

Subject card

Subject name and code	Cultural Heritage in Game Design, PG_00191549						
Field of study	Historical game design						
Date of commencement of studies	October 2026	Academic year of realisation of subject			2028/2029		
Education level	Bachelor's studies	Subject group			Obligatory subject group in the field of study Subject group related to scientific research in the field of study		
Mode of study	full-time studies	Mode of delivery			at the university		
Year of study	3	Language of instruction			English EN		
Semester of study	5	ECTS credits			2.0		
Learning profile	academic	Assessment form			credit		
Conducting unit							
Name and surname of lecturer (lecturers)	Subject supervisor		dr hab. Michał Mochocki				
	Teachers						
Lesson types	Lesson type	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
	Number of study hours	0.0	30.0	0.0	0.0	0.0	30
	E-learning hours included: 0.0						
Learning activity and number of study hours	Learning activity	Participation in didactic classes included in study plan		Participation in consultation hours		Self-study	SUM
	Number of study hours	30		0.0		20.0	50
Subject objectives	The course integrates prior experience in game development with the specific requirements of working with heritage materials. It outlines the possibilities of incorporating games into the promotion of the cultural heritage of countries and regions. It highlights the potential of using digital cultural heritage resources and technologies. It introduces examples and best practices in designing cultural games in collaboration with communities.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[PGHL3_U04] Actively participates in discussions on history, cultural heritage, and the creative industries, demonstrating the ability to present and critically evaluate diverse opinions and positions	Student critically examines various positions and approaches to creative work with heritage materials, referring to specific examples of creative projects and debates they generated	[SU1] oral statement/conversation/discussion
	[PGHL3_K03] Engages in the co-organisation of activities for the benefit of the social environment in the field of education and the promotion of historical and cultural heritage of the region, Poland, and Europe	Student presents original concepts of cultural games or gaming events addressing specific educational, promotional, or social needs of selected groups or regions.	[SK2] presentation/project/paper/report
	[PGHL3_W09] Discusses selected dilemmas of the contemporary world in the context of relationships between the past and contemporary events, including the popularization of historical knowledge through games and other media	Student justifies the social value and relevance of their proposed concepts of cultural games/events, drawing on in-depth needs analyses and political contexts	[SW2] presentation/project/paper/report
	[PGHL3_K04] Identifies opportunities to apply his/her historical and creative competences in activities serving the public interest	Student clearly defines their role, tasks, and scope of responsibility within the presented concepts of cultural games or gaming events.	[SK2] presentation/project/paper/report
Subject contents	<ol style="list-style-type: none"> 1. Forms of heritage: tangible and intangible, cultural and natural. 2. Working with cultural heritage as a theme for creative projects. 3. Digital technologies in the documentation and dissemination of cultural heritage. 4. Infrastructures, institutions, cross-sector collaboration, and funding for cultural games. 5. Examples of creative projects in the fields of cultural games and digital cultural heritage. 		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	conversation about trends and approaches to cultural games	51.0%	25.0%
	concept documentation of student's project proposals	51.0%	75.0%
Recommended reading	Basic literature	<ol style="list-style-type: none"> 1. Loban, R. (2024). Embedding culture into video games and game design: The palm, the Dogai and the tombstone. CRC Press. - 2. Stamou, S., Apostolakis, K. C., & Stephanidis, C. (2026). An Integrative Review of Empathy, Attitude Change, and Historical Consciousness in Games: Mapping Gaps and Opportunities in Game-Based Digital Heritage Research. <i>Heritage</i>, 9(1), 13. https://doi.org/10.3390/heritage9010013 - 3. Luz, F., Almeida, W., Fernandes, P., & Fonseca, M. (2024). Cultural Game Jam Model: A Quadruple Helix Intervention. <i>European Conference on Games Based Learning</i>, 18(1), 4654. https://doi.org/10.34190/ecgbl.18.1.2642 - 4. Cassar, A., Baker, D., & Ioannides, M. (2025). From Digital Twin to Memory Twin: A Holistic Framework for Cultural Heritage Documentation, Interpretation, and Adaptive Reuse. <i>The International Archives of the Photogrammetry, Remote Sensing and Spatial Information Sciences</i>, XLVIII-M-92025, 203209. https://doi.org/10.5194/isprs-archives-XLVIII-M-9-2025-203-2025 	

	Supplementary literature	<p>1. Mochocki, M. (Ed.). (2024). Heritage, Memory and Identity in Postcolonial Board Games. Routledge.</p> <p>-</p> <p>2. Mochocki, M. (2021). Role-play as a Heritage Practice: Historical LARP, Tabletop RPG and Reenactment. Routledge.</p> <p>-</p> <p>3. Krzywinska, T., Phillips, T., Parker, A., & Scott, M. J. (2020). From Immersions Bleeding Edge to the Augmented Telegrapher: A Method for Creating Mixed Reality Games for Museum and Heritage Contexts. Journal on Computing and Cultural Heritage, 13(4), 120. https://doi.org/10.1145/3414832</p>
	eResources addresses	<p>Supplementary</p> <p>https://mementoes.eu/publications-deliverables/ - selected publications on heritage-themed games from the MEMENTOES project</p> <p>https://epic-we.eu/repository/#publications - selected publications on cultural game jams from the EPIC-WE project</p>
Example issues/ example questions/ tasks being completed		<p>Presentation of an original concept for a new heritage-themed game, together with a justification of its value and relevance from the perspective of the needs of specific communities, organisations, or institutions.</p> <p>Summary of key trends, technologies, and best practices in creative work with cultural heritage, including the identification and critical evaluation of selected projects.</p>
Work placement		Not applicable

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