Games as cultural artefacts

and what consequences this has

Background: Screenshot 11 – 11: Memories Retold (2018)
born digital culture = mixed culture
re-use of cultural artefacts in games

11 – 11: Memories Retold (Bandai Namco, 2018)
>
uses content from Europeana

SCHARFSCHÜTZEN UND BEOBACHTER

Im Grabenkrieg gibt es oft lange Wartezeiten. Manchmal trennen
weniger als 100 m die beiden Frontlinien. Tag über beobachten die
Männer die feindlichen Linien mit Passkonten und Schautürmen. So
lernen sie alles über das Gelände, können Angriffe besser vorbereiten
und unvorsichtige Feinde abschließen, die ihren Kopf nicht unten
lassen. Scharfschützen fallen im Ersten Weltkrieg eine entscheidende
Rolle zu. Sie versetzen den Gegner in Furcht. Die Deutschen sind mit
ihrem Scharfschützengewehr Mauser Gewehr 98 äußerst treffsicher –
genauso wie die jüngfernden Kanadier auf der anderen Seite. Beliebt
ist das Schießen auf Gegenstände in den feindlichen Gräben, deren
Treffer möglichst laut sind, so wie Töpfe. Selbst der Feind bejubelt oft
den gegnerischen Schützen für solche Treffer.

Foto aus Europeana: Versammlung allerhander van de Eerste
Wereldoorlog (Sammlung von Dokumenten des Ersten Weltkriegs) |
Yves Calleau
Timeline www.gamesanthropology.net

Games Anthropology - a timeline showing milestones of how games became a cultural artefact

1978
Computer Spiele Museum
funded by HAUSBUND VERSTÄRKER

1980
Label “Interactive Fiction” is coined

1980
Music for video games and the emergence of synth pop

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Proposal for the German Computer Game Award

I. The German parliament states: “Computer Games including other interactive entertainment media (video consoles, online and cellphone games) have continuously gained cultural impact in the last years. They became an important economic, technological, cultural and social factor in Germany. [...] Computer games transport social images and contain own cultural topics. Due to that they become an important part of the cultural landscape of our country and are formative for our society.“ [Bundesdrucksache Drucksache 16/7116]

The proposal was accepted at Nov. 14th, 2007 by the German parliament along with setting up the annual German Games Award, which is funded with 500.000 Euros p.a.
Games as cultural heritage

Declaration of Bruno Racine (President of the National Library of France)
Paris, Friday 17 February 2012

„I acknowledge the importance of computer games as a creative industry, as well as the role that heritage institutions play in their long-term preservation and making them accessible to the broad public and for future research.

This is the reason that I, as Chair of the Europeana Foundation, request that computer games be taken into consideration by the European Statements, Recommendations and Directives concerning the preservation and the accessibility of cultural assets.“
Introduction of EFGAMP

founded: 2013

Members

VIGAMUS - The Video Game Museum of Rome (Italy)
Computerspielemuseum (Germany)
National Video Game Foundation (United Kingdom)
National Library of Denmark and Copenhagen University Library (Denmark)
The National Library of Sweden (Sweden)
MO5.COM (France)
The Finnish Museums of Games (Finland)
RetroCollect (United Kingdom)
The Software Preservation Society (United Kingdom) / KryoFlux P&S Ltd (United Kingdom)
Subotron (Austria)
Nederlands Instituut voor Beeld en Geluid (Netherland)

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Games as cultural heritage
museal approaches to games

Finnish Museum of Games, Tampere since 2017

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National Video Game Arcade, Nottingham (UK) since 2015

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VIGAMUS, Rome, since 2012

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Computerspielemuseum, Berlin since 1997

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Museum of Soviet Arcade Machines, Moscow since 2007

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„Design/Play/Disrupt“ @ Victoria & Albert Museum, London 2018/19
Games as cultural heritage

- National cultural approaches are booming

> a sample of recent book publications

USA, 2015  
FI, 2015  
DNK, 2017  
GER, 2017
27/11/2018: Flinders University, ACMI, AARNET received an funding of

- **573,620.00 AUS$** from the Australian Research Council

„Play it again: preserving Australian videogame history“

*This project aims to demonstrate and evaluat the *emulation* of obsolete operating systems and programs in a cloud-based environment to document, preserve, and exhibit digital cultural heritage*. The challenge of preserving and accessing complex digital cultural heritage such as software is one that *collecting institutions worldwide are facing*.

*This project will address this challenge by recovering the history of Australian made videogames of the 1990s […] The project expects to generate new knowledge needed by government, museums and industry to inform future strategy and infrastructure investment aimed at making a range of digital cultural heritage available to the public.*

[https://rms.arc.gov.au/RMS/Report/Download/Report/a3f6be6e-33f7-4fb5-98a6-7526aaa184cf/199]
Nov. 2016: Consortium of Computerspielemuseum, USK, University Potsdam and Stiftung Digitale Spielkultur received an funding of

- 400,00.00 € from the German Parlament

Internationale Computerspielesammlung (ICS)

„By combining already existing collections of video games, pooling expert knowledge and preserving a piece of today’s culture, the ICS is a unique opportunity not only for the industry but also for the public. An effective exploration and a scientifically sound long-term preservation concept will be the foundations of a national strategy to maintain our cultural heritage and make it available to the public.“

[Feasibility study 2016, Dr. Winfried Bergmeyer]
Games as tools for cultural heritage

Museum 4.0

- research projekt on „Digital Strategies for the Museum of the Future“ federally funded with a budget of 15 Mio. €

„We are searching for new ways to enter into an exchange with and develop customized content for them, while addressing new target groups at the same time. To obtain results, we are testing deployment scenarios for modern technologies such as virtual reality, augmented reality, and 3D modeling“

[www.museum4punkt0.de]
Games as collectibles

> *Memory of the World* Programme (Unesco, 1992):


- as a common heritage, Access to the digital heritage, Guarding against loss of heritage
- Article 10 – Roles and responsibilities:

> "Member States may wish to designate one or more agencies to take coordinating responsibility for the preservation of the digital heritage, and to make available necessary resources."

b) *PERSIST* (Unesco, 2013)

- digital preservation
- In cooperation with ICA and IFLA
- "Digital heritage in museums thus can be divided into the following categories: born digital items in the collection, digital or digitized information about the collection and digital representations of physical artefacts in the collection (digital images or 3D scans for example)."

[The UNESCO/PERSIST Guidelines for the selection of digital heritage for long-term preservation, 2016]
Games as tools for cultural heritage

> The Convention on the Protection and Promotion of the Diversity of Cultural Expressions (Unesco, 2005)

- Scope:
  - Governance for Culture (informed, transparent and participatory systems of governance for culture)
  - Flows (of cultural goods) and Mobility (of artists)
  - Sustainable Development (culture as a strategic dimension)
  - Human Rights (artistic freedom)

5. “Schools are important platforms for transmitting information and knowledge on the importance of protecting and promoting the diversity of cultural expressions to young people. In this context, Parties can encourage:

[...] (b) developing educational and training materials in multiple formats, including those online, such as books, CDs, videos, documentaries, manuals or brochures interactive games, etc.”

[Operational Guidelines, 2015 edition]
Games as intangible heritage

> The Convention for the Safeguarding of the Intangible Cultural Heritage (Unesco, 2003)

- 489 cultural practices corresponding to 117 countries on the list (2018)
- digital works are not included in this definition of "intangible cultural heritage"
- Games are only mentioned as tools for education and preservation
  - "[...] privileging experience of intangible cultural heritage with practical methods by employing participatory educational methodologies, also in the form of games, hom etutoring and apprenticeships" (page 51)
  - "Information technology institutions are encouraged to facilitate the interactive exchange of information and enhance non-formal means of transmission of intangible cultural heritage, in particular by developing interactive programmes and games targeting youth." (page 53)