THE DIGITAL HOLOCAUST MEMORY PROJECT
SUSSEX WEIDENFELD INSTITUTE OF JEWISH
STUDIES

RECOMMENDATIONS FOR GAMING AND PLAY IN HOLOCAUST MEMORY AND EDUCATION
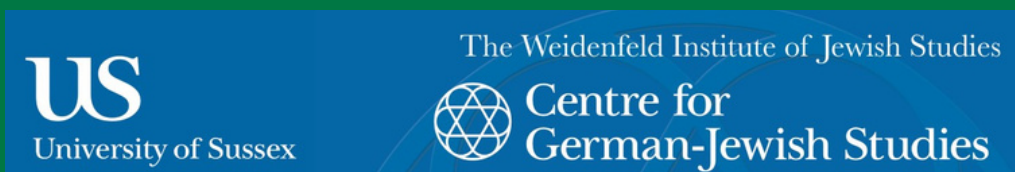
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FOREWORD

Digital games are becoming increasingly significant within Holocaust memory and education as professional memory institutions continue to explore the affordances of integrating digital technologies. The so-called Holocaust gaming taboo (Kansteiner 2017) which has burdened both the mainstream gaming industry and small indie studios seems to show signs of lifting. Scholars have pointed out that major FPS (first-person shooter) franchises such as Wolfenstein and Call of Duty have only teetered on representation of this past, often taking liberty with Nazi themes while placing the Holocaust within the margins or completely eliding the persecution of European Jewry altogether (Hayton 2015; Chapman and Linderoth 2015; Marrison 2020; van dan heede 2023). At the other end of the spectrum, game designers working with small-budget proposals had been "promptly pressured to abandon the project" (Kansteiner 2017, p.111-112) due to the backlash in public discourse, often prompted by professional Holocaust organisations denouncing the very premise of Holocaust games.

However, the rising prominence of indie studios such as Paintbucket Games responsible for the historical resistance sim Through the Darkest of Times (2020), as well as the recent Forced Abroad (2022) and The Darkest Files (forthcoming), and Prague-based studio Charles Games who have produced Attentat 1942 (2017); Liberation Svoboda 1945 (2021) and Train to Sachsenhausen (2022) mark the significant shift underway. Indeed, professional Holocaust memory institutions such as the Neuengamme Concentration Camp Memorial and the Arolsen Archives are working in collaboration with game designers and developers to produce digital games on the subject. Furthermore, one designer, who faced public backlash for a game project designed as early as 2013, has since released The Light in the Darkness (Voices of the Forgotten, 2023) and is responsible for creating the first Holocaust Museum in Fortnite (Epic Games, 2023). This would not be the first Holocaust museum in a gaming environment, however. The United States Holocaust Memorial Museum launched 'Witnessing History: Kristallnacht, the 1938 Pogroms' in Second Life (c. 2008).

The proliferation of interest in the medium's potential to offer new modes for engaging with the past raises critical questions regarding opportunities for digital Holocaust memory practice, while also bringing into sharp focus issues regarding player/user experience, contextualisation, accessibility, funding and digital obsolescence.

This report serves as an important first step in this work. It was created as part of the research project 'Participatory Workshops - Co-Designing Standards for Digital Interventions in Holocaust Memory and Education', which is one thread of the larger Digital Holocaust Memory Project at the University of Sussex. The participatory workshops project have focused on six themes, each of which brought together a different range of expertise to discuss current challenges and consider possible recommendations for the future. The themes were:

- AI and machine learning
- Digitising material evidence
- Recording, recirculating and remixing testimony
- Social media
- Virtual memoryscapes
- Computer games

In this report, you will find the recommendations and a suggestion of who could bear responsibility to take each of these on; a summary of the workshop discussions; and a list of the participants who contributed to this work. There will also be a complementary action plan published alongside this report. The recommendations and discussion presented here summarise participant opinions, which might not reflect the opinions of project leads or any individual participant in full, or all participants in consensus. Whilst we have offered participants the opportunity to review and discuss the development of these guidelines, we have tried to retain differing perspectives rather than suggest there was homogeneity in opinion. The discussion presented is an aggregation of professional opinions informed by a diverse range of experiences and expertise. We present ideas collectively, rather than attributing specific points to participants. All participants are, however, acknowledged as contributors to this report.

This document does not claim to be the last word on Holocaust memory and computer games, rather we recognise that this is very much the beginning of a longer conversation. We hope that the immediate recommendations suggested in these guidelines will help organisations and individuals to prioritise the work needed to most effectively make use of these technologies to deal with the difficult material related to the Holocaust.

Dr Victoria Grace Walden
Project Lead
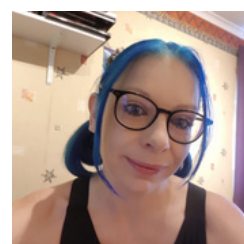
RECOMMENDATIONS

For each of the recommendations we outline here, we also suggest who could take responsibility for this work. They are addressed at a wide range of stakeholders from the tech industry to Holocaust organisations, academic researchers to funding agencies. Where a recommendation is part of the project team's next steps action plan, we have noted 'Project Leads'.

01

01 — Project Leads

Establish a working group of those who have already developed or are in the process of developing games on this topic, to share challenges, failures, and lessons learnt and disseminate the findings to the wider sector. Develop upon this working group with further mechanisms for sharing of practice.

02

02 — Project Leads

Establish a national and trans-national directory in which people can share their profiles, contact information and specialisms to enable productive collaboration. This can also include a space for students, early-career researchers, artists and designers to upload their information and offer their services for projects.

03

03 — Project Leads and Holocaust Organisations

Develop a suite of resources for digital media literacies which include training courses and communication materials/reports for practitioners, academics, stakeholders and museum professionals embarking upon game design initiatives.

04

04 — Gaming Industry and Holocaust Organisations

Develop a non-profit streaming platform for games which are available to play and include a directory or index system of projects. Include a dedicated area for recommended games which have accompanying reviews and material curated by a variety of expert voices.

05

05 — Project Leads

Create spaces for interdisciplinary knowledge exchange and co-creation between creators, practitioners, academics, stakeholders and museum professionals working with both the Holocaust and gaming sectors. This should include innovation sprints and/or game jams and dedicated research events which foreground cross-disciplinary communication, enhance digital literacies and technical skills in the sector and provide space for experimentation, failure and learning.

06

06 — Holocaust Organisations and Creators

Develop research methods for how to consult on current projects and how to think carefully about identifying target audience/users within diverse player communities across different platforms.

07 — **Funding Bodies**

Invest in a sector-wide qualitative and quantitative impact analysis which gathers empirical research about audiences' responses to games and projects referenced within the index and publish data as an open-access report.

08 — **Funding Bodies**

Re-orientate funding models to ensure there is legitimate means to create, produce, distribute and maintain large-scale game projects on a long-term basis while exercising a responsibility to avoid project silos and invest money into supporting interdisciplinary and cross-sector knowledge exchange spaces.

If you are interested in working towards any of these recommendations, we would welcome you to contact Project Lead Dr Victoria Grace Walden (v.walden@sussex.ac.uk) with the Subject Line: Games Recommendations. We are keen to track the impact of the report after publication, support ongoing work in this area, and may also be able to put you in contact with other organisations interested in similar actions to support collaborative work.

DISCUSSION SUMMARY

The following pages summarise the workshop discussions which informed our recommendations. Each sub-section identifies one of the priorities agreed by participants at the beginning of workshop 1 (see the methodology that follows this section for more details on our approach).

Many of the key points raised throughout the workshop discussion were related to terminology and the language being used to discuss gaming and play, particularly as gaming becomes more prevalent within the museum, heritage and education sectors. While we recognise that one of the biggest issues we face in bringing digital technology into historical and educational spaces is the challenge of communicating across disciplines, in which the same terms may be attributed different meaning, we put forward the following working definitions as a starting point to this report.

1. Working Definitions

Gamification – in media studies, this term is often used to refer to the use of game logics to encourage competitive, repetitive behaviours which interpellate users to act like consumers. In this sense, it is differentiated from more productive, explorative notions of 'game' and 'play'. In contrast, pedagogical thinking tends to more frequently use this term to refer to any type of game-like activity for learners.

Interactivity – in relation to digital technologies, refers to computer systems being responsive to user input or other computer systems, and vice versa. Often used to express a symbiotic relationship between computational and human agents. One issue that interactivity raises for experiences is what meaning is embedded in any interaction? E.g. how do we think purposefully about interaction beyond what Anna Reading (2003) referred to as simply pushing buttons?

Immersion – whilst often used as a term in gaming to refer to the intensity of the experience, it actually has a long pre-digital history associated with affective experiences designed to create illusion or to interpellate viewers as a propaganda tool.

Play – Play is something that we all do, it is often easy to recognise, but also remarkably difficult to define. However, a simple (though far from unproblematic) definition is offered by Johan Huizinga , who suggests that "play is a free activity standing quite consciously outside 'ordinary' life as being 'not serious,' but at the same time absorbing the player intensely and utterly. It is an activity connected with no material interest, and no profit can be gained by it. It proceeds within its own proper boundaries of time and space according to fixed rules and in an orderly manner" (1949, p.13).

Modding – (modification), altering the programme code of a computer or video game to change its operation, interface, or appearance.

The central question underpinning the workshop discussion asked what constitutes a computer game about the Holocaust and how do we differentiate this from other modes of engagement? Some suggestions about the affordances of games included:

-       **Unique mode of storytelling**. With the capacity to contain multiplicities, offer multi-vocal perspectives and to zoom in on individual and untold stories.

-       **Encouraging active and investigative learning**. Framing the player as an active agent who can make decisions and take responsibility for their own experience and memory practices.

-    **Experiential, imaginative and experimentative encounters.** Allows for new pedagogies to be developed within the Holocaust memory and education sector, that are centred on actively doing something, particularly as eye-witness testimony begins to fade and we prepare to transition into a post-survivor age.

-    **Processes, people, projects.** Game design processes themselves create new ways of doing things with, funding, and curating Holocaust resources, materials and narratives. It offers the opportunity to bring together a wide range of professionals and publics, and merge the research and tech sectors in ways that will be integral to the future of digital Holocaust memory work.

2.   (Mis)Understanding Games and Play

In acknowledging the rise of interest in the potential for computer and video games to form an integral part of Holocaust memory and education, participants highlighted the fundamental issues related to the **(mis)understandings and (mis)conceptions of gaming and play** that permeate both professional and public discourses. Beyond the terminology itself, it was recognised that gaming is burdened by a particular set of **fixed notions of 'fun' and 'entertainment' (or 'edutainment')** often positioned in contradistinction to the seriousness of the Holocaust. It was considered worthy of note that stigmas about trivialisation and concerns regarding the "limits of representation" which were once placed on Holocaust cinema now govern debates about digital games and the Holocaust.

Fun

Some participants advocated for the word 'engagement' rather than (attempting to nuance or redefine) the word 'fun' in this context. For example, one participant underscored the importance for players to engage with the story line and narrative within The Light in the Darkness (Voices of the Forgotten, 2023) over their experience of the game mechanics themselves. Other participants acknowledged the tension as **a creative possibility for computer games to be both fun and demanding at the same time.** World of Warcraft (Blizzard Entertainment) was raised as a particular example of a game world which is cognitively and physically challenging but keeps players online because they also associate their experience with a rudimentary understanding of 'fun'. Indeed, reflecting on the remit of the BBC to "Educate, Inform and Entertain", one participant questioned if a game about the Holocaust could do all three of these things. It was felt among the museum professionals in this conversation that they should **aim to achieve a balance to strike the right tone.**

Chapman and Linderoth's research (2015) on the notions of "dark play" and the "limits of serious play" were highlighted as critical contributions to literature and frame much of the discussion on this topic.

On the other hand, some participants rejected the word fun on the principle that games can be affective and powerful experiences without it. Thinking about the museum context specifically, one scholar expressed a desire to see a game which could be engaging and disliked by visitors at the same time. Echoing this sentiment, one practitioner raised Pathologic (Ice-Pick Lodge, 2005) as an example of a role-playing survival-adventure game in which you can feel both invested in and deterred simultaneously. In this example, the narrative elements unfold to work against the protagonists' efforts as they advance the game itself, which can illicit frustration in the player while also encouraging motivation to complete the task at hand. Going further, it was suggested that **reducing the "motivation to play" to various levels of 'fun' may be underestimating the diversity of the player community** and the huge advancements made towards an understanding of games as an integral art form more widely. Bonnie Ruberg's article No Fun (2015) was highlighted as particularly interesting research in this regard as well as Tom Tyler's notion of Playing like a Loser (2017) within endless-runners.

There has also been a rising trend to promote particular digital projects as "serious games" to differentiate them from the mainstream gaming industry. Dovetailing with the comments above, **many of the participants problematised the label "serious games"** and cautioned against using it in this context. For instance, one participant referred to Art Spiegelman's now-infamous Maus (1980), highlighting that we don't refer to it as a "serious graphic novel" but simply a "graphic novel". In response, another participant agreed but acknowledged that terms such as "serious games" makes it a lot easier to seek funding from federal organisations, particularly within Germany (see section 3 for more on this issue). Furthermore, it is worth remembering that Maus was generally referred to as a 'graphic novel' rather than 'comic' to elevate its seriousness above preconceptions of the latter.

Players

Frustrations were voiced about common misconceptions of players and gaming communities and how that translates into an educational setting. Namely, **the rhetoric about young people as 'digital natives' who are often prioritised in the design work within professional memory institutions, which can negate opportunities to reach adult audiences and marginalised groups.** Reinforcing the need to better understand audiences in relation to specific platforms, another participant pointed out that those currently engaging in Holocaust memory practice on TikTok (see our Social Media Report), are not necessarily the same target audience for gaming. Thus, it was suggested that there is a need to move away from a "one size fits all" approach to digital tools and to **develop research methods to better identify specific audience groups** and most importantly, find ways to connect with those who might overwise not be reached. Other participants highlighted long-held socio-cultural misunderstandings of player demographics and player identities as (hyper)masculine and heteronormative and pointed to Ruberg and Shaw's (2017) Queer Game Studies and Cote's Gaming Sexism: Gender and Identity in the Era of Casual Video Games as examples of an emerging field of research that highlights the diversity of player communities.

Risks

A key concern for many working within professional memory institutions and educational settings is safeguarding digital content and resources against mis/disinformation, denial and distortion. In the context of this report, such **concerns were voiced through fears of "hijacking" and the creation of offensive mods by right-wing groups.** Some well-known examples of modding in the wider gaming industry include FPS (first-person shooters) Stormer Doom which changes the central target from demonic creatures to Jewish people and Counter Strike which has been modified to enable characters to dress up as neo-Nazis.

In contrast, Sonderkommando Revolt – a mod of Wolfenstein, whilst heavily criticised was created by a young Israeli player who sought to represent Jews as strong figures, fighting back.

Additional comments reinforced the need to contribute to the mediascape more generally, in order to be the 'louder' voice in the room with regards to gaming, denial and distortion online. It was accepted that **this will involve a process of trial and errors** and it was suggested that the larger stakeholders and professional memory institutions may be best placed to begin this process. In doing so, such organisations can lend their resources and time to organise and host training with smaller organisations from the outset.

While some thought the risks were being overstated, others acknowledged that modding and the creation of user-generated content will always exist in some capacity and should not be ignored. Rather, one creative solution was **to facilitate content creation and modding itself in these spaces to frame such activities in productive ways** (thus enhancing media literacies, design and coding skills, and computational thinking). The idea that modding can be used as an educational activity or storytelling technique has been well covered in recent scholarship (Gee and Tran, 2016; Betz, 2020)

Such programmes would be in a similar spirit to the USC Shoah Foundation's Visual History Archive IWitness Platform which enables students to not only watch Holocaust survivor testimonies in full, but also become video editors with permissions to edit snippets and reorganise testimony into narrative formats. It was suggested that **technical training for staff in this area would enable those involved in game design projects to feel more confident about the risks involved and to be able to mitigate them moving forward.** One of the challenges of this, however, as experienced at the USC Shoah Foundation is who and how to target such interventions. The team behind IWitness have increasingly turned their focus to **bitesize lesson plans** with structured interactive activities because teacher feedback suggested these were more useful in the compressed time educators have to teach about the Holocaust than more extensive media literacy activities. This raises important questions around everyday users (e.g., those engaging beyond classroom contexts) and if they have the willingness, capacity and time to engage in gaming experiences that **encourage media literacies.**

3.   Computer Game Design and Limitations

Participants were asked to identify 2-3 priority questions for discussion. Three key themes emerged in relation to computer game design and its current limitations:

1.   **Creative freedoms**
2.   **Funding**
3.   **Attitudes**

The conversation about design focused on creative licence and its limits, particularly with regards to varying degrees of interactivity and identification within player experiences. Several game designers pointed out that they have received backlash specifically with regards to avatar and character design. In one example, there was a sense that people were interested in the notion of being able to occupy the perspective of a Nazi through the game space, but the feedback from a university was that this was insensitive. Another game designer reflected on the objections he encountered (predominantly within Germany) when attempting to design and pitch a game in which the player can switch between victim and perpetrator perspectives to embody the character of an SS officer.

There was a general consensus that **storytelling is the central conduit for driving the player's experience and encounter with the topic.** Pointing to the differences between the concepts of "dry grief" as a life changing event and "wet grief" as a form of empathetic engagement, games need to establish a balance between an emotional investment with characters and avatars, and (over)identification. In the instance of embodying a Nazi's perspective, it was suggested, drawing from **Ian Bogost's (2010) theory of "procedural rhetoric" that the game's narrative, rules or even the mechanics themselves can issue symbolic arguments against such a stance while the player occupies it simultaneously.** Put differently, it was thought that the experiential dimension of games can enable players to move into new territories and occupy different perspectives but within wider controlled narrative frameworks.

While acknowledging the ethical obligations for good practice and the necessity to safeguard users in design, creators expressed that there should be no boundaries or limitations placed on the game design process, creativity, or expression – **games should be allowed to experiment to establish what works.** They pointed out that beyond right-wing modification of games (which already exist and circulate online), there is a plethora of what they deem 'terrible games' which have been commercially released and have proven unsuccessful in the mass market.

It was also highlighted that the type of experience, genre of the game and story being told will differ if games are made for an exhibition or commercial release. Questions were raised regarding how much narrative detail will be sacrificed to make a product which aligns with what is expected from the distributors of a commercial game. What guidelines and principles do companies like Microsoft and Apple base their decisions on and how can these be balanced with best practice established in the sector? The substantial costs associated with the latter places pressure on games to take less risks in order to recoup costs through sales and distribution.

On the other end of the spectrum, a representative from Gathering the Voices shared their experience of creating and subsequently redeveloping a narrative game with students on very limited budgets provided by small grants within the UK. She reminded the group to consider the ongoing financial costs associated with maintenance and updates that are required for digital games.

The redesigned game has been developed by a small indie games company Chimera Tales, graduates of Glasgow Caledonian University.

The small team working on the project are delighted by the level of interest and demand for the game from both local schools in Scotland and from international organisations such as EHRI (European Holocaust Infrastructure). This example highlights that the sector's dominant approach to funding initiatives through short-term grants must be revised if we are to move forward with digital projects – especially games – that are cross-sector, large-scale, and ultimately, sustainable.

Attitudes towards sensitive topics in gaming were flagged as another major barrier to entry within the realm of (national) memory politics and discourses. As one participant noted, the game Super Columbine Massacre RPG (Ledonne, 2015) sparked an anti-game lobby which serves as a reminder to be realistic about the attitudes of politicians and governments (often expressing hesitancy) and about how games are funded and distributed. Another participant pointed out that Endgame: Syria (GameTheNews, 2012) was rejected by the Apple platfrom based on political grounds for it's clear association to the Syrian conflict. Echoing these points, one director shared his difficult experiences of trying to fund and produce a computer game about the Holocaust in 2013 titled Imagination is the only Escape. He pointed to the backlash and criticism that the mod Sonderkommado Revolt received in the media as contributing to the climate of hesitation around games and setting the field back. In particular, he pointed out the damage caused by professional institutions publicly weighing in on the debate, such as the Anti-Defamation League (ADL) who publicly declared in 2010 that "the Holocaust should be off-limits for video games" because they "devalue the seriousness of the topic".

Reflecting on the **major shifts in cultural attitudes towards gaming** over the last decade, however, many agree the climate is changing within the Holocaust sector which is umbrellaed by the turn to digital Holocaust memory practices more broadly. For example, the project #LastSeen: Searching for Unknown Pictures of Nazi Deportations published an educational game which explores historical picture analysis alongside a digital edition of deportation pictures between 1938 and 1945. Crucially, the project is a collaboration between the Arolsen Archives International Center on Nazi Persecution, USC Dornsife Center for Advanced Genocide Research Los Angeles, Gedenk- und Bildungsstätte Haus der Wannsee-Konferenz, Public History München, Zentrum für Antisemitismusforschung Berlin funded by Bundesministerium der Finanzen and die Stiftung Erinnerung, Verantwortung, und Zukunft (EVZ) im Rahmen der Bildungsagenda NS-Unrecht.

Another example includes Remember! The Children of Bullenhauser Damm which is described by the creators as a "digital remembrance game". The project is funded by the Alfred Landecker Foundation and is created in partnership between the Foundation of Hamburg Memorials and Learning Centres Commemorating the Victims of Nazi Crimes and Paintbucket Games.

Moving forward, then, it was agreed that **knowledge exchange of expertise must take place between Holocaust organisations, stakeholders and memory institutions and the creative industries.** Urgent education and digital literacies training is required for those within the Holocaust sector and access to funding, advice, resources, and archives should be given to the creators, designers and directors embarking upon game design initiatives. One of the groups not represented in the workshop was major commercial games companies. **The sector is shrouded by NDAs which has made engagement with professionals in such organisations impossible** despite the fact we are not concerned with what they are currently making or planning in the future but with encouraging them to take seriously Holocaust memory and education.

4.   Games in Holocaust Memory and Education

Thinking about notions of performance, play and embodiment within the museum context, participants reflected on the early iterations of exhibits and experiences which sought to create an immersive or interactive environment. For example, one participant highlighted the Identity Card project at the United States Holocaust Memorial (USHMM) (which has been written about by several scholars, see Popescu and Schult, 2019; Bolinger, 2021) as well as the Trench and Blitz Experiences at the Imperial War Museum (UK) (IWM). Referring to the current work being developed for The Holocaust Galleries, a representative from IWM maintained that they take an interdisciplinary approach to content and programme development and in this context, **game principles have proven extremely useful for engaging students in the museum space** (especially since the COVID-19 Pandemic since groups are only now visiting the museum for the first time). While any programmes they develop must align with the museum's aims and objectives, she shared that the museum is continually moving towards games and the team have been carrying out user testing and adapting their resources in response. In turn, this has reinforced the potential to develop innovative programmes engaging with a diverse range of creative partners and appointing and consulting with cross-sector advisory boards throughout the development process.

In 2022, IWM hosted the first major UK exhibition on the topic titled <u>War Games</u> which sent a clear signal about the importance of the historiography of games and the increasingly active role they have to play in museums. As part of this work, IWM also hosted The War Games Jam which asked participating teams to create an innovative war video game inspired by objects within the collections and stories of conflict from 1914 to the present. Not limited to professional gaming practitioners, the game jam was open to history students and encouraged participants to enter a submission into either the category of "Best Playable Game" or "Best Game Concept" based on 6 priorities:

(1) originality and creativity
(2) empathy
(3) diversity
(4) playability (for games submitted in the former category)
(5) presentation for game narratives, and
(6) fun

Organised in partnership with the <u>Historical Games Network</u> and <u>GGLAB</u>(Games and Gaming Lab, University of Glasgow) this was considered by many as an excellent blueprint for incorporating games into memory practice and education.

In this context, it was also noted that Glasgow Caledonian University hosted <u>game jams</u> as early as 2013. Participants were invited to create games or apps which would assist Gathering the Voices in presenting the stories of Holocaust survivors in a new and engaging way. As a result, two games, The Arrival and Marion's Journey, were developed into an iPad application and tested in pilot sessions with primary and secondary schools in Scotland. This process, taking place in 2014, shed light on the practical limitations related to access to digital devices in schools as well as the lack of digital literacies and confidence felt by teachers to facilitate the lessons. Looking back on this process almost a decade later, highlighted **the potential danger of digital obsolesce** (in this case with Adobe Flash and Unity Web Plugins) and reinforced the need to consider the costs associated with updates and maintenance. Participants agreed that this particular case study serves as a critical reminder to look back at previous work in this field and to consider what lessons can be learnt from existing practices. It is worthy of note, that the redesigned <u>Marion's Journey</u> received the award for Best Creativity in the Scottish Games Week 2023.

Participants then identified a handful of games which they felt demonstrate the potential of the medium to successfully navigate the commercial arena while also making an impact within educational settings. Notably, these included This War of Mine (11 Bit Studios, 2014) which is the first game to have been added to the supplementary reading lists within the curriculum in Poland and is currently being tested within schools in France. As well as Papers Please (3909 LLC, 2013), a game focused on the theme of immigration through border control, which is also being widely covered in scholarship and embedded within teaching practices. Other games which were not necessarily made with educational aims but have become adapted into such contexts include Through the Darkest of Times as well as mobile games Bury me, my Love (PID Games, 2017) and My Child Lebensborn (Sarepta Studio, 2018).

Fundamentally, however, participants acknowledged gaps in understanding with regards to player communities, expectations, and responses. Indeed, players do not necessarily interpret or use tools in the way they are intended to be used. For example, research by Groom et al. (2009) reported incidences where playing a black avatar temporarily increased racist bias in some players. Thus, emphasis was placed on the need for **more qualitative research and empirical audience studies** to better understand how these games are being engaged with and to measure their impacts. This was considered an urgent requirement and action point to propel the field forward and to also strengthen project proposals and funding bids in the pipeline. Such research could take the form of **interviewing those involved in game projects, carrying out textual analysis and recording game walk throughs, as well as piloting game sessions within classrooms to capture teacher and student perspectives.**

Acknowledging the proliferating number of digital projects and games emerging in silos, participants suggested the creation of an online hub which would not only index the games as they emerge and act as a data repository to share the research results outlined above, but also enable active collaboration and dialogue between institutions, researchers and practitioners. Going further, another participant suggested the potential for the creation of an online server to act as a host for games (or online library which hyperlinks out) taking inspiration from a platform such as Steam.

METHODOLOGY

This report was formulated through a participatory workshop series, shaped by the following activities:

Participants were invited to introduce themselves and offer a brief position statement before the 1st workshop in the Padlet tool. Participants were encouraged to view each other's statements in advance of session 1.

In the 1st 2-hour workshop, participants were asked to agree on priority topics. Then they were divided into 'expertise' groups to explore these topics. Then into 'mixed' groups to share their ideas.

In each group, at least one of the project leads took on the role of minuter. These minutes were then thematically analysed and organised into a draft of the discussion section of this report. The themes were not imposed on the minutes, rather they emerged from the priorities selected by participants in the discussions.

The draft report was then circulated to participants before workshop 2.

In a 1.5-hour workshop, participants were then asked to provide feedback on the document to ensure it fully captured everyone's contributions.

The final document was circulated for review before dissemination.

As much as possible, recruitment for the workshop focused on seeking a wide variety of different expertise in relation to both Holocaust memory and education, and computer games, with some participants knowledgeable about both and others more about one than the other.

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Please do get in touch if you would like to contribute to actioning any of the recommendations in this report.