signs by which human institutions recognize persons: clothing, licenses, bank cards, job titles, medical credentials, election

campaigns, and security clearance. Food theft, carjacking, port robbery, traffic chaos, and Ranger Danger hold their place in the game's comic repertoire, but their value changes once the player understands institutional procedure. Port robbery grows out of port employment. Traffic illegality becomes legible through police enforcement, ticketing, and fines. Urban planning passes through mayoral authority and menu-driven administration. Mayhem persists, but it grows more effective when routed through credentialed access. For that reason, Caracciolo's argument clarifies the game by contrast. Animal mayhem games cast the nonhuman body as an agent of interference within human order. *Sneaky Sasquatch* makes interference the first stage in a longer education in recognition. Sasquatch gains authority by becoming competent in the systems that decide when a body can pass, work, drive, enter, diagnose, govern, steal, and build.

The friendship system embedded in the game makes recognition explicit. Boudreau notes that cozy social interaction may feel low-pressure while becoming transactional through small rewards, daily routines, and progress markers (Boudreau 2024). Chapter 4 turns this into a rule of safety: once a friend reaches full friendship progress, that character no longer triggers Ranger Danger when seeing Sasquatch without a disguise, while ordinary humans still raise the alarm, with a few event-specific exceptions. Butler's account of performativity helps name the result. *Sneaky Sasquatch* gives repeated stylization of acts a comic infrastructure: the interface allows Sasquatch to appear human and trains the player to perform legibility through routines that institutions can process. The nonhuman enters human institutional space by learning how to circulate there, and environmental play follows the same condition.

7. Conclusions

Sneaky Sasquatch has no fixed ending, but its trajectory is clear: the wild body learns to move through the world by adopting accepted formats. Clothing, licenses, bank accounts, workplaces, badges, offices, and markets transform Sasquatch from a nonhuman figure into a recognized, credentialed subject. The game makes administrative life under capitalism playable as comedy. Its pedagogy operates through cuteness, routine action, and fun.

Read this way, the parent playing the game after bedtime may be the most revealing figure. The adult who robs the port, loads the cooler, manages the money, and prepares the saved game for morning performs the maintenance of in-game resources in the idiom of care. The child receives abundance while the parent optimizes. The game earns more screen time. No deception is required. Each participant occupies a defensible position: the child is delighted, the parent attentive, the game wholesome, the platform safe. Beneath these defensible positions, the image system repeats its lessons in access and accumulation through actions performed in good faith.

Apple Arcade's family-oriented safeguards can also legitimize the platform's control over access. Corporate power appears as safety, curation, quality control, and taste. Future updates redirect present absence into expectation, while achievements and persistent progress recast past conduct as evidence of "work well done." The system enters family routines through shared play and the maintenance of saved progress.

Nevertheless, a serious critique must recognize the game's pleasures. *Sneaky Sasquatch* does entertain. The child may learn to read through taxi dialogue, at least according to one Redditor. The parent's labor can feel like affection, even as the invisible hand of the market is inseparable from the finger tapping the screen. Kosem acknowledges the ambivalence with unusual precision when he describes watching his children get "dragged smiling, not kicking and screaming, into a world of commerce and value exchange reductiveness" (Kosem 2020). The pleasure of gameplay is itself a pedagogy.

Flusser's account explains why the game's harmless appearance cannot exempt it from critique. Technical images, in his account, carry a "programming significance": they function as models and instructions for how society should "experience, perceive, evaluate, and behave" (Flusser 2011, pp. 49–50). *Sneaky Sasquatch* belongs to that order of images. It programs through legible actions repeated under pleasurable conditions: apply, earn, disguise, purchase, certify, return.

Administrative recognition specifies the form of performative imaging examined here: interfaces convert visible categories into conditions of participation. A disguise functions as permission, a license as standing, a balance as eligibility, a badge as accumulated recognition. Repeated play sustains social roles whose recognition holds only locally, and only ever provisionally. Kosem's line, "It made me want to cry," leaves the contradiction unresolved. In *Sneaky Sasquatch*, the child's delight and the market's lesson occupy the same gesture (Kosem 2020).

Funding: This research received no external funding.

Institutional Review Board Statement: Not applicable.

Informed Consent Statement: Not applicable.

Data Availability Statement: Data sharing is not applicable to this article.

Conflicts of Interest: The author declares no conflicts of interest.

Notes

- ¹ RAC7's frequent free content updates have moved *Sneaky Sasquatch* through phases of institutional expansion. After the 2019 launch build, the 2020 updates extended the campground fantasy into town life, R Corp, photography, civic offices, the island, the dog, the museum, and seasonal events. The 2021–2022 series of updates added policing, motorcycles, delivery work, mushroom foraging, the Island Campground, port labor, electronics, television shopping, and the Spaghetti Hotline. The Mayor update of December 2022 made those systems overtly civic, while later updates added arcade and VR rewards, hospital medicine, firefighting, logging, fuel, and farming. The 2025–2026 updates are especially consequential: *Farming*, *Harvest to Harbor*, and *Raccoon Club* add storage, spoilage, price forecasting, export routes, mushroom cultivation, achievements, badges, and new equipment. Overall, between 2019 and June 2026, RAC7 has released more than two dozen App Store version updates, several of them major content expansions.
- ² Feher distinguishes the financialized subject from the neoliberal entrepreneur by arguing that "for economic agents who are subjected to the selecting power and continuous ratings of investors, the prevailing concern is not so much the profitability of their endeavors as the cultivation of their creditworthiness." He later condenses the point: "the subjects of financialized capitalism tend to wager their prosperity on the continuously rated value of the assets—material and immaterial—that make up their capital" (Feher 2018, p. 24). The language of being "worthy of investment" also supports the essay's emphasis on credentials and access (p. 47).

References

- Apple. 2020. Apple Presents App Store Best of 2020 Winners. *Apple Newsroom*. December 1. Available online: <https://www.apple.com/newsroom/2020/12/apple-presents-app-store-best-of-2020-winners/> (accessed on 2 June 2026).
- Apple. 2025a. Introducing the Apple Games App: A Personalized Home for Games and Playing with Friends. *Apple Newsroom*. June 10. Available online: <https://www.apple.com/newsroom/2025/06/introducing-the-apple-games-app-a-personalized-home-for-games/> (accessed on 2 June 2026).
- Apple. 2025b. Hit Apple Arcade Game Sneaky Sasquatch Comes to Hundreds of Apple Store Locations This Holiday Season. *Apple Newsroom*. December 9. Available online: <https://www.apple.com/newsroom/2025/12/sneaky-sasquatch-comes-to-apple-store-locations-this-holiday-season/> (accessed on 2 June 2026).
- Apple. 2026. Unlock New Achievements and Rewards. App Store. Available online: <https://apps.apple.com/us/iphone/story/id1869463420> (accessed on 2 June 2026).
- Apple. n.d. Sneaky Sasquatch. App Store. Available online: <https://apps.apple.com/us/app/sneaky-sasquatch/id1098342019> (accessed on 2 June 2026).

- Barr, Matthew, and Alicia Copeland-Stewart. 2022. Playing Video Games During the COVID-19 Pandemic and Effects on Players' Well-Being. *Games and Culture* 17: 122–39. [CrossRef]
- Blanco-Fernández, Vitor, and Jose A. Moreno. 2025. 'Video Games Were My First Safe Space': Queer Gaming in the *Animal Crossing: New Horizons* LGBTQIA+ Community. *Games and Culture* 20: 438–58. [CrossRef]
- Bogost, Ian. 2007. *Persuasive Games: The Expressive Power of Videogames*. Cambridge, MA: MIT Press.
- Boudreau, Kelly. 2024. Beyond Aesthetics: Players, Player-Characters and Interactivity-as-Demand in Cozy Games. *Replay: The Polish Journal of Game Studies* 12: 7–22. [CrossRef]
- Bódi, Bettina. 2024. The Duality of Cozy Games: Cozy Agency, Neoliberalism, and Affect. *Replay: The Polish Journal of Game Studies* 11: 51–64. [CrossRef]
- Buhs, Joshua Blu. 2009. *Bigfoot: The Life and Times of a Legend*. Chicago: University of Chicago Press.
- Butler, Judith. 1993. *Bodies That Matter: On the Discursive Limits of "Sex"*. New York: Routledge.
- Butler, Judith. 1997. *The Psychic Life of Power: Theories in Subjection*. Stanford: Stanford University Press.
- Butler, Judith. 2006. *Gender Trouble: Feminism and the Subversion of Identity*. Routledge Classics. New York: Routledge.
- Caracciolo, Marco. 2021. Animal Mayhem Games and Nonhuman-Oriented Thinking. *Game Studies* 21, 1. Available online: <https://gamestudies.org/2101/articles/caracciolo> (accessed on 2 June 2026).
- Chang, Alenda Y. 2019. *Playing Nature: Ecology in Video Games*. Minneapolis: University of Minnesota Press.
- Coffee Stain Studios. 2014. *Goat Simulator*. PC Video Game. Stockholm: Coffee Stain Publishing.
- Colantonio, Giovanni. 2025. Apple Acquires RAC7, Its First-Ever Video Game Studio. *Digital Trends*. May 27. Available online: <https://www.digitaltrends.com/gaming/apple-acquires-rac7-sneaky-sasquatch/> (accessed on 2 June 2026).
- Consalvo, Mia. 2007. *Cheating: Gaining Advantage in Videogames*. Cambridge, MA: MIT Press.
- Cramer, Florian. 2015. What Is 'Post-digital'? In *Postdigital Aesthetics: Art, Computation and Design*. Edited by David M. Berry and Michael Dieter. London: Palgrave Macmillan, pp. 12–26. [CrossRef] [PubMed]
- Farocki, Harun. 2004. Phantom Images. *Public* 29: 12–22. [CrossRef]
- Fehér, Michel. 2018. *Rated Agency: Investee Politics in a Speculative Age*. Translated by Gregory Elliott. New York: Zone Books.
- Fizek, Sonia. 2022. Through the Ludic Glass: Making Sense of Video Games as Algorithmic Spectacles. *Game Studies* 22, 2. Available online: https://gamestudies.org/2202/articles/gap_fizek (accessed on 2 June 2026).
- Flusser, Vilém. 2011. *Into the Universe of Technical Images*. Translated by Nancy Ann Roth. Minneapolis: University of Minnesota Press.
- Fresh FM. 2020. Vancouver's *Sneaky Sasquatch* among Apple's Best Apps of 2020. December 2. Available online: <https://fresh-fm.com/vancouvers-sneaky-sasquatch-among-apples-best-apps-of-2020/> (accessed on 2 June 2026).
- Galloway, Alexander R. 2012. *The Interface Effect*. Cambridge: Polity.
- Genette, Gérard. 1997. *Paratexts: Thresholds of Interpretation*. Translated by Jane E. Lewin. Cambridge: Cambridge University Press.
- Giddings, Seth, and Alison Harvey. 2018. Introduction to Special Issue Ludic Economies: Ludic Economics 101. *Games and Culture* 13: 647–51. [CrossRef]
- Hocking, Clint. 2007. Ludonarrative Dissonance in *Bioshock*. *Click Nothing (Blog)*. October 7. Available online: https://clicknothing.typepad.com/click_nothing/2007/10/ludonarrative-d.html (accessed on 2 June 2026).
- House House. 2019. *Untitled Goose Game*. Nintendo Switch, macOS, and Windows Video Game. Portland: Panic.
- IO Interactive. 2016–2021. *Hitman: World of Assassination Trilogy*. Video Game Series; Shinjuku: Square Enix. Burbank: Warner Bros. Hauppauge: Interactive Entertainment. Copenhagen: IO Interactive.
- Kerr, Chris. 2025. Apple Has Its First-Ever Internal Studio after Acquiring *Sneaky Sasquatch* Dev RAC7. *Game Developer*. May 28. Available online: <https://www.gamedeveloper.com/business/apple-has-its-first-ever-internal-studio-after-acquiring-sneaky-sasquatch-dev-rac7> (accessed on 2 June 2026).
- Kosem, Jim. 2020. Game Review: *Sneaky Sasquatch*: The Joys and Failures of Cryptozoological, Late Stage Capitalism. *Halfman (Blog)*. October 29. Available online: <https://www.halfman.com/blog/game-review-sneaky-sasquatch/> (accessed on 2 June 2026).
- Krzywinska, Tanya, Douglas Brown, Minhua Ma, Anton Belinskiy, and Kam Bhui. 2026. Coziness in Games: Second Homes, Audiences, and Esthetics. *Games and Culture* 21: 1170–88. [CrossRef] [PubMed]
- Long, Neil. 2024. Inside Apple Arcade (Again): Late Payments, Stonewalled Studios, Terrible Tech Support and Vision Pro Woes. *Mobilegamer.biz*. July 30. Available online: <https://mobilegamer.biz/inside-apple-arcade-again-late-payments-stonewalled-studios-terrible-tech-support-and-vision-pro-woes/> (accessed on 2 June 2026).
- Massumi, Brian. 2015. *Ontopower: War, Powers, and the State of Perception*. Durham: Duke University Press.
- Muñoz, José Esteban. 1999. *Disidentifications: Queers of Color and the Performance of Politics*. Minneapolis: University of Minnesota Press.
- Ngai, Sianne. 2012. *Our Aesthetic Categories: Zany, Cute, Interesting*. Cambridge, MA: Harvard University Press.
- Nieborg, David B., and Thomas Poell. 2018. The Platformization of Cultural Production: Theorizing the Contingent Cultural Commodity. *New Media & Society* 20: 4275–92. [CrossRef]
- Nintendo EPD. 2020. *Animal Crossing: New Horizons*. Nintendo Switch Video Game. Kyoto: Nintendo.

- Pape, Toni. 2021. The Queer Politics of Stealth Gameplay. *Jump Cut: A Review of Contemporary Media* 60, spring 7. Available online: <https://www.ejumpcut.org/archive/jc60.2021/Pape-StealthGameplay/index.html> (accessed on 2 June 2026).
- Pearce, Katy E., Jason C. Yip, Jin Ha Lee, Jesse J. Martinez, Travis W. Windleharth, Arpita Bhattacharya, and Qisheng Li. 2022. Families Playing *Animal Crossing* Together: Coping with Video Games during the COVID-19 Pandemic. *Games and Culture* 17: 773–94. [CrossRef] [PubMed]
- Poell, Thomas, David B. Nieborg, and José van Dijck. 2019. Platformisation. *Internet Policy Review* 8, 4. [CrossRef]
- RAC7. 2019. *Sneaky Sasquatch*. Apple Arcade Video Game. Vancouver: RAC7.
- RAC7. n.d. "Support." Sneaky Sasquatch. Available online: <https://sneakysasquatch.com> (accessed on 2 June 2026).
- r/SneakySasquatch. 2021. Scuba Recycling Is the Big Bucks \$\$\$\$. *Reddit*. April 2. Available online: https://www.reddit.com/r/SneakySasquatch/comments/mi94iz/scuba_recycling_is_the_big_bucks/ (accessed on 2 June 2026).
- r/SneakySasquatch. 2022. The Ocean Clean Up. *Reddit*. September 11. Available online: https://www.reddit.com/r/SneakySasquatch/comments/xbe5pw/the_ocean_clean_up (accessed on 2 June 2026).
- r/SneakySasquatch. 2024. Dear Creators of Sneaky Sasquatch: A Letter. *Reddit*. September 3. Available online: https://www.reddit.com/r/SneakySasquatch/comments/1f7zama/dear_creators_of_sneaky_sasquatch_a_letter/ (accessed on 2 June 2026).
- r/SneakySasquatch. 2025a. A Sneaky Update. *Reddit*. May 29. Available online: https://www.reddit.com/r/SneakySasquatch/comments/1kynqnt/a_sneaky_update/ (accessed on 2 June 2026).
- r/SneakySasquatch. 2025b. Got Wood. *Reddit*. December 31. Available online: https://www.reddit.com/r/SneakySasquatch/comments/1pzzbv/got_wood/ (accessed on 2 June 2026).
- r/SneakySasquatch. 2025c. Looking for Trees to Cut Down. *Reddit*. August 17. Available online: https://www.reddit.com/r/SneakySasquatch/comments/1mt106u/looking_for_trees_to_cut_down/ (accessed on 2 June 2026).
- r/SneakySasquatch. 2025d. Toddlers. *Reddit*. March 29. Available online: <https://www.reddit.com/r/SneakySasquatch/comments/1jmsffl/toddlers> (accessed on 2 June 2026).
- r/SneakySasquatch. 2025e. What Are You Expecting in This Game in 2026? *Reddit*. December 22. Available online: https://www.reddit.com/r/SneakySasquatch/comments/1pt1id3/what_are_you_expecting_in_this_game_in_2026/ (accessed on 2 June 2026).
- r/SneakySasquatch. 2026. Which Update Do You Want Most? *Reddit*. April 13. Available online: https://www.reddit.com/r/SneakySasquatch/comments/1sk6mvm/which_update_do_you_want_most/ (accessed on 2 June 2026).
- Ruberg, Bonnie, and Rainforest Scully-Blaker. 2021. Making Players Care: The Ambivalent Cultural Politics of Care and Video Games. *International Journal of Cultural Studies* 24: 655–72. [CrossRef]
- Skjøtt, Jonathan, and Thomas Bjørner. 2026. Cozy Ecogames. *Games and Culture*. [CrossRef]
- Sneakypedia. n.d. Sneaky Sasquatch Wiki. *Fandom*. Available online: <https://sneaky-sasquatch.fandom.com/> (accessed on 2 June 2026).
- Walls, Robert. 2022. Bigfoot (Sasquatch) Legend. *The Oregon Encyclopedia*. September 7. Available online: https://www.oregonencyclopedia.org/articles/bigfoot_sasquatch_legend/ (accessed on 2 June 2026).
- Wardrip-Fruin, Noah. 2025. *Animal Crossing: New Horizons: Can a Game Take Care of Us?* Chicago: University of Chicago Press.
- Waszkiewicz, Agata, and Marta Tymieńska. 2024. Cozy Games and Resistance Through Care. *Replay: The Polish Journal of Game Studies* 11: 7–16. [CrossRef]
- Waszkiewicz, Agata, and Martyna Bakun. 2020. Towards the Aesthetics of Cozy Video Games. *Journal of Gaming & Virtual Worlds* 12: 225–40. [CrossRef]
- Zavala Barreda, Karla, and Stefania Milan. 2025. Platformized Childhood: How App Stores Construct Children's Software Audiences through Platform Governance and Industry Lore. *Media, Culture & Society* 47: 1111–31. [CrossRef]

Disclaimer/Publisher's Note: The statements, opinions and data contained in all publications are solely those of the individual author(s) and contributor(s) and not of MDPI and/or the editor(s). MDPI and/or the editor(s) disclaim responsibility for any injury to people or property resulting from any ideas, methods, instructions or products referred to in the content.