

## **Museums and Heritage in the Context of Video Games and Gamification**

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### Abstract

The act of playing, as well as numerous forms of games, are an integral part of human nature and life. Today, however, when a game is mentioned, and in particular "playing games", one usually means video games and digital products that were created according to the principle and specific elements of video games. In museums and other heritage institutions or organizations that manage movable or immovable heritage, there is an increasing number of projects that introduce elements of digital games. The aim of this introductory text is to provide a basic typology and characteristics of digital games and game elements as a framework for understanding the texts that follow. Commercial video games are the most widespread, considered in the papers as media that communicate information about heritage for the purpose of promotion, raising awareness and learning. A very current issue is the musealization of video games, that is, their definition as a form of cultural heritage in which material and immaterial characteristics converge. Another topic related to video games is serious games that are created with a certain educational goal, which largely coincides with the goals of heritage communication, while the third topic is gamification, that is, the introduction of game elements into heritage contexts such as museums. The papers present research, professional and commercial approaches to the observation of all mentioned forms of games, with the aim of encouraging critical reflection and further research of broadly understood digital games in the field of heritage within and outside the institutional context.

## **Video games as cultural heritage**

Marija Rojko

### *Abstract*

The video game industry is about sixty years old and has become part of culture. In recent decades, the musealization of video games has led to the increase in their cultural and heritage value. The value of video games as originally digital artifacts can be viewed from multiple angles. First, they are judged to be aesthetically important, especially regarding their design. Second, there is the technological aspect in terms of the history of technological development. Lastly, socio-cultural practice, especially in the context of digital, intangible cultural heritage, has to be taken in consideration regarding preservation of video games. This paper looks at these digital games from a heritage perspective and explores the issues of their protection and presentation from the point of view of museological functions. It emphasizes the need to preserve video games as digital heritage and points out different challenges that come with their preservation.

## **Heritage integrity and authenticity in commercial video games**

Dominik Grimm, Ivan Cankar Elementary School

### *Abstract*

The paper provides insight into existing commercial video games and the ways in which they have implemented heritage in their content. It looks at how these games have faced the challenges of authenticity and integrity, while paying attention to the positive and negative aspects of their approaches. The paper considers how development teams approached the creation of video games and how they dealt with issues of historical accuracy and respect for the original culture represented through their video games. It also highlights the importance of interdisciplinary collaboration with experts as well as the community to ensure a credible presentation of heritage in video games and an authentic final product. This paper discusses the challenges and opportunities in achieving a balance between entertainment, education and heritage authenticity as elements of video games, and encourages further discussion about the importance and role of video

games as a modern medium for the preservation and presentation of cultural heritage to the general public.

## **Development of video games based on Croatian heritage**

Marko Tominić, Red Martyr Entertainment d.o.o. (LLC)

### Abstract

The text gives a brief history of the Red Martyr Entertainment company based in the city of Pula, and describes in more detail the connection between game making and Croatian tangible and intangible heritage. The author of the text, who is also the company's creative director and narrative game designer, brings his own experience in developing heritage elements in the world of the first video game created in Croatia called Saint Kotar. To display its locations, the game mainly refers to Gorski kotar, to which it owes its name, but also contains references to real objects and landscapes of other Croatian regions such as Lika and Istria. The same team is developing another game, The Book of Grando, whose narrative framework borrows characters, events, localities and other elements from the late 17<sup>th</sup>-century Istria. Through the description of the narratives and elements of the two video games, the author presents the reasons for choosing certain heritage elements, the reasons for moving away from their authentic presentation in games, and the effect that games with heritage aspects can have for the promotion of Croatia and its cultural features.

## **Video games as cultural mediators**

Rea Drvar, Prigorje Museum

### Abstract

Video games are becoming more widespread and accessible, and their roles and services are changing. One of the newer forms of video games is in the service of culture with the aim of communicating knowledge about it. One example of good practice is the adventure platformer-puzzle game Never Alone (Kisima Ingitchuna) from 2014 developed by Upper One Games and E-Line Media in collaboration with Cook Inlet Tribal Council (a non-profit organization that aids

Alaska's Indigenous people). The selected video game is based on the traditional culture (beliefs, oral tradition, tools, art...) of the Alaskan indigenous community of Iñupiat and it was formed in collaboration with them. Using the aforementioned game as an example, the paper ultimately aims to recognize video games as potential cultural agents by showing how elements of culture are formed and passed on within the virtual world, as well as the multimodal communications used to convey meaning to players.

## **Crowdsourcing and gamification of heritage**

Tomislav Ivanjko, PhD, Faculty of Humanities and Social Sciences, University of Zagreb

### Abstract

In the last decade, an increasing number of institutions in the heritage sector have begun to explore the possibilities of communicating their digitized collections with the public and to use the opportunities arising from digitization by applying various participatory approaches. One such approach is the use of crowdsourcing, where institutions and projects involve the community in solving challenging problems of heritage description, interpretation and preservation. However, crowdsourced projects often face the challenge of motivating and encouraging long-term participation from the general public. Gamification has emerged as a solution to this challenge, offering a way to increase interest and engagement through the application of game design elements to encourage participation, engagement and motivation. Gamification can help transform complex or monotonous tasks into interesting and motivating activities, thereby facilitating participation. Precisely because of these advantages, gamification has become a suitable strategy in engaging the public in projects based on crowdsourcing. Despite the growing number of research on gamification and crowdsourcing in the heritage domain, there is still a need for a comprehensive and critical analysis of their theoretical frameworks and practical implications, as well as their potential to face the challenges and opportunities of the digital era. The aim of this paper is to provide readers with a basis for a better understanding of the relationship between crowdsourcing and gamification within the heritage context in order to contribute to an understanding of their potential and limitations. The first part of the paper provides a theoretical overview of the concepts of crowdsourcing and gamification, setting the framework for their

connection and application in the heritage domain. The second part of the paper focuses on the application of gamification and crowdsourcing within the heritage domain, providing examples of good practice.

## **Gamification in museums: advantages, experiences and challenges using the example of the Naratour mobile application**

Renato Poljak, Naratour d.o.o. (LLC)

### Abstract

The article describes the Naratour mobile application, which implements audio-visual guided tours of museum exhibitions, and is available in more than 20 museums and galleries in Croatia. The application is therefore a kind of digital guide that enables different experiences for visitors - from simply listening to a recorded interpretive text to playing simple games. The gamified tours are explained in more detail in the text, using two examples of Croatian museums. An insight into the process for introducing gamification using the application is given using the example of the Lošinj Museum, while a gamified display is described from the City Museum of Virovitica. Along with the description of the functionality of the application and the advantages of narrative and gamified content in museums, the author points out what is important and necessary for gamification using a digital mobile application to be successfully implemented at exhibitions, such as the goals of the institution and the alignment of gamification with its mission and vision, long-term planning for sustainability and continuous performance monitoring through market research.

## **Gamification in art museums – Museum of Contemporary Art in Zagreb as a Case Study**

Dora Jakopić, Croatian Academic and Research Network – CARNET

### Abstract

The paper explores the concept of gamification in art museums and attempts to examine impact that gamification has on visitor experience in the concrete case of the Museum of Contemporary Art in Zagreb. After a short theoretical introduction into different sorts of gamified experiences in an art museum, the paper focuses on the case study and the game whose conceptualization has been mainly based on treasure hunt mode and storytelling. The concept has been adapted to the specific digital mobile application called *Naratour* and its use has been tested with two groups of young adults over 18 years of age with different levels of interest in contemporary art. Some of the most important findings in this small-scale research project is that gamified experience can arguably attract more visitors into museums of contemporary art. The education provided through the quality of information and storyline are a primary goal of gamified experience, while the introduction of game-based elements into the application might steer users away from the message and learning into pure competing. However, in order to get a deeper insight into this particular application and the experiences it provides, a more comprehensive research is needed in the future.