challenge the past / diversify the future

Proceedings

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UNIVERSITY OF GOTHENBURG

challenge the past / diversify the future

List of partners

Critical Heritage Studies

Critical Heritage Studies (CHS) at the University of Gothenburg is a priority research area devoted to critical and interdisciplinary studies of the many layers of cultural heritage as a material, intangible, emotional and intellectual field.

Centre for Digital Humanities

The Centre for Digital Humanities at the University of Gothenburg was established in order to create a creative environment for new venues and projects within and across Humanities research.

HUMlab

HUMlab is a vibrant meeting place for the humanities, culture and information technology at Umeå University. Current research and development is covering fields such as interactive architecture, religious rituals in online environments, 3D modelling, and the study of movement and flow in physical and digital spaces.

Visual Arena Research

Visual Arena Lindholmen is a neutral environment to support innovative development projects through the use of visualisation. Visual Arena run visualisation networks, offer interactive meeting places and can demonstrate the latest visualisation technology at the studio at Lindholmen Science Park.

LinCS

LinCS is a national centre of excellence funded by the Swedish Research Council (2006-cont.) and with additional funding from several agencies. The focus of the research is on issues of the relationship between learning and media.

Malmö Museer

Southern Sweden´s largest museum is located on Malmöhusvägen in the heart of Malmö in a beautiful park-like setting surrounded by canals. At Malmö Museer you can see everything from the Nordic region´s oldest surviving Renaissance castle to a real submarine and fantastic vehicles.

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Welcome

Welcome to Challenge the Past / Diversify the Future, a multidisciplinary conference critically addressing visual, audible, and multi-sensory representations of historical times, places and cultures. While the goal of the conference is to discuss how cultural ideas, traditions and practices are constructed (and are constructing), transferred and disseminated in society, we are also looking forward to connecting a wide range of researchers and practitioners within heritage studies, digital humanities, history, game studies and adjoining disciplines to see what new questions can be asked.

When we first drafted our call we had no idea how positive the feedback would be. Gathered we are almost a hundred researchers and practitioners from more than twenty different countries, all approaching the topics of the conference in unique ways. Whether it be through developing new methods and ways of documenting, expressing and experiencing the past, or through critical approaches to all of these that help us challenge or re-examine that which we have built our structures of perception upon, you all contribute to the goal of diversifying our common understanding of history and culture. Multi-dimensional GIS, multi-sensory exhibitions, board games and dances. Virtual reconstructions and virtual conflicts. Narrations that are reflecting, translating and (dis)remembering the past. They are all interweaved.

As we challenge the established conventions that make up the past and discover more threads with which to weave our knowledge, we are able to diversify the fabric from which our future is constructed.

Jonathan, Anna and Adam

jonathan.westin@gu.se
anna.foka@umu.se
adam.chapman@gu.se

Keynote and plenary speakers

Cecilia Lindhé

HUMlab, Umeå University

Digital Ductus: Medieval Material Culture and the Interplay of the Senses

In rhetoric, *ductus* is an aspect of dispositio that guides the movement (or flow) of literary composition towards a goal. *Ductus* is also about performance and process, or the journeying through a work of art rather than examining a static or completed object. This presentation takes *ductus* as a condition for navigating the Swedish medieval church space in digital environments and aims to move from the church as text to the church as experience.

My talk will explore some digital interactive installations of medieval materiality that have been developed in HUMlab at Umeå University and as a part of the research project *Imitatio Mariae – Virgin Mary as Virtuous Model in Medieval Sweden.*

Instead of conforming to an interface that merely presents a collection in a more traditional way, we have tried to design scholarly tools that in its very form revise, question and describe the formative stages of the research process. The installations and the archive not only orchestrate the Swedish medieval church as a multimodal and performative space, but they further investigate digital technology as a critical perspective on medieval materiality and, more generally, on knowledge production within the humanities.

Jonas Linderoth

University of Gothenburg

(Hi-) stories for videogames – consequences of the composite form on authorship

In this talk I will argue that it is productive to see videogames as a composite form, comprised from a number of different media, designed challenges and other forms of activity. I will start by reporting the results from an interview study with game developers. This study showed that creating stories in games is interrelated to the whole development process. The goal for the developers is to facilitate specific experiences and emotional states. I will then with a formal analysis of the game mechanic 'improved abilities' exemplify the importance of analysing how different components of the form asserts pressure on the kinds of stories that can be told successfully in a game. Finally I will tease out what this means for the representation of history in videogames.

Tayfun Öner
Byzantium 1200

Byzantium 1200 Project – Visualizing Constantinople

Maurizio Forte
Duke University

The Embodied Archaeologist

Byzantium 1200 is a project aiming to visualize Constantinople as of the year 1200. After a brief introduction of the project and what has been done so far, current work will be discussed in more detail where new technologies such as real-time engines, faster and cheaper 3D scanning techniques for improving the visualizations, and procedural city modelling examples will be shown. The visual scale for accuracy and realism will be introduced. I will talk about Constantinoplespecific problems with several examples and how we tried to solve them. I will conclude with a general discussion on standardizing visualizations, and the possibilities of creating 3D libraries for better reconstructions. Finally there will be a virtual tour of Constantinople and the future of the Byzantium 1200 project.

Since 2011, the 3D-Digging Project has systematically recorded in 3D all the phases of excavation and the stratigraphy of a Neolithic house in the archaeological site of Çatalhöyük (Turkey), the building 89. This was possible thanks to the combined use of laser scanners, computer vision techniques and photogrammetry. This large dataset has raised new research questions about depositional and post depositional activities, the different activities along the entire life of the building and in general it has stimulated new discussions around 3D models in archaeology, making the excavation somehow a reversible process. This digital content is now available in virtual immersive systems and holographic devices, such as the DiVE (Duke Immersive Virtual Environment), Oculus Rift and Z-Space. An archaeological research based on 3D models at different scales with the same accuracy is particularly appropriate to the investigation of Neolithic houses at Çatalhöyük, which show repetitive patterns (spatial, ritual architectural and so on) and similar social dynamics for several generations.

In other words the house is a social unit ruled by a virtual trigger, able to transform a domestic unit in a ritual space and vice-versa. The core of this process is in the role of the affordances, that is the potential relationships generated by ornaments, sculptures, architectural features, burials, wall paintings, textures and colors. It is a very complex taxonomy and it is based on the role of the embodiment able to connect the social mind to the potential activities running within the building in different spaces/time. The authors will investigate this embodiment according to a neuroscientific approach, with the attempt to analyze the role of embodied cognition and embodied mind in the use, reuse and interpretation of the building as social trigger.

Eleni Bozia

University of Florida

Digital Reconsiderations of Classical Studies:
The Visual Language and metalanguage of ancient sources

Over the past decades the advancement of technology and its subsequent introduction to the humanities has led to the development of several applications that enhance study and research in disciplines such as classics, archaeology, epigraphy, linguistics, history, and several other areas in the humanities. The focus of digital humanists and other humanities scholars has turned to the efficient storage of information that facilitates search, comparative studies, accessibility, and consequently research. In areas, such as archaeology, epigraphy, and classical drama, the need for the study of the artifact and the theatrical venue presents itself and along with it for the development of projects that provide access to 3D models of the artifacts as well as to virtual replications of ancient sites. The aforementioned digital directions have resulted in the opening of new areas of research and reconsideration of traditional research questions.

In the areas of epigraphy and archaeology the Digital Epigraphy and Archaeology project (www.digitalepigraphy.org) opens the possibilities for advanced research. In addition to digitally preserving epigraphic ektypa, creating their 3D models, and providing various visualizations modes for their enhanced study, the DEA aspires to provide research possibilities that thus far had not been feasible. More specifically, there is always the issue of fragmentary inscriptions. Notwithstanding the fact that some of the fragments are forever lost, there is the case in which fragments of the same inscription are housed in different institutions. There is no way that they can be easily paired unless they can be placed next to each other – something that can be done using the 3D model of the ektypon.

Furthermore, post-processing analysis of lettering techniques can assist in dating and identifying scribes; automatic word annotation can bridge gaps in linguistic and social history and also enrich the lexicographic sources.

Another issue that is yet to be considered is how a researcher is to perceive classical drama, the theatrical space, the distances between the actors, the chorus, and the audience, the logistics of the performance, and the cultural aspects at play. Scholars and students of classical studies very early familiarize themselves with the technical knowledge regarding, for instance, the number of actors, the members of the chorus, the fact that orchestras traditionally were circular. However, the overall perception of ancient productions, when one is not given the opportunity to actually walk in the theater, feel the connec-tion, both physical and dramatic, between actors and audience, and also 'experience' the performance in its actual natural surroundings thwarts their apprehension of the actual theatrical circumstances, reducing the dramatic experience merely to a literary genre. The Magic Mirror Theater is a technologically advanced educational tool for the effective and comprehensive study of Classical Drama. This program involves the 3D digitization of ancient theaters as well as other objects for theatrical performance (such as replicas of props, costumes, and mechanical devices). An embodied environment is being developed for experiential learning and an intuitive natural user interface that allows the users to interact with the system and the virtual objects using natural body motion and gestures.

Maria Roussou

makebelieve design and consulting

Making the past relevant to visitors through personalized storytelling on mobiles

"I really don't care about "little statues half broken". It was the first time I cared because of the story. Otherwise to extract information from the labels it is hell for me".

"I want my museum experience to be fun".

"This was exciting. It got to me".

"I loved it! No comparison with roaming around the museum alone".

But also,

"With this guide, I experienced only a selection of the museum exhibits. 99% of the exhibits were missing from the story; it felt like cheating the museum".

"The story was nice and what you had to do here was nice. […] But I would've liked it more if you could feel "the rush". Maybe more sound effects would help to make you feel that are you more part of it".

"I need clear directions where to look because otherwise I am absorbed by the screen".

"It's difficult to have 3 eyes, one on the tablet, one on the statue, one on its label. I ignored the screen".

These are some of the comments expressed by visitors using a prototype mobile-based digital "tour guide" to visit the Acropolis Museum in Athens. Designing a personalised mobile storytelling experience that can satisfy visitors' as well as the cultural organization's multiple and often contrasting needs is a challenging endeavour. Designers must, to mention just a few, fulfil evolving visitor expectations as well as the museum's objectives;

create an engaging story that flows and provides dramatic tension while, at the same time, lets visitors stay in control or even adapt their experience through interaction; evoke visitors' emotional engagement through establishing personal relevance to them; provide a variety of multimedia forms that cater to different aesthetic needs; understand how mobile interface and interaction design can maintain the visitor's attention on the physical objects and space.

In this presentation, the results from a series of formative and summative evaluation studies carried out with 50 museum visitors will be discussed. Adult and children visitors were observed using the system alone or in small groups, at various phases of the project's design and development. Specific findings in relation to story plot, narration style, staging, movement and orientation, user control over the experience, visitors' distraction of attention away from physical objects, personalization, and social interaction will also be presented.

Sessions on Thursday

Within, against and beyond time and space: Feminist coalitions

Mia Liinason and Marta Cuesta: University of Gothenburg and University College Halmstad

Nationally and internationally, Sweden is represented as one of the most gender equal countries in the world. Simultaneously, there is an ongoing debate within Sweden, pointing at the links between the production of this success narrative and a white, culturally homogenous struggle for women's rights. Currently, there are many feminist activists who embrace these criticisms, and agree with the analysis of the problematic processes of inclusion and exclusion in this narrative of a feminist success. The wide popularity for these criticisms, however, has also created a number of tensions and insecurities in contemporary feminist activism, awakening questions such as 'who is allowed to speak for whom'? or 'who can take which position?' In this paper, we wanted to depart from these questions, to study the multiple time/s and space/s that feminist activism in Sweden acts within, and against.

Drawing on ethnographic material (fieldnotes, interviews and social media postings) from an ongoing research project about feminist activism, we analyse in this paper feminist activists' representations of feminism, subjective positionings in relation to these representations, and the drawing of boundaries within and between these representations, to study the construction of feminist coalitions across time and space, and in relation to the contested narrative about a feminist success in Sweden. By focusing on the temporal and spatial aspects of feminism, we want to use this presentation to share our reflections around the multiple feminist pasts and feminist futures that take shape in these representations, positionings and drawing of boundaries. We also want to think carefully about what feminist possibilities, political agencies and responsibilities they shape and what they can teach us about the feminist struggle today.

Seeing Gender: Analysing Archaeological Reconstructions of Iron Age Britain

Jo Zalea Matias: Durham University

Images of the past encapsulated in artists' reconstructions are one of many ways to present how people lived in the past. Specific ideas of gender are routinely perpetuated through such imagery, often reinforcing certain preconceptions of gender roles in the past within both public and academic consciousness. This paper presents the results of a quantitative and qualitative analysis of 19th and 20th century archaeological reconstructions of life in Iron Age Britain. It addresses the visual language of the reconstructions, breaking down signs, patterns and influences to decide whether or not a definitive visual "code" exists for illustrations of gender during the period. Ultimately, it concludes that current gender theory and archaeological insight far outstrip the pace of the information and ideas being presented within archaeological reconstructions, and archaeologists must consider how to create alternative images and models that better demonstrate the complexity of past social lives

Gender, Space and Time

1953. Possible Scenarios of a Discontinued Future

Karina Nimmerfall: Institute for Art and Art Theory, Intermedia, University of Cologne

In 1953, Richard Neutra & Robert Alexander's master plan for a new modernist form of utopia—a city within a city, for a population of 17.000, at Chavez Ravine, a site found just northwest of downtown Los Angeles—was inevitably abolished after causing a vicious local public housing war, initiated by private developers, real estate lobbyists and the power of the media. Deploying Red Scare politics and propaganda, this local battle eventually affected housing programs throughout the nation, exemplifying the end, as well as the beginning, of a new era.

Focusing on the relationship of the past, present and future, this presentation describes an experimental approach regarding the interpretation of archival records—one that deals with the reverse aim not to portray a supposed truth in history, but instead highlights the possibilities of the imaginary and its space within our practice of rendering history and memory. How can we depict socially relevant historic events and their effect on space and urban structures? What artistic strategies can be used to "recreate" the past through archival records? What are the possibilities of fiction, and how can we define its space within this practice?

Departing from these questions, the presented project attempts a reverse view back towards the once utopian modernist past, its effect on the present, as well as preconceptions of an unknown future. Incorporating on-location research through moving images, a script based on archival material, as well as strategies of historic conceptual art, the presentation invites a discussion about artistic strategies and their possibilities of offering new forms of recollection and perspectives, by challenging accepted historical representations.

Disputed history: Trieste and the two 'liberations' signing the end of WWII – the role of games in the representation and understanding of ideologically loaded heritage

Romana Turina: University of York

Historical representations in otherwise ostensibly non-historical games: 9/11 represented in Minecraft

Marina Wernholm: Linnéuniversitetet

The opposed interpretations of Trieste's history that radicalise the dispute over the exact day when Trieste was liberated in 1945 are indicative of the sensitivity of a heritage the city is trying to deal with. On the one hand some of the inhabitants support a narrative that focuses on the liberation from the Axis, especially due to the presence in the city of 'elite' Nazis criminals responsible for the extermination of millions in Poland; on the other hand, others support a narrative that gravitates around an ideology of Cold war, and identifies the liberation of the city with the departure of the Communist 4th Yugoslav Army, and the arrival of the Allies - 9th Brigade of the New Zealand Division, part of the British Eighth Army in Italy.

This paper explores Trieste's sensitive heritage, and opens it as the arena in which to experiment with new approaches in the understanding of disputed history. It will discuss the formal and cultural issues behind the mediation of history in games, and investigate the character's value in the translation of history into interactive environments able to promote a multi-layered understanding of human behavior in determined circumstances.

This study aimed to explore how a particular historical event (Uriccchio, 2005, p. 328) can be represented in an ostensibly non-historical game, Minecraft. Minecraft affords possibilities to express curiosity and a wide range of ways to investigate, research and create, are available. As a consequence, the players are emergently building experimental, experiental and playful historical narratives (Chapman, 2013, p. 316-317) in Minecraft. The study addressed issues regarding a controversial historical narrative that is not framed within an educational context: What kinds of audience response will such a story receive? The analysis of data focused on audience responses and five categories were found. Controversial topics can be justified as learning objectives when they are framed within an educational context (Chapman, submitted). When the purpose is reframed as pedagogical and the games function as a vehicle for learning, they are unlikely to generate controversy for being tasteless (ibid). Today, however, there are possibilities for children to produce historical narratives around controversial topics in Minecraft and receive immediate response from an audience. A tool such as YouTube, used for communication, is constantly developing and redeveloping – it is not static, and it is not independent of human culture and society. In other words, all cultures make different use of their media to communicate (Shut, 2007). The presentation of the findings will address the issue of groups creating new modes of expression and activity, and how these can be discussed as contributing to the changing face of gaming culture.

Building Histories

Bricks, pixels, and appropriation. Comparing two symbolic systems that playfully remediate history

Tobias Winnerling: Heinrich-Heine University Düsseldorf

The discipline of the historical sciences is finally turning toward video games with historical content in the last years with ever-increasing intention. Drawing on media sciences and other disciplines, a reading of video games as a symbolic system that remediates history in its own ways has been established. This reading allowed us to overcome the disregard for historicizing video games as an infantile and debilitating form of media aiming primarily at adolescents and not worth intellectual attention which characterized early historical studies of games. This is especially interesting if compared with another symbolic system that to me seems to be subject to the same reasons for intellectual disregard, if they are ever realized at all and yet as omnipresent and as much a remediation engine as video games: Lego bricks. On a structural level, it seems as if Lego has been so thoroughly normalized in regard to our attention that it arouses neither (intellectual) irritation nor (intellectual) curiosity; it is for playing, it is for kids, and it is just there. Video games on the other hand are for playing, no longer for kids only, and never 'just there'. The simple question to be put to this seems to me: Why should this be so? I would like to suggest that the key is in appropriation, and that this may perhaps point to a possible future development in the perception of games also. The more self-determined appropriation a playful remediation environment allows, the easier it is to normalize it conceptually; and with open-world and sandbox games coming up in greater numbers, maybe normalization is no longer far away.

Multisensory Antiquity

The Multi-sensory Representation of a Mythological Metamorphosis

Alessandra Abbattista: University of Roehampton (London)
Giacomo Savani: University of Leicester

Concerned with the visual dimension of the verbal imagery, classical scholars have proposed new methodological approaches to reconstruct the archive of collective representations in Antiquity. By referring to the dictum of Simonides, who "called painting silent poetry and poetry painting that speaks" (Plut. Mor. 346), Ferrari (1996) argues that it is not possible to interpret written texts without recourse of visual ones. Focused on the figures occurring in the dramatic texts, the scholar agrees with Zeitlin (1994: 157) that, in the passage from the epic tradition to the tragic performance, ancient Greek poets exploited the imagining power of words to turn "hearers into spectators" and encourage them to "interpret visual signs". As both the painter and the poet express their creative thinking through mental pictures, the code-breaking of a representation should entail both visual and verbal patterns.

In this presentation, we will explore how words and images are combined in the dramatic rep-resentation of the mythological metamorphosis of Tereus. By adopting a multi-disciplinary approach, we will interpret the complex network of meanings and references weaved together in the Sophoclean representation of one of the most popular metamorphoses in ancient Greek imagery. Through considering literary and iconographic sources (Dobrov, Monella, Sommerstein, Milo), we will propose an analysis of the fr. 581 R of the Sophoclean Tereus, where the Thracian king is transformed into a hoopoe. Spoken by a messenger or the deus ex machina, the metamorphosis of Tereus reveals natural details, cultural beliefs and historical references, which can lead us to recover the mental picture Sophocles shared with his audience. As the tragic result of violence, teknophagia and adultery, the human and the animal worlds are blurred in a multi-sensory representation that challenged the perception and interpretation of fifth-century Athenian audience.

Multisensory Antiquity

Seneca's 91.8 dB: Towards a Methodology of Sound

Jeffrey Veitch: University of Kent
Eleanor Betts: The Open University

Sensory studies are in their infancy in classical studies, especially in ancient history and classical archaeology, and despite the relative ease of modelling and reconstruction when compared to the other non-visual sensory data, sound is one of the least explored. Using the example of Seneca's complaints about a noisy bathhouse (Letters 56) we shall present some of the different approaches that can be taken to reconstructing aspects of Roman urban soundscapes.

How can we make the intangible tangible? First we must identify suitable contexts, relatively intact architectural spaces in which sound can be measured, such as a Roman bathhouse comparable with that described by Seneca. Then we must mine texts for sensory data. Materials and arte-facts have their own acoustic properties, whether that it is the dampening of sound caused by a curtain across a doorway or the blast of a tuba. Each of these sources of evidence brings its own methodological problems.

The second stage of investigation involves experimentation with these sounds in the architectural spaces. Quantitative measurements of the physical spaces of baths can be compared with the physics of sound production and the description in Seneca's letter. Differences in building materials and size will change the acoustic qualities of spaces, however these particularities are not always known for ancient sites and are rarely commented on by ancient authors. Another approach, which can work alone or in tandem with quantitative methods, is to recreate sounds in those spaces and record the more qualitative responses to them. The first approach focuses on the producer of sound, the second on the receiver.

As well as presenting our methodologies we will consider their limitations and the challenges faced when attempting to reconstruct acoustic data from Seneca's Letter 56. The letter serves as a prime example of the challenges facing researchers of ancient sounds and soundscapes.

Alternate Histories in Games

Hypothetical Histories: Ruined cities in video games

Emma Fraser: University of Manchester

Ruined cities frequently feature in video games, whether as aesthetic tropes, incidental scenery, symbolic representations, or navigable ruin spaces. Their use is often atmospheric, utilising images of urban ruin to construct post-apocalyptic worlds for players to explore.

Architectural ruins (real and imagined) are widely understood to be signifyers of historical content, but when such sites are deployed in video games, the use of ruins is often augmented by, or incidental to, the game play. This paper asks whether such ruins are merely settings, or can be understood to contribute something more to the experience of play, or the reading of meaning in the game, particularly historical framings. This paper therefore considers both visual representation (as in the work of Gillian Rose and others), and the reproduction of historical ideologies, in relation to the ruinscapes of *Hellgate: London*, *Fallout 3* and *The Last of Us*.

The use of ruins directly relates to common frames and discourses that cast history – and particularly urban history – as a process of rise and fall. Yet the navigable ruin space also challenges traditional conceptions of historical temporality and linearity, despite reinforcing notions of historical progress. This is particularly true in hypothetical or counterfactual scenarios set in imagined futures or alternative presents, where the ruined cities are recognisably contemporary sites.

The historical possibilities enabled by both the ludic aesthetics of games, and the constructed "ruin space" itself will be discussed in relation to the representational elements deployed (both in-game, and in terms of cut-scenes, and concept and cover art). A brief analysis of ruins and navigable ruin space in these titles will be expanded to discuss the historical possibilities and discourses embedded in ruined contemporary cities in games.

Alternate Histories in Games

Reflections of History: Valkyria Chronicles as the Past Reframed

Johannes Koski: University of Turku

Many contemporary videogames engage with historical settings and representations. Game series like *Civilization, Assassin's Creed* and *Call of Duty* have shown that history is a well suited – and in many cases lucrative – playground for games. Taking a step away from the historical and towards the fantastical, *Valkyria Chronicles* (Sega 2008) is a Japanese tactical role-playing game that is structured around a reframing of the Second World War, presenting it as a fictional conflict on an imagined continent. Hardly a historical game in the strict meaning of the term, *Valkyria Chronicles* nevertheless offers an interesting case for examining playful representations of the past. In this paper *Valkyria Chronicles* is analyzed through the concept of selective authenticity to see how the historical connections to World War II in the game are built and maintained: which elements of the popular memory of the war are leveraged to create historical authenticity when the game in general strives towards fantasy. Reading *Valkyria Chronicles* as a reflection of (a) history this paper presents the basics of how the game's counterfactual narratives and depictions of history connect it to the established popular metanarrative about the Second World War, and how the game also self-reflexively comments on the susceptibility and malleability of historical facts as they are recorded and reinterpreted.

Alternate Histories in Games

Memory Production in the Popcultural Industry:
The Case of the Wolfenstein Computer Game Series

Mateusz Felczak: Institute of Audiovisual Arts, Jagiellonian University

The topic of this research paper will be computer games belonging to the *Wolfenstein* franchise, spanning from the first stealth game from 1981, up to its newest iteration, The New Order from 2014. Exploring the popular World War II-based theme of a single hero against evil Nazi forces, the majority of the Wolfenstein games feature a U.S. Special forces soldier of Jewish descent, William Joseph "B.J." Blazkowicz. As the series vividly explores historical facts, symbols and imagery in the often very brutal context of the first person shooter genre, it was subject to both boycott and censorship in many European countries.

The main research question is based around the problem of mediated historical representation in aforementioned popular FPS game series: which discourses of race (Blazkowicz is portrayed as a Caucasian male), geopolicy (Germany vs Allies) and military power (Nazi forces often use sci-fi weaponry) are used, and how they relate to the popcultural context of a broader *Nazisploitation* genre.

Ideological and political aspects of the *Wolfenstein* series will be analysed by confronting dominant and subversive practices of play with visual and mechanical layers of some particular games.

The aim of this presentation is to look at the *Wolfenstein* computer games in terms of influence of the quasi-historical narration on intended audiences. The main point of interest will be the ongoing process of negotiation between an in-game historical narrative and practices of play. The ludic pleasure of exploring a partly imaginative, partly historical in-game world puts players in a constant need of interpreting the new on-screen fiction story. The bottom line of the presented analysis will be a case of confronting mediated visual violence with its historically accurate equivalent, and seeing how the brutal actions of player's avatar, B.J. Blazkowicz, relate to oppressive – and historically relevant – political and physical violence of some particular popcultural visions of Nazi Germany presented in the *Wolfenstein* game series.

Fictional Worlds and Historiography

Teaching Historiography in Games via Competing Historical Narratives

Rebecca Jayne Hursthouse: University of Lincoln

In response to several themes from the CFP, including those of public engagement, education and issues of hegemonic representations of history, this paper proposes that video games which employ either historically informed fictional narratives or fictional histories have the potential to teach historiographic theory and inform a layman audience about the subjective construction of History as a contemporary cultural product, promoting critical analysis at the popular level. When equipped with a greater understanding of the processes of constructing Histories the players of such games will be able to engage with interpretations of the historical and archaeological record to a greater extent and identify problematic representations, critically dissect the presented narratives and, when aware of the possibility of multiple readings, reconstruct their own interpretations thus encouraging a progressive discourse in the subject.

The paper explores games which highlight the processes behind writing history. The *Assassin's Creed* series uses historical settings to legitimise fictional elements - rather than devaluing historical representation in games by blurring fact and fiction, this narrative approach demonstrates that contemporary historical interpretations are not necessarily 'accurate' by introducing hidden actors and agendas. *Dark Souls* teaches its world history through in-game sources without explicit truth-claims, and the subsequent player-interpreted history is openly contradicted during a later expansion, where the disparity between the revealed events and the written record is made clear to be motivated and intentional. Finally the paper introduces learning historiography through witnessing and manipulating the process of history-writing, firstly with the independent game *Ultima Ratio Regum* where players may initiate and observe the effects of altering the historical record on present day political and cultural expression, and in *EVE Online*; essentially a history-writing lab in action wherein a multitude of player agendas result in differing interpretations and retellings of events which otherwise form an accessible empirical record.

Fictional Worlds and Historiography

Historical consciousness and culture in Elder Scrolls Online - an attempt at categorization

Derek Fewster: University of Helsinki

Since the launching of this latest instalment in the *Elder Scrolls Online* (ESO) fantasy storyline of games in the spring of 2014, gamers have been travelling through a fair share of the whole continent of Tamriel, passing through a vast amount of references to history, both real-world and internal. This imagined world literally rests upon books and scrolls, abounds with ancient libraries and repeatedly presents both archaeologists and historians for the single player experience. There are over 2000 texts, notes, poems and plays to be read, presenting a sometimes even contradictory literary tradition, a "hidden library", which spans the whole time line of the series, hundreds of years. Time after time the protagonist will correct the wrongs of history, sometimes even travel in time to do so.

ESO – and Bethesda Softworks – present a historical consciousness and depth quite rare within the genre, possibly serving both adults and adolescents far more contemplative complexity than the average D&D clone, which might use some equally well-known elements of history and folkloristic memory.

This paper is an attempt to analyze and categorize the displayed historiography and representations as aspects of four different modern approaches to historical culture (germ. *Geschichtskultur*), all present in the game. History is here conceived, used and presented for

I. Ambience, realism and incorporation

II. Contents, plot-lines and narration

III. Ideologies, political choices, ethics

IV. and even some Educational purposes, with a twist

All four aspects lead to specific possibilities for research and game analysis. The paper argues that even a fantasy fighting game like ESO can utilize a complex relationship to historiography, collective memories and modern historical consciousness. This might be hidden for the casual player, but by Veteran Level 14 hard to miss.

Fictional Worlds and Historiography

Eventualisation (Événementialisation), Inevitability and Futility in Dragon Age: Inquisition

Feng Zhu: The University of Manchester

This paper will examine, using the example of *Dragon Age: Inquisition* (2014), the way in which the game-industry rhetoric of free choice and impactful decisions in story-driven RPG games intersects with market imperatives that drive the game sequel and its propagation of a particular kind of historical representation of its player-created back-story. This representation will be contrasted against Foucault's concept of "événementialisation", which foregrounds the contingency of history and the transience of that which might appear necessary and inevitable. It will also be considered in relation to technological and other limitations that might constrain the realisation of alternative kinds of historical representation.

DA: I is a sequel that follows on from the events in *Dragon Age: Origins* (2009) and *Dragon Age II* (2011). In order to create a sense of continuity between key player decisions that had been made in the previous games, Bioware developed the online application 'Dragon Age Keep' to allow the player to choose from around 300 choices that had been made in the previous games and to import them to form the idiosyncratic world-state of a new *DA: I* game. More than merely an opportunity to recreate the player's own in-game decisions, it is an invitation to write the recent history of Thedas as the player desires.

The paper will offer an analysis of the implementation of these decisions within the game. It will be argued that momentous victories which *DA:O* and *DA II* had taken pains to celebrate usually do not result in a very different Thedas to one in which there had instead been defeats. The meagre wide-ranging impact exerted by the player-determined version of recent history is further highlighted by the contrast with the rich accounts of ancient history that the player is able to assemble from books, landmarks, and dialogue, and which can evidently be connected with many navigable landscapes. These symptoms are indicative of a set of logics and priorities that constrain the representation of history as contingency in game sequels, but which co-exist alongside other logics; their entanglement will reward examination.

Workshop

Dancing Metamorphosis: a collaboration across time

Helen Slaney and Sophie Bocksberger

In order to better understand the ancient Graeco-Roman dance form orchesis, or solo storytelling through mime, we have been conducting practice-based research into how its characters, emotions, and scenarios might be represented through movement. In close collaboration with a group of three professional dancers and a musician, we are in the process of developing a gestural language capable of conveying to a modern audience the content and sensory impact of the ancient myths that were danced on the Roman stage. As contemporary accounts mention Ovid's Metamorphoses as an identifiable source of orchesis scenarios, we have used some episodes from this text as a basis for the performance pieces now under construction.

The primary challenge we face in this process takes the form of a twofold translation: firstly, translating Greek and Latin textual sources into a working movement vocabulary; and secondly, translating motifs that resonated with a first- or second-century Roman audience into the cultural milieu of the present day. Our aim is not to 'reconstruct' the art-form as it was, but rather to explore the potential and limitations of kinetic access as a means of comprehending the phenomenon of orchesis. This paper will outline our methodology and rationale for a practice-based mode of classical reception, i.e. interaction with materials that survive from Graeco-Roman antiquity. We propose a kinaesthetic epistemology as an alternative means of negotiating our own embodied relationship to the distant past.

Digital Cultural Heritage

Modeling Sustainable Digital Heritage Industry, An Attempt to

Shuchen Wang and Timo Itälä: School of Arts, Design and Architecture, and School of Science, Aalto University

Digital Cultural Heritage

Public Heritage at Scale: Building Tools for Authoring Mobile Digital Heritage & Archaeology Experiences

Ethan Watrall: MATRIX, Michigan State University

Digitization of cultural heritage facilitates museum conservation and education and maximizes its social impact online and mobile regardless of time and space. Although widely accepted and accredited, to 'be digital' for many museums, often small-medium-sized, is still unreachable due to limited resource and manpower. Centralized effort is needed and therefore national-scaled digitization project is launched, for instance FINNA in Finland. However, financing, in any case remains critical. We started to ponder if digital cultural heritage can take ride on the rapid growth of innovation economics and creative industry based on advanced information and communication technology? From a macro point of view and following systems thinking, we tried to understand what could be the criteria for a sustainable digital heritage business. On confining the ground for a modeling, we have identified three major variants or challenges: 1) technical—international, national and organizational database standardization, system operability, UI&UX on curatorship, 2) social—gap between digital heritage metadata and common visitor, and 3) economical—policy and regulation in terms of copyright over digitized item. In seeking return of investment on digital heritage, we have recognized how to define and measure the added value is essential and tried to be as inclusive as possible as 'value' is understood materially as well as immaterially.

The spaces and places we inhabit and with which we interact on a daily basis are composed of cultural layers that are, quite literally, built up over time. While museum exhibits, historical and archaeological narratives, and public archaeology programs can communicate this heritage, they generally do not allow for rich, place-based, and individually driven exploration by the public. In addition, public heritage and archaeology programs rarely explore the binary nature of material culture, the preserved record of human activity, and heritage: the presented information about the heritage and the scholarly process by which that knowledge was generated. In short, the scholarly narrative of material culture, heritage, and archaeology is often hidden from public exploration, engagement, and understanding. Further, traditional public heritage and archaeology programs often find it difficult to support rich and vibrant multivocality, social interaction, narrative co-creation, or citizen scholarship.

In recent years, the maturation of mobile technology and augmented reality have offered both platforms and models for mobile heritage applications that at least partially address these issues. Projects such as The Museum of London's Streetmuseum, Histories of the National Mall, and the CHESS Acropolis Museum mobile application facilitate place-based public interaction with heritage and archaeology. Unfortunately, what we are not seeing are mobile heritage experiences that facilitate multivocality or that explore the process by which cultural, heritage, and archaeological knowledge is generated.

It is within this context that this paper will introduce and explore mbira. Currently in development at Michigan State University, mbira is an open source platform designed to empower individuals, projects, and institutions to create and sustain compelling mobile heritage experiences. In addition to introducing mbira's authoring architecture, the paper will explore and interrogate the ways in which mbira was purpose-built to address aforementioned critical shortcomings in many mobile heritage applications.

Digital Cultural Heritage

Which tools for Historic Urban Landscape approach? Visual and Multi-Sensory Representations to empower local communities in managing the change

Paolo Franco Biancamano and Anna Onesti: Università di Napoli "Federico II"

The historic urban landscape can be considered a living heritage; local community produces landscape and is part of it. Tangible and intangible attributes of landscape are subject to the action of the community, continuing an evolutionary process in which needs and values are strictly linked. Based on this approach, local communities return to having a central role in landscape protection and have to be actively involved in the process of knowledge and management. This role is ratified by the European Convention on Landscape (2000), the Framework Convention on the Value of Cultural Heritage for Society (Faro Convention, 2005) and more recently by the UNESCO Recommendation on HUL (2011). The recommendation emphasizes in particular the need to implement HUL approach through new tools aimed at enabling their active participation. Through capacity building, expert knowledge is called upon to empower local communities, enabling them to recognize and to preserve the identity of landscape, integrating needs and values and managing the change.

The research for new tools to stimulate their involvement and to facilitate dialogue with expert knowledge becomes crucial for the implementation of HUL approach. A suggestion comes from the term landscape, which has a double meaning , identifying not only the place but also the way to shape the land without losing its identity.

The visual representation of HUL, which refers to the ancient meaning of landscape as a pictorial genre, appears as a useful aid to stimulate people to reading and storytelling attributes, values and dynamics of landscape and to build their capacity to manage the change. This paper describes the tools used in a Living Lab in the National Park of Cilento and Vallo di Diano to stimulate local community to recognizing attributes and landscape values and to sharing the awareness of the quality of landscape as a resource.
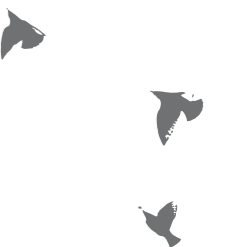
Playing The Cabinet:
The Design and Experience of Coin-Op Arcade Video Game Machines

Raiford Guins: Stony Brook Universit

Depictions of Historical Characters in the Votive Folk Art of "Sengoku Basara" Fans

Dale K. Andrews: Tohoku Gakuin University

"Readiness-to-body?" draws from works critical of Heidegger's long-standing theory of relations between humans and artifacts in order examine the historically specific implied embodiment relations between a user and arcade cabinet. The general question addressed here is what sort of multi-sensorial physical relationship between humans and their world resulted from the cabinet. That is to say, did the cabinet "withdraw" from attention and experience (readiness-to-hand) as users played *through* it, or did the historical form remain dis-embodied, all attention drawn to it rather than through it (present-to-hand), in its relation to us? Transparency is the material condition of embodiment (e.g. seeing through eye glasses) but was the historical relation with coin-op cabinets one of transparency? To discern this relation, as well as the hermeneutic relation, my talk will work against the current fascination with platform studies dominating debates in Game Studies. Rather than regard the platform

as a definitive level ascribed to the ontology of a game, or major determinant for user embodiment, I look to the longer history of billiard and mechanical/electro-mechanical amusements to question how the body was involved in and with the technological artifact. This paper takes the phenomenology of cabinet play seriously: kicking a machine, hanging on its sides, rapid button smashing, and calling "next" via the careful placement of a quarter, are praxis regarded as formative to and constitutive of medium specific experience and embodiment. I aim to illustrate the role of the cabinet within the process of such mediation and affordances. The arcade cabinet CRT screen, like the playfield of pinball, or pool table felt, does not operate in isolation. It is dependent upon the material form that houses it. The form itself, its shape, design, and materiality, employs an ergonomic structure to afford bodily experience as we not only play what's on-screen but directly with the cabinet itself.

In July 2005, Capcom introduced into the Japanese market an action-adventure game for PlayStation 2 called *Sengoku BASARA*. Close to nine years after the series' initial debut the latest version, *Sengoku BASARA 4*, was released in early 2014. The popularity of *Sengoku BASARA* has led to an anime (cartoon) television broadcast, a feature-length animated film, a television drama, and a theatrical play.

Many of the *Sengoku BASARA* game characters are based on historical personages from Japan's Warring States (*Sengoku*) period of the fifteenth and sixteenth centuries. In order to more fully connect with the game's characters, fans of *Sengoku BASARA* began to visit the places, for example castle sites, associated with the feudal lords portrayed in the game. And at Shinto shrines located on the grounds of certain castle sites, fans elected to offer votive prayer tablets that they illustrated with drawings of their favorite characters. These illustrations differed from the

historical depictions of the feudal lords found in conventional artwork, instead adhering to an anime-like aesthetic similar to that presented in the game. However, a number of fan produced images also diverged from the game itself. Childlike versions of feudal lords abound. And some illustrations further toy with the sexuality of the historical characters as well.

In my paper, I wish to shift the focus away from the game creators to instead focus on the consuming fans. Through a detailed examination of the folk art generated by fans on votive prayer tablets, I will discuss how fans depict the game's samurai lords forging new and personalized historical narratives in accordance with their own sensibilities.

Actively Engaging History

Mixed spaces, oral tradition and French cultural heritage in OFabulis, a multiplayer adventure video game

Edwige Lelièvre: Université de Versailles Saint-Quentin-en-Yvelines

OFabulis is a video game, whose experimental gameplay could be described as a hybrid between point&click adventure games (Broken Sword, Professor Layton, etc.) and multiplayer online role playing games (World of Warcraft, Everquest, etc.) Consequently, to progress through the game, the players have to solve puzzles and complete quests alone or with teammates.

Visually speaking, this game uses what we call "mixed spaces": the places explored by the players are made from pictures of monuments reconstructed in 3D to allow 3D characters to move comfortably inside these images (Fig. 1). In the worlds of legends, distorted visions of the real space, an expressive effect is added to this setting to create a dreamlike atmosphere (Fig. 2). In addition to these spaces, there are also interactive videos of real monuments employees (Fig. 3).

By consequence, OFabulis is not an historical game per se. It takes place in the real world and in legendary worlds but not in the past. At the same time, all puzzles of the game are about monuments history, architecture, legends and people working there.

The main question OFabulis tries to answer is whether a multiplayer video game can be a good tool to help young adults discover cultural heritage.

But what exactly is the cultural heritage shared here? Do these specific representations allow new content to be disseminated?

The historical content of the game is given by exploring the monuments and by discussing with both legendary characters and real monuments employees, recorded for the game (Fig. 3). As these dialogs weren't pre-written, their content is close to oral tradition. Though it was not a purpose of the game initially, we discovered how rare this type of content was, whatever the media, and that this kind of knowledge transmission was both surprising and pleasing for our players in the mixed spaces of OFabulis.

Actively Engaging History

More Than Decoration: Exploring History Through Game Mechanics

Josh Unsworth: National Film and Television School

History has long been a popular setting for games, and with a number of high profile series has recently become even more so. However, despite depicting a wide range of historical periods, events and people, the mechanics and gameplay of these games rarely reflects the rich historical context. This means that the historical setting has often been used as a mere backdrop, applied to a detached set of game mechanics, rather than working together to inform and shape the player's actions and experience. Through reference to both strategy and action adventure games series such as *Assassins Creed*, *Total War, Crusader Kings* and *Europa Universalis*, this paper will argue that the mechanics and gameplay of each game should be differentiated in order to reflect the particularities of each historical setting. This could be achieved by taking an organic approach to the design of such games, referencing historical sources as much for the gameplay as for the writing and art style. The rules that dictate what people should and should not do define a society. As such, the actions that the player performs should either be consistent with these rules or knowingly subversive of them. This consistency of feeling allows a strong sense of period, even in a setting where complete accuracy in factual details is not always possible due to player agency. In making the historical setting more than an interchangeable backdrop it also helps to separate these works of historical fiction from fantasy games and their quasi-historical worlds, a difference that can currently be difficult to tell. Finally this paper will propose that in the future there is great scope for historical games to expand beyond the current focus on military action and nation building, to explore other facets of past experience.

Sessions on Friday

Digital Archaeology

Beyond Digital Dwelling: Practice-Based Solutions for Interpretive Visualisation in Archaeology

Alice Watterson: Monumental Collective

Digital Archaeology

A polyhedral application to communicate the "Saracophagus of the Spouses" in time, space and new media

Alfonsina Russo, Rita Cosentino, Maria Anna De Lucia, Antonella Guidazzoli, Silvano Imboden, Daniele De Luca, Maria Chiara Liguori, Luigi Verri and Giovanni Bellavia: Soprintendenza per i Beni Archeologici dell'Etruria meridionale and VisitLab Cinec

Archaeology is a visually rich discipline with a long history of utilising images across a variety of contexts within its practice. However, due to the often unavoidably subjective nature of visual interpretation, fundamental issues with its application remain problematic and largely unresolved. Furthermore, in recent years the rising dominance of digital techniques for archaeological three-dimensional surveys and interpretive visualisation has resulted in a rapid uptake of emerging technologies without adequate assessment of their impact on the interpretive process and practitioner engagement.

Using a series of case studies from Neolithic Orkney and beyond this research initiates a practical solution to some of these recurring issues by developing a methodology which more accurately reflects the multi-layered, interpretive and ambiguous processes involved in archaeological interpretation. Through the observation, exploration and collaboration of various techniques and approaches to visualising the archaeological record this research

moves the current debate forward by challenging common preconceptions and assumptions associated with 'reconstruction'. The overall aim is to further understand and develop its role within active research practice, establishing where and how it may sit within a broader academic framework.

The "Sarcophagus of the Spouses" is an iconic but large, fragile and unmovable Etruscan finding. In order to enhance its image to the most general audience, it became the pivot of a polyhedral installation, part of a joint exhibition involving the National Etruscan Museum of Villa Giulia, the Museum of the History of Bologna and Cineca Interuniversity Consortium (October 25, 2014 - February 22, 2015; www.glietruschielaldila.it).

During past decades plaster casts were the easiest way for spreading copies of relevant masterpieces for education, study or enjoyment purposes. Now technology permits other ways to communicate heritage, allowing the creation of flexible outputs, as in the process developed for the "Sarcophagus of the Spouses".

The event, led by VisitLab Cineca, started with a two-week acquisition campaign that involved 5 teams of researchers (CNR-ISTI, Bologna University, CNR-ITABC, Leica, Bruno Kessler Foundation) that digitised the "Sarcophagus of

the Spouses" by laser scanner and photogrammetry techniques. The 47 Gbyte of data were manipulated by VisitLab and used, at first, by Italdesign Giugiaro to create a real scale 3D resin clone made with a 5 axis lathe. Hence, data were used by VisitLab itself to render a real scale holography that was the main core of a spectacular exhibition and performance that combines music, the holographic display with virtual restorations and 3D architectural mapping on a 8x12 meter wall. The the technological set up of the exhibition has been conceived for being easily adapted to other locations and its next display, after the conclusion of the Bologna event, will be during Milano Expo 2015 (Universal Exposition).

The abundance of the digital dataset enables the development of further outputs in other media form (cross-media): ranging from improved and different art and archaeology exhibitions, to neuroscience studies about the perception of digital and material works of art.

Digital Archaeology

Archaeogaming

Andrew Reinhard: American Numismatic Society, Punk Archaeology Collective

"Archaeogaming" studies the material culture of the immaterial, exploring the intersection of archaeology and video games, combining multiple interdisciplinary approaches to understanding that relationship:

Reception Studies: How is archaeology, and how are archaeologists, portrayed by video game developers, and received by players who are not archaeologists? How is the concept of the past (re)interpreted, even if that past is set in the far future?

Artificial Intelligence: How do infinitely iterative games such as *No Man's Sky* create virtual worlds and cultures based on algorithms? How much of a computer-created civilization reflects the will of the designer, and how much results from how the game interprets the complexity of code?

Media Archaeology: How does a consumer culture treat its video games, and what happens to games when we dispose of them? Can we truly understand a video game if it is divorced from the context of the hardware it was played on originally?

Exoarchaeology: How can we apply real-world archaeological methods to conduct archaeology within gaming environments? What additional methods and tools do archaeologists need to create in order to excavate virtual spaces, and how do we remove ourselves from thinking about traditional "dirt" archaeology to understanding that artifacts are not necessarily in the ground?

This presentation will offer an introduction to the subdiscipline of archaeogaming, briefly exploring each of the above avenues of inquiry, and mapping out the future of the science.

Panel: Art, Activism and Archives

A multisensory experience of 7 cities in 7 minutes

Alda Terracciano and Andrew Flinn: UCL

This presentation will explore ideas, practices and public responses to the eight years in the making multisensory installation *Streets of... 7 cities in 7 minutes* by Alda Terracciano. Following the artist' sensory journey through the streets of seven cities around the world - Naples (Italy), Shanghai (China), Mumbai (India), Tangier (Morocco), Lisbon (Portugal), Salvador (Brazil) and London (UK) - the installation uncovers the ancestral memories of three historical, intersecting journeys (the Indian-European migrations, the Silk Road and the Transatlantic Slave Trade) as they unconsciously resurface in people's everyday life across the globe.

The installation has been presented in London and internationally as an experiential artwork composed of seven immersive environments each occupied by a city and conceived as a 'memory box' made up of digital sounds, images, smells and tastes of the places. By entering the spaces audiences have been invited to *explore the interaction between bodies, memories and urban environments as a form of primal artistic expression, immersing themselves* in the living archaeology of the places.

For this presentation the artist will discuss some crucial moments in the creative process, which she followed to extract the cultural memes embedded in the everyday life of the cities, and produce a multisensory installation that would engage audiences with the cultural DNA of the places. The inherent interconnectedness of the cultures under observation will then be revealed, challenging preconceived notions of cultural essentialism and reassessing the way in which we experience cultural diversity in the streets of our contemporary cities.

The presentation will be complemented by video material from a creative engagement programme with diasporic Chinese, Indian, Brazilian, Portuguese, Moroccan and Italian communities in London, as well as a digital conversation between Alda Terracciano and Andrew Flinn (University College London) on heritage/archival activism, participatory approaches to history-making and collective knowledge production.

Panel: Art, Activism and Archives

Feminist Strategies and Methodologies for Critical Heritage Studies

Marsha Meskimmon: Loughborough University

This paper addresses the question of a feminist critical heritage studies, exploring in particular, a range of key interdisciplinary innovations in methodology that have emerged through feminist engagements in the arts, humanities and social sciences over the past quarter century. A *critical* heritage studies ranges broadly across questions of cultural value, legacy, participant engagement and of course, the power politics of knowledge production. Arguably, none of these questions can be addressed from a neutral position and thus, this paper suggests that feminist theories and methods which make explicit the embodied and situated perspectives of knower and known, the significance of our corporeal engagements with the material traces of the past and the complexities of sexual and other forms of difference in negotiating the terrain of 'heritage', are a key element of any form of critical heritage studies.

Panel: Art, Activism and Archives

Staging Collaborative Artistic and Scholarly Archival Research: A Humanities Critique

Astrid von Rosen: University of Gothenburg

Drawing on recent research this paper explores historiographical potentials and problems in collaborative research seeking to employ artistic and scholarly methodologies in collaborative and co-designed ways. Historiographical research raises questions about the epistemological circumstances and operative approaches guiding historical inquiry and understanding. Writing from a humanities perspective, and more specifically as an art historian and visual studies scholar, I argue for the creation of a better-theorized stage or *scena*, a practical and material locus for action to propel truly transformative boundary-crossing research. This critique is not directed at artistic (or practice-based/led) research proper, but looks into the perilous zone where humanities scholars can cross boundaries and learn something new by intermingling with artistic researchers and practitioners. I engage with the visual, corporeal and digital archives remaining after a series of workshops held during 2013 and 2014 and forming a vital part of the Critical Heritage Studies initiative 'Dance as Critical Heritage', to reveal some of the tensions and possibilities to be found on the collaborative *scena*.

Panel: Art, Activism and Archives

Re-Searching, Re-Sonating, Re-Action, Re-Cording: Critical Approaches to Intangible Urban Art Histories

Monica Sand and Linda Sternö:
Swedish Centre for Architecture and Design and University of Gothenburg

The aim of the research project *Walk in the Steps of Rubicon* is to activate memories of the dance group Rubicon and their project "The City Dancers" (1986–89). Where are the memories to be found; in video or archival photos, in specific places in the city, in bodies of dancers, citizens and researchers? What kind of methods will support processes of remembering of disappeared and complex actions? At a disciplinary level: what is the role of memory/history at the intersections of art, artistic research and heritage studies?

In the project a group of artists and researchers collectively explore how ephemeral urban art history can be approached through a creative time-based process *in situ* by

• *re-searching*: We literally walk in the steps of Rubicon by re-turning to some of the places where the group performed. In its etymology "method" refers to walking. The Greek word *méta hodos* means along the road; we don't walk a map, rather we map out an elusive terrain through corporeal engagement.

• *re-sonating:* The methodical process of resonance (*re-sonare = sounding again*) work as a respons to the public space. The vibration set in motion between bodies and space through movements, voices, perceptions, rhythms is an art of resonating with/in/through the city.

• *re-action:* Through re-action and reaction to specific places historical performances by Rubicon is re-acted in a contemporary context.

• *re-cording:* Using several cameras and recording devices the aim is to get many perspectives from the same process. Sometimes the camera is connected to the body or handled as if it takes part in the process.

In recognition of these methodological choices and when nearly everyone is able to record everything today: what kinds of memories will the camera support and what kinds of memories are developed in the body? What are the roles of the camera(s), the choreography of the photographers and their objects?

Workshop

Unknown Territory and the Agency in Game Design: A Practical Workshop about Designing Games from a Pedagogical Perspective

Carl-Erik Engqvist: HUMlab, Umeå University

Following of the lines of critical making this workshop offers participants of the conference the possibility to work with game design, in order to disseminate historical research to wider audiences. The participants will be divided in groups and will be introduced to game design processes. Participants will be called upon to design their own game in a historical context and audience of their choice (see the list to the right) framed around the guidelines provided by the workshop leader. The game designing teams should take into consideration that all agency for the game is placed on the user, who could be of any gender, ethnicity, sexuality, or socio-cultural background. The aim of this workshop is to highlight the importance of technologically and narratively connecting raw data within a framework that may be used for multiple audiences, from academic to outreach.

When signing up for the workshop, each participant will get a coloured sticker that indicates which audience type your game design corresponds to.

There will be four options:

1. Academic audience (research) presenting this to their peers or a research Funding organisation.

2. Academic audience (education) presenting this to Masters students.

3. Presenting for outreach purposes (Cultural institutions, school-kids etc.).

4. Presenting for the commercial industry.

20 minutes of explaining game design and the guidelines.

10 minutes to discuss and decide within the group which timeperiod and audience.

40 minutes of creating a concept.

30 minutes of presenting.

20 minutes of recap.

Augmented Reality and Identity

An Augmented Reality App and the Exploration of the Lost Town of New Philadelphia, Illinois

Jon Amakawa: Fitchburg State University

Does an historical site lose its significance or become less worthy of interpretation if there are no surviving buildings? Can visual and multisensory representations give meaning to a bare landscape? An ongoing project at the New Philadelphia National Historic site seeks to address these questions through an Augmented Reality App. Serious game designer and Assistant Professor in Game Design at Fitchburg State University, Jon Amakawa is working with the the United States National Park Service's Network to Freedom Program and the Illinois State Museum to create an App that allows visitors to walk through New Philadelphia, view reconstructed historical buildings placed in their original locations and learn about the history of a lost 19th Century American frontier community.

The story of New Philadelphia and its founder Free Frank McWorter is powerful, even biblical, in its narrative arc—encompassing major themes in US history including slavery, the Underground Railroad and settlement of the American West. In short, New Philadelphia is historically significant as the first town in the US to be founded by an African American. Over the course of the mid-19th century, New Philadelphia grew modestly in size peaking around 1870, however, the town was eventually abandoned and reverted to farmland.

The App uses signs located at specific points within the site's visitor path to accurately place historical structures. When visitors view a sign through their mobile device, the App overlays 3D reconstructions of houses onto the current landscape. These historical artifacts are carefully reconstructed based on a collaboration between the App's designer and Archeologists from the State Museum. Visitors also hear audio narration and sound effects which serve to recontextualize the existing landscape. As of December 2014, the App has reconstructed half of the town and is in a testing phase. The designer plans to release the first version of the App to site visitors by June 2015.

Augmented Reality and Identity

Searching for Victor & Alberta: Using AR to bear witness and give voice to black lives in cultural heritage archives

Temi Odumosu: Malmö University

This research paper will describe and demonstrate an active research strand within the Living Archives Project. "Searching for Victor and Alberta" uses Augmented Reality (AR) to foster critical and expanded engagement with visual and multisensory material. It explores a process for activating the unusual story of two black children from the former Danish Virgin Islands using AR browsers that run on mobile devices. The aim of this work is to probe the multisensory and elevate the affective aspects of a story embedded in contested narratives of race, slavery and colonialism in Denmark. It also seeks to evolve an alternative research practice and approach to representation within the field of Art History.

In 1905, Victor Cornelins and Alberta Roberts were taken from their respective families and brought from St. Croix to Denmark together, as part of a colonial education experiment. When they arrived in Copenhagen, instead of beginning their studies, they were included in a colonial exhibit at Tivoli Gardens – an amusement park in the centre of the city. Displayed in a cage as human curiosities, they were subjected to the negative racial attitudes held in Denmark at that time. Danish archives contain artefacts and records that scholars and filmmakers have used to write the children's saga into a meaningful chronological narrative. Victor, who survived until old age, also wrote and retold his own biography. My research with Victor and Alberta's story, however, has been concerned with the traces, memories and impressions left by their representation in public and private spaces, and how their archive conveys and negotiates emotions. Therefore AR is also being used as a tool for sensing and witnessing what cannot fully be found, in an attempt to honour individuals denied adequate recognition in the past.

Augmented Reality and Identity

Time Travel, Women's Labor Organizing, and Ethnic Identity: Catalyzing the Null Curriculum in GPS Mobile Augmented Reality History Gaming

Owen Gottlieb: Rochester Institute of Technology

How can GPS mobile history games allow for the teaching of the subjects often left out of the classroom, subjects critical to civic and democratic education? These subjects include issues based advocacy, class, and the power structures that occur when political elites align with business elites. What kind of design rationale and narrative of contested spaces can undergird investigating such questions? Jewish Time Jump: New York is a place-based GPS augmented reality time-travel history game for mobile devices. Players travel back in time in the roll of journalists to retrieve stories from the past. The game is played on location in Greenwich Village, New York, set in 1909 and 1911. It is played on location in Washington Square Park and uses media from over a hundred years in the past layered on top of contemporary spaces through GPS. The game events center on the Uprising of 20,000, the largest women-led strike in U.S. history and the Triangle Shirtwaist Factory Fire two years later. The fire was a foundational event of the American labor movement. Many of the leaders of the Uprising were young Jewish women who were organizing years before women had the right to vote. The game teaches modern Jewish history, the study of which looks at Jewish life and experience as a window on the wider human experience. Because Jewish history is always intertwined with the history of other peoples, the game incorporates not only Jewish historical figures (journalists, factory owners, organizers) but Irish and Italian immigrant figures as well. Research on the game focuses on design principles for improving civic and democratic education. The author-designer-researcher argues that through formal and informal education settings, thick game environments can allow for exploration of the constructed nature of historical narratives as well as investigation into lines of inquiry typically excluded from the classroom.

Digital and Sensory Museology

Museum homepages as a tool for challenging the past and diversifying the future

Helen Fuchs: Halmstad University

The purpose of this paper is to critically examine how museums can use their homepages as tools in order to handle problematic cultural heritage in their care. Focus will be laid on locally established museums, which faces problems when the first generation of enthusiasts are succeeded by a younger, and maybe more professionalised staff. Such a change of generations may coincide with an urgent need to deal with historiography as well as with a fading public and academic interest. How may a museum, in a situation of that kind, use its homepage as an arena for handling a narration which might be perceived as *the story* or as deeply problematic and misleading? What possibilities and problems may a homepage and digital technology offer, in order to engage existing supporters as well as new groups of information providers and seekers? What sorts of traditional and untraditional sources of information

are possible to make available and in what form, considering limited economical means and copyright? What freedom of agency is the museum willing to allow its homepage visitors, in order to make more voices heard, and previously neglected perspectives visible? Consequently, what types of control does the museum want to uphold? Is the liberty of action and effect, necessarily more limited for a small museum, than for a large one? To some museums these are urgent matters which needs to be handled in order to maintain their collections as important cultural heritage, worth financing.

As an example the Mjellby Art Museum/the Halmstad Group museum will be discussed, supplemented with some Swedish and foreign examples.

Digital and Sensory Museology

The scent of time and space: fragrance, history and the museum

Viveka Kjellmer: University of Gothenburg

Scent triggers other experiences and memories than visual stimuli. Invisible and elusive, it still affects us very strongly, and the sense of smell can evoke both emotional and physical responses. How can scent be understood as a bearer of meaning? I discuss scent in the museum – as art and artefact, and as a medium to convey the mood of a time and an understanding of spatiality. One way to invite scent into the museum is to present fragrance as art. L'Osmothèque outside Paris is an olfactory archive for lost and forgotten fragrances. The museum supports the art of perfumery by collecting and preserving important works from perfume history. Visitors can smell the perfumes from bygone eras and experience the scent of history. Perfume creation is presented as a form of artistic expression. A similar approach was used at the exhibition *Art of Scent 1889-2012* at the Museum of Art and Design (New York 2013). Perfume was exhibited as artwork, and the scents

themselves played the leading role, without bottles or marketing, in an exhibition where visitors smelled the perfumes through specially designed scent dispensers. Another way to highlight the importance of scent is to present it as part of the exhibition's theme. *Sensing Spaces: Architecture Reimagined* at the Royal Academy of Arts (London 2014) explored architecture from a multisensory perspective. In one exhibit, visitors were invited to use their noses to experience how scent could convey a sense of spatiality, in a structure of delicate fragrant bamboo sticks mounted in a dark and cold room. Scent as a bearer of meaning in the museum is still relatively unexplored. It is fundamentally about communicating through multiple senses – and creating more diverse exhibitions – but it is also about conveying new aspects of culture and perhaps even transforming our understanding of history.

Digital and Sensory Museology

Materiality of Ethnic History and Construction of National Identity: Presentations of the Khitan People in Chinese Museums

Hang Lin: University of Hamburg

China's museums in the post-Mao era play an important role not only in embodying historical memory and preserving cultural heritage but also in the formation of narratives of the Chinese nation. The latter is particularly evident in museums on ethnic minorities, as they are faced with a dilemma of how to display narratives that are both cohesive at the national level and at the same time also respectful of various ethnic histories and cultures. This dilemma leads to several questions as how do China's museums negotiate cultural difference in contexts where they are urged to represent uniformed national identity? What role do museum exhibitions have in such processes? How is the material culture on display engaged with in such contexts? This paper aims to address these questions through a case study of museum representations of the Khitan people, a people of proto-Mongol stock who with their Liao dynasty (907-1125) ruled large portion of North China for over two centuries. Focusing on a group of museums which serve the five Liao capitals, some of them now in urban centers like Beijing and others deep in rural areas, this paper sets out to explore various sets of museum narratives and display techniques employed in their exhibitions. Some tend to present the Khitan and their Liao more in their own right, while others attempt to place them within a larger national narrative. Apart from regional differences, significant changes in presentations also take place as the political and ideological context changed during the course of the People's Republic. Building upon this comparative analysis, I shall demonstrate that approaches employed by different museums reflect the differing concerns of the current challenge, namely to reconcile the idealized cultural homogeneity of the Chinese nation through presentations of its multicultural past.

The Great Divide: A Brief Investigation Into the Differential Expectations of Accuracy and Authenticity in Video-Games With Historic Elements

Tara Jane Copplestone: University Of York and Aahrus University

Accuracy and authenticity are prominent, polarising and often heated topics in the academic analysis of video-games which present historic material. Such discourse, whilst extensive, has tended to analyse the history presented in these games abstract to the heritage ideologies, video-game industry frameworks and consumer rhetoric which are inextricably linked to their production, context and consumption. This isolated approach, combined with the polarity of many of the opinions, has meant that a middle ground for discussion between the groups has not necessarily been forthcoming and a recursive or holistic understanding between the stakeholders has not yet been established in a meaningful manner.

This paper presents and discusses pertinent individual perspectives as well as general trends observed in 156 interviews which span the spectrum of video-game industry professionals, academic commentators and players of historic games in an attempt to understand the range of factors which influence the presentation, constraints, requirements and reception of history in video-games, with a particular focus on the framing of accuracy and authenticity. The outcomes will be discussed through the lens of disciplinary and media constraints as well as consumer pressures before some practical solutions for facilitating meaningful dialogue and development between these stakeholders is suggested for the future.

Historical accuracy in videogames: Bridging the gap at a higher level

Nicolas Trépanier: University of Mississippi

Debates on historical accuracy and inaccuracies in historical videogames often concentrate on straightforward factual information, such as the visual appearance of a building or the availability of a given technology in a specific context. This represents a sharp disconnect with the work of academic historians, for whom questions of such nature are so obvious as to constitute, at most, a secondary concern, just like spelling and grammatical mistakes for scholars of literary criticism. Beyond an all too common snobbery towards a medium deemed lowbrow, such disconnect between factual and interpretative debates helps explain the limited attention that historians have given to historical videogames, and the relatively small part they play in the growing academic debates about them.

Informed by the discussions generated during three semesters of teaching a seminar on represen-tations of history in videogames, this paper will explore the notion of "historical accuracy" as it occurs in my own historical research on the social and cultural history of medieval Anatolia, and the implications of this notion for historically-themed videogames. By bringing up issues such as the texture of daily life, worldviews and other culturally-specific elements of the subjective experience of medieval Anatolians, this paper will present a different realm of "historical accuracy" by which to evaluate and, potentially, further improve the accuracy of historical videogames. It will also explore ways in which considerations drawn from the work of game designers can inspire new research questions for historians.

Production, Accuracy and Authenticity

The Bibliography of Video Games

Daniel Dunne: Swinburne University of Technology

Video games have increasingly made use of both historic events and scientific information to inform their design. However the representation of such academic, historical and scientific documentation is not a constant within video games, as such the accuracy, let alone the effect that these sources have is hard to gauge. Games such as *Call of Duty 2¸ Assassin Creed,* and *Total War: Rome* place their references in external sources (interviews, game strategy guides, commentary, etc). However a small number of games point to these sources directly in-game. Games such as *Sid Meier's Alpha Centauri* and *Fate of the World* (both through internal referencing and the presence of a bibliography). The reasons for this split in methods – providing bibliographic information outside of game, and alternatively within the game – will be explored in this paper.

Digital (Re/De)constructions

Representing the Future Past: Digitizing the Roman Forum

James E. Packer: Northwestern University

Digital (Re/De)constructions

The Meaning in the Geometry and Ornament of Imperial Roman Architecture

Gilbert Gorski: The University of Notre Dame

For many moderns, with its size, power, magnificence--and decadence, imperial Rome is intellectually magnetic. Everyone tries to visualize the city, most commonly today on the internet. Several sites achieve some success--but none is completely accurate.

Our recent experience during the nine years of our own project, a reconstruction study of the Roman Forum at the time of the Empire (31 B.C. - A.D. 400) shows why. None of these current sites has brought together or evaluated the kinds of materials assembled by our own research.

We began with detailed on-site studies: photographs, measurements, satellite views, a map of elevations based on aerial photography, measurements from cloud-point camera surveys. We then reviewed previously published information and unpublished drawings and photographs from the archives of the Soprintendenza Speciale per i Beni Archeologici di Roma. My co-author and our digital render (Prof. Gorski) and our archaeologist/

historian (myself) discussed these materials. We assessed and revised Prof. Gorski's images several times.

Our model of the Temple of Concord, a major Forum building, illustrates this system. A plan, front and side elevations, and views, give an accurate idea of the structure's character and very precise renderings of its complex architectural decoration.

Our completed model of the Forum (to be published by Cambridge University Press in 2015) relates the designs of the buildings to one another visually and architecturally. It shows the evolution of the Forum over four centuries and demonstrates how later additions distorted both its earlier layout and views from one monument to another. Aerial and ground-level images indicate how the Forum appeared to its contemporaries. Indeed, with the reconstructions of our model, tourists and scholars will have a better over-all idea of the character of this important site than has ever previously been possible.

The architecture of Imperial Rome occupies an important place in our social imagination, yet the meaning it held for its citizens remains a bit of a mystery. Little written information from that period has survived. It is unfortunate that Vitruvius – perhaps our best source – wrote his treatise two centuries before Roman architecture reached its apogee. Nonetheless, many scholars have tried to gain a greater understanding through empirical evidence. While some have contributed valuable insights regarding individual buildings or the organization of the towns and cities, few have

speculated on the more intimate aspects of the architecture. This paper will offer suggestions for why elemental geometry and geometrized ornament was used in Imperial Roman architecture and how its meaning may inform the modern condition.

Digital (Re/De)constructions

Deconstructing memory: the historical narrative in the Digital Era

Helena Murteira: University of Évora

Lisbon suffered a major earthquake on the 1st November 1755. A new city was built on its ruins. Using Second Life®/OpenSimulator technology, the project *City and Spectacle: a vision of pre-earthquake Lisbon* is developing a recreation of the spatial, architectural, social and cultural dimensions of Lisbon in the early eighteenth century. This project allows the existing documentary sources and a long path of research into Lisbon's urban history to be tested in a tridimensional and immersive environment. The technology that is being used allows a transdisciplinary group of researchers to work and interact in real time in an easily built collaborative space. These characteristics enable a swift coordination of the research teams when confirming working hypotheses and the updating of the model. Furthermore, this project also provides to both a specialized and broader public the immersion in a simulation of a lost urban reality in a context of social interaction.

The deconstruction of memory is part of the very essence of historiographical practice. The application of digital technologies to historical research is emphasizing this process by changing its paradigm, both from a methodological and epistemological point of view. On one hand, it is possible to swiftly gather, process and test an incomparable large number of data. On the other hand, researchers and the general public are confronted with animated, interactive and immersive virtual models that provide a different perspective of the past. These models generate new knowledge since they require data and critical interpretations that differ from those used in narrative history. Not only they gather in the same vision of the city aspects that are usually studied individually, but also they embody the empirical experiences of each user, individually, or as a collective. To some extent, virtual historical environments are notional places which are giving shape, according to specific methodology principles conveyed by documents such as the London Charter (2006, 2009) and the Principles of Seville (2012), to an innovative non-verbal scientific domain. In the Digital Era, historical memory is reproduced, manipulated, reinvented in a novel epistemological context, thus acquiring a new ontological value.

Digital (Re/De)constructions

Onlining the Psalter: A Greek Manuscript and Its Images in a Digital Environment

Barbara Crostini and Daniel Hjert: Ars edendi, Stockholm University

One of the excitements of working with primary sources from the past, such as manuscripts, is precisely how the evidence they present challenges the textbook prescription about the culture and society they stem from and represent. Thus, making manuscripts available to a wider public by online imaging and appropriate presentations offers the audience –from the experts to the man-in-the-street– a unique opportunity of verifying assumptions and widening the horizons on which such assumptions may be based.

In this case, while the Greek Byzantine world is often perceived as static and ever-same, epitomized by the fixity of the painted-panel icons scrupulously repeated and identically reproduced, the first-hand contact with over two hundred specially constructed miniatures illustrating a Greek Psalter book (i.e. a book of the bible containing the psalms of David) may well be an eye-opener into this culture. First, the very enterprise of illustrating a book ad hoc, with texts and images gathered to make some special point, carries a special message with respect to the community or the sponsor of the book, reveals a consciousness regarding textual presentation that vies with our expectations of book, and meta-book cultures. Here the visual is considered an integral part of the message, together with the text, and efforts are made to accommodate the illustrations within the tight structure of the parallel texts (the biblical text and its commentary made of extracts from different patristic sources) disposed on two columns on the manuscript page.

Secondly, such a book poses large interpretative challenges, that the interactive electronic presentation is designed to address and facilitate. The interface offers a full facsimile display of the manuscript (even the illustrations in colour are for scholars a novelty with respect to the material so far published in this field), with transcriptions and translations of the biblical texts, commentaries and captions, as well as full descriptions of the associated images. The encoding of the texts in the pop-up boxes also makes the work available in different forms and searchable and combinable according to different parameters. While the online edition does not give all the answers, it opens a new window on this field and sets the basis for future scholarly interpretation of the evidence.

Games as a litmus paper of societies: the board game Assembly and the perceptions of contested histories of the Balkans

Adam Sofronijevic: University of Belgrade

The paper proposition is that games can be used as a tool for looking into certain aspects of a societies development and adding to the better understanding of recent history. Limits of play are discussed as an indicator of the acceptability of social practices, events and figures in recent history. The paper analyses the board game *Assembly* and its contemporary gameplay comparing it with records of gameplay that took place 24 years ago. Playing a game of contemporary politics is compared with playing a game simulating a historical narrative of political life and some conclusions about historic social processes and changes in our contemporary societies are offered.

The board game *Assembly* has been designed and produced in 1990 in Serbia at the very beginning of its multiparty democracy. The game is a turned based simulation of the political life of Serbia in 1990 and each player runs a political party trying to win the elections. The game positions players in the roles of such characters as Slobodan Milosevic, Serbian president at that time, later accused of war crimes and a range of opposition party leaders who later had diverse careers ranging from a war criminal to a country president and to a murdered democratic prime minister. The gameplay that took place at that time is analyzed based on records of play and memories of players involved. Combined qualitative and quantitative methods are applied to present as much data as possible allowing a look into the limits of play of that time. Contemporary gameplay is analyzed based on records of play. Questioners and interviews with potential players are a basis for description of contemporary limits of play. Interviews with those who are playing the game nowadays reveals important aspects of contested history perception and the development of societies in the Balkans region.

"Rund um Estland" – Resisting History through a Board Game

Ave Randviir-Vellamo: Tampere University

The history of board games in Estonia is an uncharted territory. Recent findings uncover that besides the copies of classic board games like Halma or Goose Game, rather unique games can be found from the collections of the museums, libraries, and archives of Estonia. Among those are board games, which represent the political history of Estonia, and in their particular way, reflect on wider cultural and sociological processes in Estonian history as well as on ideologies and conditions behind those processes. One of these historical board games is "Rund um Estland" (1935, Around Estonia), a game that represents the historical narrative of a once culturally, economically, and politically powerful, but now non-existent Estonian national minority – Baltic Germans. The board game could be seen as an early example of an educational game, but also, perhaps even more intriguingly, an early, location and time specific example of how games and politics can intertwine and how a game has be used as a tool of political and ideological resistance.

The presentation aims to explain the game's purpose and back story through the findings from the Estonian National Archive, but also analyses it in the contexts of (cultural) identity, memory and colonialism.

Board Games and History

Wars, Kings and Communists:
Representations of Polish History in Board Games

Katarzyna Florencka: University of Wrocław

To talk about the boost in popularity of board games seems like a cliché already; in recent years they have become an important part of gaming culture and as such are beginning to invite the well-deserved attention of game scholars. One of the features that make board games so interesting to study is their sociality – they usually require two or more players to be present at the same time, making their interaction (both in-game and informal) a significant part of the gaming experience. The relative cheapness of board games makes them also a popular choice for various educational purposes – including popularising history.

Historical board games, just as their digital counterparts, can carry diverse ideological themes and their success or failure in carrying the intended message can tell us a great deal about the perception of historical events in the modern world. In my paper I would like to examine the ways in which the history of Poland is represented in board games. In order to do that, I will identify the main historical periods that are represented and inspect the preferred methods of depicting history that are employed in those games. As it turns out, only a few of the board games aim to popularise an overlooked era – while most of them prefer to openly join the debates surrounding controversial periods of Polish history. I will argue that board games can be perceived as a highly interesting part of the modern Polish historical discourse, both as a method of opening up new avenues in historical debates and of expressing political opinions of their designers and players.

Historical Games and Learning/Education

How to examine processes of transfer and effects of historical representations in digital games?

Daniel Giere: Leibniz Universität Hannover

It is a recurrent assumption that historical representation in digital media does have effects on how we perceive history and how history will be acquired in the future (e.g. Antley 2012: 40–41; Rüsen 2013: 246). Empirical research concerned with the priorities of the acquisition of digitally mediated worlds, historical representations in digital media and historical learning has already shown that e.g. historical films do change the "historical consciousness" of recipients (Neitzel 2010: 488–502). The influences of historical representations in digital games, however is still a theoretical assumption, besides a few approaches e.g. dealing with the analysis of gamer forum entries (Pöppinghege 2011). This is mainly caused by a lack of empirical research methods and theories dealing with the transfer processes and effects of historical digital games. Consequently interdisciplinary approaches should not remain a marginal note in historical research anymore: there is a lot to learn from psychology, media sciences, game studies and social sciences.

The paper deals with the processes of transfer and accommodation between digital game environments and players and discusses the opportunities that have been created by other disciplines. The aim is to constitute a theory and also to derive empirical approaches. The media theoretical foundation is oriented to models dealing with systems theory (e.g. Luhmann 1997), cognition esp. schemata (e.g. Schemer-Reinhard 2011), transfer-models (Fritz 2011; Ortiz de Gortari et al. 2011) and Involvement (Aczel et al. 2013), whereby "historical consciousness" as a key category in German history didactics constitutes the subject specification.

Ultimately, the lecture is expected to provide theoretical statements about methods dealing with the processes in historical learning as a specific area of study and the questions of how to examine transfer effects.

Historical Games and Learning/Education

Why do you study history? The influence of computer games and other media on the undergraduate mind-set

Robert Houghton: University of St Andrews

This paper will present the findings of a preliminary study currently underway at the University of St Andrews into the influence of various forms of media (including computer games) on undergraduate perceptions of various historical periods. It will include an outline of the study and an appeal for collaboration.

Historical computer games are a relatively young medium but they have a great potential to influence popular perceptions of history. Their interactivity can have both a conscious and subconscious impact on the formative learning of those who play them: the interactive elements of these games encourage greater retention of detail while non-linear storytelling elements can give the impression of a more complete and "accurate" world. The impact of these games varies depending on the historical period in question and players' encounters with representations of this period in other media. Computer games have a lesser learning impact when dealing with periods such as the twentieth century which are covered in detail in school and in popular media in general. They can have a more profound impact on players' understanding of more obscure periods such as the Middle Ages which do not form a regular part of many curricula and are not as prevalent in popular culture.

The impact of different forms of popular media on public perceptions has been investigated and quantified by several studies, most notably Rosenzweig and Thelen's 1998 investigation. However, the influence of computer games has been generally ignored. This study highlights the importance of this medium and asks what consequences the advent of historical computer games has for teaching history.

Historical Games and Learning/Education

Expanding the Horizons, Expanding the Gameform – Independently-Developed Games Versus History

Tomasz Bednarz: Polish Academy of Sciences

The most popular games used in historical education have been grand strategy games, most prominently, Civilization and Europa Universalis. The two series certainly provide incredible value and reasonable complexity, but they also require a lot in return from the user - the time expenditure is significant, and learning the game mechanics may take additional hours.

In this context, I believe smaller, independent titles may fill a number of educational roles. The games that are tightly designed around issues close to the developer's interests, and take only four hours to finish, can also effectively inject knowledge into the minds of the students.

It is just a problem of using the gameform to the fullest, and arguably independent developers have the freedom to do that. Moreover, due to a variety of changes to the software distribution model and rise of better digital shop fronts, mainstream audiences have been reached by the smaller and more experimental developers too. There are three examples of games with ingrained historical value that I would like to discuss.

Papers, Please provides a look at a totalitarian system through the eyes of an immigration inspector at the border between fictional communist countries. It is vivid in its simplicity and through it delivers an empathic view of country relations and bureaucracy affecting the individuals.

Unity of Command is a strategy game taking place in a rarely explored setting of the Eastern Front of World War II. Through its historically-accurate campaign, the game is extremely quick to teach and show the player the essential aspects of war like weather, supply lines and unit formations.

Analogue: A Hate Story, a science fiction visual novel, explores the issues of gender and sexuality as seen through the prism of social relationships during the period of Korean Joseon dynasty.

Sessions on Saturday
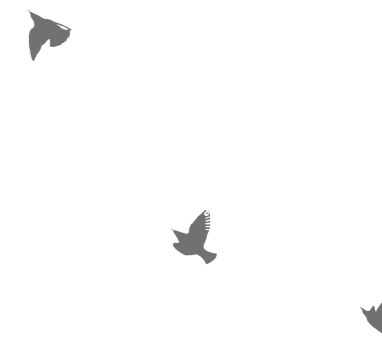
Panel: Digital Classics Projects

Learn From Your Mistakes! An overview of digital classics projects and a multifocal discussion of scholarly error

Valeria Vitale, Silke Vanbeselaere and Gabriel Bodard:
King's College London and KU Leuven

Focused on objectivity and success, we often regard mistakes as unwanted noise in the academic endeavour. Academic publishing has been often criticised for its bias towards positive results. Mistakes, however, can become a source for interesting scholarly insights. They can provide information about language characteristics, evidence of pronunciation and clues into interpretations of the past. We believe that it is essential to reconsider the potential value and importance of mistakes for historical research and its methodology.

First, we need to establish methods to identify errors both in our data and in research itself, distinguishing between unwanted errors—and how to avoid them—and informative errors, and how these can contribute to our research and methodology. Finally, we need to think of how to exclude the former and exploit the latter to enhance transparency and diversity in visualisations of the Ancient World.

In this panel we will approach these issues by means of three case studies.

Case study 1: The informative value of inaccurate sources in 3D visualisation of archaeological heritage and their documentation

Visualising ancient heritage often relies on the use of historical documents as the only information available about elements that do not exist anymore. But, as every representation, they can be inaccurate, idealised or even misleading. Can we exploit the value of these sources without ignoring their biases? And what stories those biases can tell?

Case study 2: Historical networks and their visualisation: spaghetti-monsters, instinctive layouts and timelords?

Crazed by the fashionable term big data, historians have been lured by social network analysis. But how should we deal with historical data in networks? How can we avoid mistakes being made by the sheer quantity of data, bad use of layouts and how can we represent the temporal aspect of these relations?

Case study 3: Visualizing variant identities in linked prosopograhical data

The SNAP:DRGN project aims to create a virtual authority file of ancient persons and person-like entities, bringing together many collections of person-data (including historical prosopographies and library/museum author catalogues), exposing an essential subset of metadata fields as Linked Open Data, and aligning related or identical people across projects. One-to-one identification between two databases are made more difficult by a combination of: editorial error; disagreements between scholars; new evidence arising between the publication of sources; different project policies on where to draw the line between a personal name, a person reference, and an absolute, unique identity. These complicated relationships lead to some very interesting and unexpected visualizations of the person graph.

We propose that digital methods can enhance the way in which we think about errors in the humanities and, especially, in the study of the past. This panel aims to start a conversation on their significance, how to identify them, use them or avoid them, how to visualise them and perhaps become a valuable object of study.

The Lion and The Fox – The Two-Sided Hero in an Interactive Transmedia Story for Children

Stefan Ekman: University of Skövde

This paper examines the role of the hero in an adventure tour and video game at the Karlsborg military fortress, *The Hunt for the Lost Gold Reserve*. The tour consists of a trans-medial historically anchored story primarily aimed at children between 7 and 13 years. The story is told in three different media: a 3D movie, the actual live tour headed by a game-master (a young actor), and through the help of three short video games.

The film provides a historical background, presents the plot, the mission, the protagonist – i.e., the game-master supported by the tour group as associates– as well as the antagonist. During the walk the group engages in different puzzle-solving tasks, as well as three coordination-oriented video game elements. These are integrated parts of the story, along with the hero's quest, which is to find the stolen gold treasure and expose the thieves, primarily the evil and violent villain Sgt. Stålhammar, the mastermind behind the theft.

The Hunt for the Lost gold reserve can be placed in a long tradition of stories where crafty children meet violent and threatening adult antagonists. This is the case in novels like R.L. Stevenson's *Treasure Island* (1883) and Enid Blyton's Famous Five series (1942-1963), as well as in more contemporary Swedish television series for children and teenagers in the late 1960's, such as *Kullamannen* (1967) and *Kråkguldet* (1969).

The protagonists of the adventure tour are constantly being chased by, and exposed to, the threat of violence from Sgt. Stålhammar and his men. A question that arises is how the implicit violence and the interactive problem-solving tasks are presented and divided between the two parts of the hero's role. Another question is how the different media play a role in this division of tasks presented to the tour -takers, and also how the interactive story relates to its historical predecessors.

'Ghosts in the Garden': Locative gameplay and historical interpretation from below

Steve Poole: University of the West of England

The heritage industry is awash with downloadable apps offering non-specialist visitors augmented tours of historic sites and landscapes on the one hand, and with in-house mobile applications that 'bring history to life', on the other. Invariably however, both content and delivery remain rooted in authoritative and didactic conservatism, offering top-down interpretation and focusing on the experience of social and political elites. Where the lives of the lower social orders are encountered at all, it is invariably through a nostalgic recreation of 'life below stairs'. The visitor experience during these encounters tends to be passive rather than active.

This paper evaluates an experimental collaboration (Ghosts in the Garden, 2012) between a museum, a university history department and a pervasive games/media company (Splash & Ripple) to test the potential of immersive, affective real world games on public understandings of history. GITG is a history-game prototype set in the physical space of a public park in Bath (UK), the site of a former Georgian pleasure garden. It is GPS-triggered, allowing free movement in the gardens through concealed locative media. It seeks to engage visitors with researched history from below by using a pervasive media soundscape, the 'ghosts' of past visitors and a 'choose-your-own-adventure' game mechanic. Screens, headphones and similar technological distractions were rejected in favour of more imaginative modes of immersion, and archival research was used to discover plebeian characters whose ghosts might engage visitors and prompt decision-making and problem-solving. Distracting hardware (screens, head-phones etc), and top-down 'authoritative' content or guide-book tour logistics were rejected.

GITG was an attempt to use game to construct an alternative garden history 'from below', in which outcomes are variable, visitor agency is retained and a more radical model of historical knowledge suggested. The intention of this paper then, is to explore issues in the building of the project and provoke discussion about the potential impact of open-air immersive and pervasive games upon future models of historical knowledge and interpretation for non-specialist public audiences.

Pervasive Heritage Games

Scarred and evil – A villain stereotype that does not inspire empathy when he loses

Lars Vipsjö: University of Skövde

This paper builds on a close-reading of a few of the villain characters appearing in the adventure tour and the computer game at the Karlsborg military fortress, *The Hunt for the Lost Gold Reserve*. The semi-fictional framing story of the adventure tour is established in an initial 3D-movie, where the environmental narrative takes place in the 1800s. The film provides the historical context and the reasons why the fortress was built. It introduces the main characters, the brutal villain Sergeant Stålhammar, who is behind the theft of the national gold reserve which been transported to the Fortress because of an imminent threat of war, and two heroes, the siblings Sarah and Björn, who are trying to rescue and return the gold. A key detail of events is a map drawn by Stålhammar´s accomplice, The Rat, showing where the stolen gold is hidden.

The paper argues that not only is the action that takes place located in the 1800s, but even genre and character portrayal can be traced here, to adventure stories such as Treasure Island (Robert Louis Stevenson, 1883) and *The Adventures of Tom Sawyer* (Mark Twain, 1876). The article problematizes the stereotypical design and portrayal of the characters Stålhammar and The Rat. They are used as a starting point for a discussion of the origin of the stereotypical portrayal of villains as less beautiful, physically injured, or as somehow disabled, as well as genuinely evil and / or insane. The design of the characters in Karlsborg connects, probably unintentionally, to stigmatizing theories put forward in the 1800s popular pseudo-sciences Physiognomy and Phrenology. An uncritical repetition of the physiognomic stereotypes can be seen as problematic, but the adventure tour in Karlsborg is not alone. Scarred villains can be found throughout popular culture, in the Bond-films as well as in LEGO Batman.

Just War? Representations of Conduct and Right to War in Military Shooters

Iain Donald: Abertay University

The Line between Realistic and Reality: The Framing of War in Video Games

Joseph Fordham: Michigan State University

Military Shooters such as *Call of Duty* and *Battlefield* have explored both historical and modern settings and remain one of the most popular game genres. While the violence of these games has been explored in multiple studies, how war and the rules of war are represented has been more limited. The Red Cross has recently argued that as virtual war games are becoming close to reality, the rules of war should be included. This paper explores the argument and responses put forward by the Red Cross and their reception by the games media, in order to consider how the concept of Just War is represented within digital games. The overall concept of Just War will be examined by the study of games as they adhere to the criteria of *jus ad bellum* (the right to go to war) and *jus in bello* (the right conduct in war).

In 2009, two militaristic tactical shooters were announced which promised to reshape the way player's viewed the popularity of a genre dominated by commercial giants like *Call of Duty* and *Battlefield*. Both of these games, *Spec Ops: The Line* and *Six Days in Fallujah*, involve U.S. armed forces within conflict based around Islamic, Middle Eastern locations. *Six Days in Fallujah* was cancelled three weeks after its initial announcement amid a slew of controversy due to the real life implications of the attempting to accurately recreate a recent battle. Despite the fact that many of the most controversial incidents that occurred during the Second Battle of Fallujah were replicated in *Spec Ops: The Line*, particularly the use of white phosphorous as an incendiary weapon, the game garnered a number of positive reviews and stands as a game which pushed players to consider the realities of war, military intervention, and most importantly, their own choices made in order to complete the game. By looking at both games' announcements, press, and release/cancellation, this case study uses Goffman's (1974) frame analysis, while also borrowing from Chapman and Linderoth's (forthcoming) concept of the "limits of play," to analyze the differences in controversial depictions of war when related to real, historical events as opposed to a similar, yet fictional narrative. While violent content within video games is a common topic for controversy especially with the rise of realism in graphics, it seems that the closer designers get to representation of actual real world events the more impassioned opposition they face, i.e., *Medal of Honor* (2010) and the ability to play as Taliban. Despite what could be assumed as similarities in depicting a horrific war experience, the difference between *Spec Ops* release and *Six Days* cancellation may be attributed to how they initially framed the gameplay experience.

Representations of War

Playing in Ideology:
Counterfactual Military History, Games and Understanding War!

Steve Webley: Staffordshire University

"All wars are things of the same nature ... War is the continuation of Politik by other means".
Vom Kriege (1832) Carl Von Clausewitz

"In man, there's already a crack, a profound perturbation of the regulation of life..."
Jacques Lacan; Seminar II (1954-55)

Since its inception, following the French Revolution and the promulgation of the modern nation state, the academic study of war has had a close relationship with games. Moreover, it is argued that modern games allow players to experiment with counterfactual scenarios to develop their own understanding of war in specific historical epochs (Ferguson 2000). However, this paper argues that the analysis of the function of play in War Studies has been unable to bridge the gap between the dyadic of Clausewitzian philosophy (1832) and Jominian doctrine (1862). This gap coalesces in an inability to differentiate the capacity for war from the act, an inability to analyse the logics of war from within war itself, obfuscating attempts to evaluate the motivations, fantasies, and desires that support the reality of war (Masco 2013).

Engaging Huizinga's (1938) 'all play means something' and reading the philosophy of Clausewitz through the optic of Lacanian structuralism, this research paper situates the function and aesthetics of ideology within meanings derived by players. Utilising case studies from the popular franchises of *Civilisation*, *Total War* and *Europa Univarsalis* this paper argues that whilst elements of reality, such as genocide and fundamentalism, are omitted from popular games, the play instinct still mobilises the same ideological tenets in players as in reality. In play ideology is constructed unbeknownst to the player in the form of Lacanian sinthome - small proto-ideological kernels of jouissance - that enables Clausewitz' dictum of Real War to be played-out in its true guise as a particular Hegelian dialectic specific to the internal working of war and historicity. The games in question, whilst highly abstracted, bridge the gap inherent in War Studies by allowing players to a witness war as Politik - as an inchoate aggregate of the conscious and the unconscious, the rational and irrational, a sublime chimerical admixture of politics and policy and play that will always be in command of human nature.

Virtual Time Travel

A 4D GIS for Mapping the Via Appia

Maurice de Kleijn and Rens de Hond: VU University Amsterdam

Over the past decades, the use of virtual 3D technologies in archaeology has increased tremendously. Projects in which scanning techniques are used to obtain 3D measurements or in which 3D modelling software is used to generate virtual reconstructions are numerous. However, applying 3D technologies to use as an information system in which the measured field data can be systematically queried based on attributive information collected in the field and in which sophisticated 3D analyses can be conducted, have not yet been widespread. Especially for complex archaeological sites, in which structures and objects are scattered over the study area, a 3D system as such would aid to understand and reconstruct complex archaeological sites.

This paper discusses the development of a 3D Geographic Information System for the *Mapping the Via Appia* project in Rome. It presents how different techniques – Lidar and Structure from motion – are combined to collect the data

in the field and how these are processed into representations of archaeological objects which can be queried systematically. At the core of the 3D GIS lies a data infrastructure providing online services to different clients. For the project members a desktop client has been developed, offering functionalities to systematically analyse and modify the 3D data, and to work in the fourth dimension (time) by adding newly generated 3D archaeological reconstructions. In order to share the research data with other scholars a web viewer has been developed, allowing them to explore the archaeological research results. Although the 3D GIS for the *Mapping the Via Appia* project is primarily aimed to function as an academic tool to better understand and reconstruct the study area, approaching it as an open infrastructure offers opportunities to develop web based valorisation platforms to share and exchange knowledge with a broader public.

Virtual Time Travel

Towards a Heuristic 3D GIS: Assessing Visibility in a Pompeian House

Giacomo Landeschi, Nicolò Dell'Unto and Anne-Marie Leander Touati: Lund University

Formal methods have been widely used in archaeology to assess the visibility connected to the landscape. A plethora of case studies and methods have been described with the main focus on GIS as the most-suited environment to conduct this kind of analysis. More recently, integrated approaches have been introduced with the purpose of assessing the visual significance of the ancient space in a fully-3D digital environment, by combining 3D-modelling techniques and GIS-based map algebra operations. In the frame of the Swedish Pompeii Project a 3D GIS system has been set up with the purpose of providing archaeologists with an advanced toolkit for research. By combining the 3D models derived from laser scanning acquisition and an accurate reconstruction of the house of Caecilius Iucundus, some experiments have been carried out in order to make an assessment of the visual connectivity of the ancient

space of the house by adopting a 'fully-3D GIS' approach. In particular, the aim was to investigate the symbolic dimension of Roman domestic space through an analytic method based on sight as the main means to detect some possible 'cognitive patterns'. In this respect, specific categories of artefacts (wall inscriptions, wall paintings) were virtually placed at their original location and targeted by means of line-of-sight analysis. Despite the small amount of data sample, some encouraging results came out and, most of all, this analysis allowed us: (i) to define a methodological pipeline to be extended to a wider dataset of information; (ii) to establish some innovative and effective means for investigating the social dimension of the ancient space.

Virtual Time Travel

The Kivik Grave, Virtual Bodies in Ritual Procession. Towards new artistic and interactive experiences for time travellers

Magali Ljungar-Chapelon: Lund University

Presentation concerning the shaping process and audience experiences of a full-scale interactive, visual and musical experience – a so called *Virtual Reality arts play* – inspired by cist-slab images from Sweden's most famous Bronze Age grave. The aim of the VR arts play was to engage the user as time-traveller and actor-spectator into a ritual and sensory experience. It was part of the exhibition *Petroglyfics – Virtual Rock-Carvings Experiences* at Österlens Museum, Southern Sweden (May 2013-December 2014). The museum visitor was invited to physically participate into a burial ceremony and become part of a ritual procession depicted on one of the stone slabs inside the tomb. Archaeologists mean that this 3.400-year-old ceremony might have been performed by dancing mourners. The visitor entered a dark room and stepped on the foot prints. The stone slab was shown on the wall in front of him/her. Wondrous beings wearing long robes and a kind of hood or bird mask emerged from the stone. The Bronze lurs began to sound;

the red, robed figures began to move forwards in smooth snake-like body-gestures. One of the figures was white. This was the user leading one of the processions' figures with its own body. The procession stepped slowly forward into a southern Scandinavian landscape melting into the sun before stepping back to the cist slab and the silence of the grave. Departing from this case study we will discuss how to link and combine artistic, archaeological and technological skills and research results in order to explore new ways to engage audiences as interpreters of the past. The VR arts play was the result of a multidisciplinary collaborative work led by PhD Magali Ljungar-Chapelon, artistic researcher in digital representation with Österlens Museum, the culture historical museum of Simrishamn, the Department of Design Sciences, Lund University Humanities Lab, the Department of Archaeology at Linnaeus University, and the new media enterprises Neues Interactive and Craze Music Productions

Valiant Hearts

Historical Engagement as a
Male privilege in "Valiant Hearts: The Great War"

Manuel Alejandro Cruz Martínez: University of Limerick

Although feminist theory has been developed in multiple areas of knowledge in the last decades, unearned male privileges, as defined by Peggy McIntosh, have remained in the academic field of History. With the objective of exposing and counter this privileges, in this dissertation I propose an analysis of gender representation in the historical video game Valiant Hearts, in order to expose "historical engagement" as a proper unearned male privilege. I will begin by reviewing McIntosh´s concept of unearned privilege, and establishing the initial question around "historical engagement", defined as the capability to relate to the past and engage it through references inside historical narratives of their own gender characters, behaviours and discourses. I will then bring a brief approach on the issues regarding gender representation in History and video games, and I will present the case of study, "Valiant Hearts: The Great War". Departing from Simone de Beauvoir's discursive approach and situating this gender discourse inside a dominance relation, as developed within Raewynn Connell's concept of hegemonic masculinity, I will analyze the portrayal of the main female and male characters in this game. I will argue that the representation of women´s historical development remains superficial, while male characters have a preeminent role as warfare constitutes the centre of this narrative. I will suggest that the reticent resource of warfare and its relevant position in traditional historiography have been allowed to delimit history as a male dominant space, neglecting women´s historical agency. Finally, I will state the contradiction between male depiction and the pacifist message of the game, as a process of hegemonic masculinity´s discourses being challenged without resigning to their privileges. I will close this dissertation by stressing the double challenge of feminism in historically themed video games, and the necessity of exploring alternative historiographical approaches to subvert unearned privileges.

Valiant Hearts

Non-militarism, nationalism and
the First World War in Valiant Hearts: The Great War

Federico Peñate Domínguez: Universidad Complutense de Madrid

The year 2014 marks the centenary of the First World War, and thus we have witnessed a notoriously large quantity of new books, papers, conferences and commemorative events that rethink the war that shaped the 20th century. Mass media has not been alien to this tendency, and among the myriad of WWI-based products there is a game that offers an original view of the event: Valiant Hearts: The Great War. This puzzle game developed by Ubisoft Montpellier represents a breeze of fresh air to games based in the Great War, most of which belong to two main genres: strategy and first-person shooters. Valiant Hearts steps away from this tendency and approaches WWI in a non-militaristic way: the goal of the protagonists is to survive the conflict so they can reunite with their beloved ones. In order to achieve this, they help each other without caring about their nationality, gender and race. The gameplay strongly supports this idea by putting the player in control of several characters in the resolution of puzzles that cannot be solved single-handedly, thus underlining the idea of cooperation. On the other hand, this naïve vision of brotherhood among soldiers gets dulled by an excessively French-centered narrative that blurs the whole picture of the war. While not exempt of self-criticism, in depicting the Germans as invaders the game implicitly divides the war between victims and aggressors, a vision of nationalism that can be as dangerous nowadays as it was a century ago. This is reinforced by the continuous presence of stereotypes that pigeonhole the different nationalities. The current paper tries to analyze this apparent contradiction in a game that depicts war not as a challenge in terms of victory and defeat, but as a catastrophe in which every European citizen (and colonial servant) loses.

Valiant Hearts

Valiant Hearts – the video game as a remediation of the Great War

Michał Żmuda: University of Rzeszow

Hayden White in one of his essays described a "historical fact" as a cultural construct, a historical narration that is placing a certain natural event in the historical discourse. This article explores White's idea in relation to Valiant Hearts: The Great War videogame. The game, which is based on letters written during the 1st World War, is trying to evoke the historical moment. Firstly, thanks to the seal of approval from "Mission Centenaire 14-18" it is institutionally designated as a faithful representation of the Great War. Secondly, the game employs a number of strategies in order to create immediate contact with this event. The author notices that the game is presenting a massive amount of data about World War I. Moreover, this data is communicated in many different ways: by the use of letters, real photographs, maps, notes, journals, encyclopedia. Almost all of these are presented not only as a source of information, but also as a part of the reality of the World War I. They are both representing that reality and being represented within it. The author notices that the game is mediating the past and he explains this fact with the theory of remediation. The game is based on a double logic of immediacy (hiding the mediation) and hypermediacy (exposing the mediation). Different poetics of representation enrich the historical narration and negate its effect at the same time. The author deduces that the game does not represent the historical fact itself, but rather it replicates the modes of representation - the media that create the historical discourse about the Great War. As a consequence the game can be identified as a commentary about the history and the limits of its representation.

Games and Histories of the Oppressed

Appropriative Memorial Play

Emil Hammar: University of Tromsø

Since popular media "holds a firm grip on the past" (Garde-Hansen, 2011, p. 2), this research paper aims to explore and uncover the ways in which social groups and identities affected by both historical and contemporary oppression and marginalization are enabled by memorial digital games to transgress and re-write their memorial oppression through ludic performances. If we consider digital games to be technologies designed as "explicit and tacit models of social and personal memory" (Van House & Churchill, 2008, p. 297), then they to various extents predispose how such memory is constructed and enacted (Foucault, 1977, p. 22). I utilize various cases and testimonies of enacted memory by people identifying as a member of an oppressed or as a marginalized social group (Clark, 2014) which point towards the emancipating and cathartic qualities of ludic memorial performances tied to identities associated with memorial oppression and marginalization. This is what I define as 'appropriative memorial play', which I then apply to two different digital games to test the rigidity of the concept.

Consequently, I make the argument that if we acknowledge this concept of appropriative memorial play and the testimonies supporting it, then digital games allowing for appropriative memorial play enable recognition of identities and memories associated with oppression and marginalization (Iser, 2013; Galeotti, 2002). I.e. given the historical and contemporary oppression of the groups and identities in question, I claim that digital games have the ability to appropriate hurtful memories and transform them into powerful play experiences. Finally, this should point towards future research pertaining to appropriation of memories through ludic performances enabled by the designs of digital games, as well as how practitioners not only are able to utilize this aspect to their advantage, but also how they in a sense possess the ability and power to positively rectify the reproduced memory of historical oppression and marginalization through appropriative memorial play.

Games and Histories of the Oppressed

Sombras de guerra: gender representation in a Spanish Civil War themed video-game

Diego Fernández Lobato and Natalia Galán Armero: Universidad Complutense de Madrid

The Spanish Civil War has earned the right to became one of the main topics in Spanish and Hispanic History due to many reasons. But when it comes to games, it´s been almost excluded from the mainstream markets. "Sombras de Guerra" was the first real-time strategy (RTS) video-game taking place in the Spanish Civil War, which is the thread that runs through the story of the game. Despite its historical inaccuracies, it is interesting to understand how gender roles are represented.

Our aim is to compare the representations made during the Civil War, which includes propaganda, literacy and cinema, and how representations from the Civil War are represented in this game nowadays. We also pretend to study the roles in both cases and the possible influences, taking as the object of study the main characters, their role within the gameplay, background and representation in both the conceptual art and gameplay. We do not exclude masculine representations. The story of "Sombras de Guerra" lays over a militia woman who pledged oath to the II Republic and over a male sharpshooter from the nationalist army, that´s one of the reasons behind this choice. Others are related to the feminist struggle behind the lines and even in the frontlines during the many stages of the war, especially strong in the republican side and inside the anarchist and communist militia.

Posters

Posters

The Town Which Never Existed

Maria Dmitruk: University of Arts in Poznan

In April 2013, we arrived in Miedzianka, formerly known as Kupferberg. To quote Wikipedia:

"After World War II, the town, now called Miedzianka and part of the People's Republic of Poland, became a site of a secret Red Army mining operation, as Soviet experts expected to develop a uranium mine there. From 1949 to the 1950s about 600 tons of uranium were sent from Miedzianka to the USSR. Extensive and wanton mining caused much damage to the town, and when the uranium deposits proved to be insufficient, the local economy collapsed amid the government's attempts to hide the uranium excavation. The mine was publicly labelled as a "paper factory". Polish and Soviet troops and secret police guarded the mines, and the miners who could not keep the secret were executed.

In the late 1960s, the planned destruction of Miedzianka begun, with demolition of selected buildings, and a ban on repairs for remaining ones. Around 1972 most inhabitants were resettled to the town of Jelenia Góra. As of 2012 the town of Miedzianka has only about 80 inhabitants".

(http://en.wikipedia.org/wiki/Miedzianka, Lower Silesian Voivodeship)

Together with other PhD and MA students we were asked to investigate the site which once was a flourishing German town. The aim was to carry out field investigation in order to develop artworks, which would comment, link to, narrate the history of the lost town and its people. My presentation shall focus on three artworks that resulted from our research.

During our field work in Miedzianka, several multiply research questions had been posed. To start with, the fundamental question – "Ubi sunt...?" - Where are those, who were before us? – emerged. This Latin phrase (Ubi sunt qui ante nos fuerunt) was a popular motif especially in medieval poetry and it used to open a meditation on mortality and transience of life. The installa-

tion, I created under this title, referred to the universal experience, that passing away happens in space as well as in time. While the migrations of people mark horizontal lines in the history, processes of memory and decay occur vertically - generation above generation pile up in layers, get compressed, penetrate one another.

Marek Wasilewski, one of the Miedzianka project's co-ordinators, created a video entitled "Psalm", in which, as if using a magnifying glass, he focuses on a story of a person - one of the town's citizens. The vision of an ant-hill reminds us that a personal fate is always anchored in some context of a community. The text of Psalm number: 70 echoes with loneliness. It was another work in the exhibition, that discussed the paradox of an individual in the history and their de-humanisation.

The last work I'd like to discuss is entitled "Sphere". As the artist, Ela W. Walters says: "It's a result of a single memory trace - a memory of blowing-up a protestant church. The work entitled "Sphere" comments on the reality. The sphere floating in the air above the forrest, is as absurd as the forrest itself, growing on the ruins of the town".

Experiencing history in video games?

Ilkka Lähteenmäki: University of Oulu

Alice Watterson, Kieran Baxter, Aaron Watson and John Was
www.monumental.uk.com

I explore the idea that video games provide a distinct experience to the player and that it is possible for this experience to be historical. Not as an experience of the actual past but of a history or of something appearing as historical. To make sense of this I separate from each other the concepts of historical experience and historical knowledge, both of which are part of historical understanding. Interactivity in games seems to require at least the illusion of choice and this opens up game worlds so that everything can't be preset. This makes the representations presented in games differ radically from purely linear representations (e.g. cinema or novels), and this seems to make it possible for a player to experience historicality either by "witnessing" a representation of a historical event or by being active decision maker and thus affecting how "history" seems to play out.

I also attempt to make some sense of what historicality or history can mean in a game world.

A player's experience of historicality seems to relate to the historical meaning of the event either to the game world in question, or to our actual world. Think of the Omaha Beach mission in Medal of Honor: Allied Assault (2002) for an example. The experience of surviving through the virtual D-Day seems to be "historical" in relation to both the game world and the actual world. The playing experience is narratively linked to popular representations of actual world's history as it is distinctly similar to the opening scene of the film Saving Private Ryan (1998). But it is also a crucial moment in the game world's "historical timeline" as without it the game cannot advance.

While field archaeologists engage with the archaeological record through their senses, these experiences are often mediated through technologies such as cameras, survey machines or scanners. This influences and even constrains the kinds of information that is observed and recorded, effectively distancing the field worker from their material. Through the act of making a series of experimental interpretive films the Monumental team have begun to explore the potential of layered multimedia as an archaeological field method; capturing and communicating very different qualities of the archaeological record to systematic and objective techniques of data collection alone.

In this poster we explore how our developing methodology presents a different perspective, and how the combination of media serves to reflect the multifaceted nature of the sites and landscapes being visualised.