

How gaming is informing
young peoples'
understanding of the
Global South and how
this medium can be used
to promote engagement
with a postcolonial
critique of Oppression
and Development.

Paul Keating

Researcher and Lecturer in TUS

Department of Digital Art and Design

Limerick School of Art and Design

TUS



TUS

1. Why Computer Games?

**2. Towards A Postcolonial
Critique Of Computer
Games.**

**3. Games as a
medium and a means
of Resistance.**



Martyn Turner

The Global South

“The Global South is not a geographic location, rather a metaphor that indicates regions of the world at the receiving end of globalisation... that suffered and still suffer the consequences of the colonial wound....”

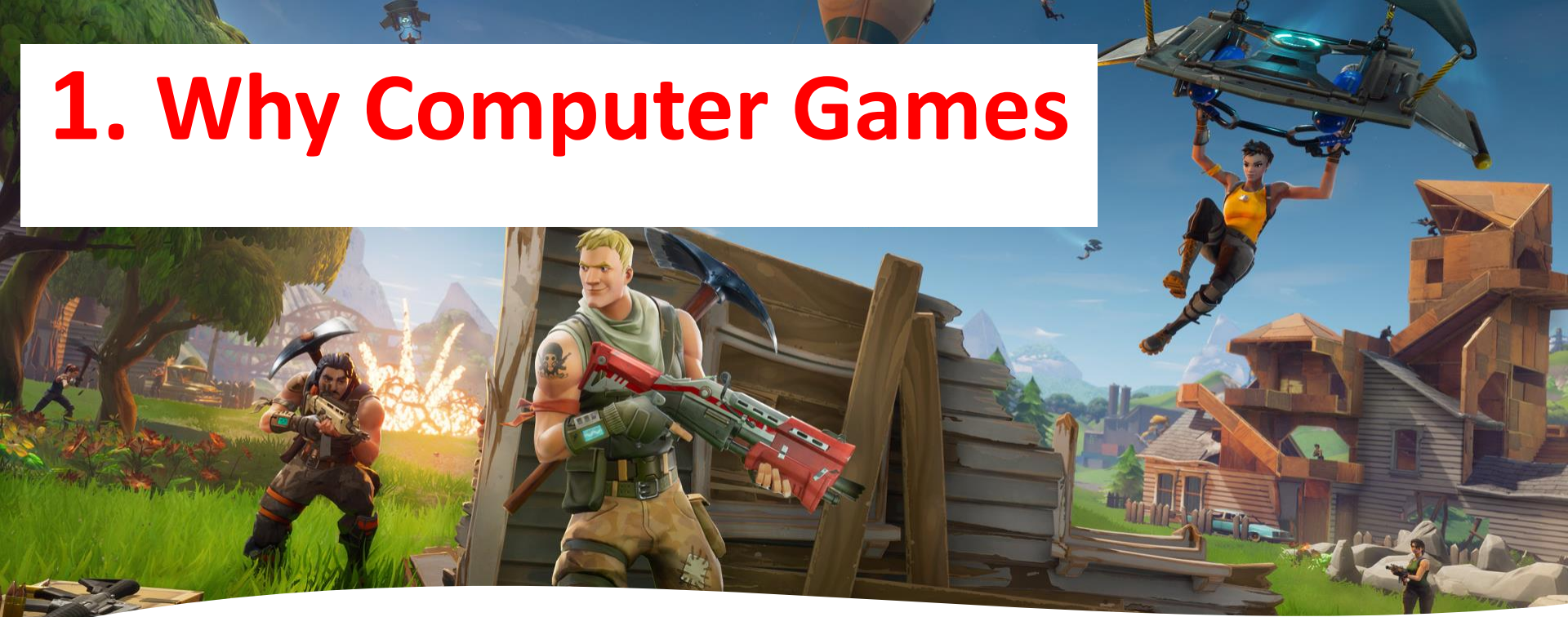
(Walter Mignolo, 2011, cited in Penix-Tadson, 2019)

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1. Why Computer Games



1. Games as a persuasive medium.
2. Games as a Space.
 - Agency
 - Interactivity
 - Emotional Engagement.
 - Experiential Learning
 - Procedural Rhetoric
3. Games as a Global Phenomenon
4. Games as an Industry.
 - Personal Space
 - Social Space
 - A Space Within a Place
 - A Liminal Space



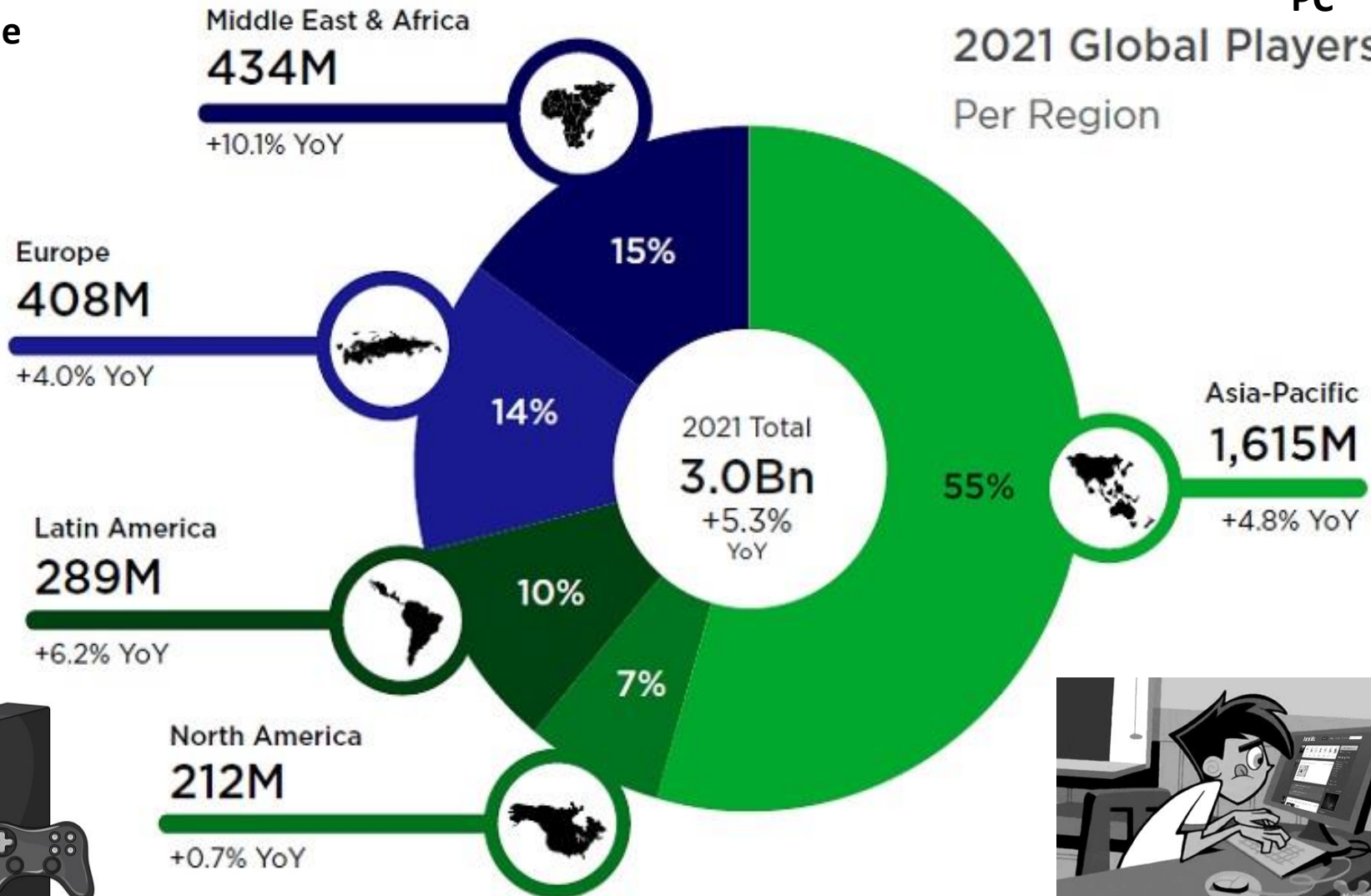
Phone



PC

Games as a Global Phenomenon.

2021 Global Players
Per Region



Console

Jugaad (Mukherjee 2019)



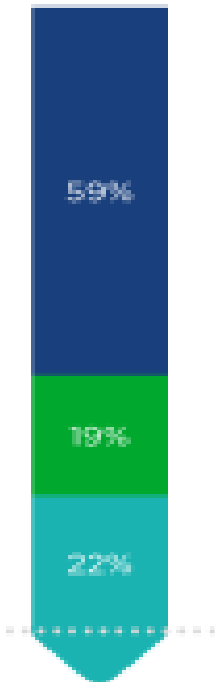
Games as an Industry.

- As a Space itself
- Competing Cultures
- Scale
- Technology
- Structure

● Mobile Games
● PC Games
● Console Games

(Newzoo, 2022)

\$180.1Bn



2021

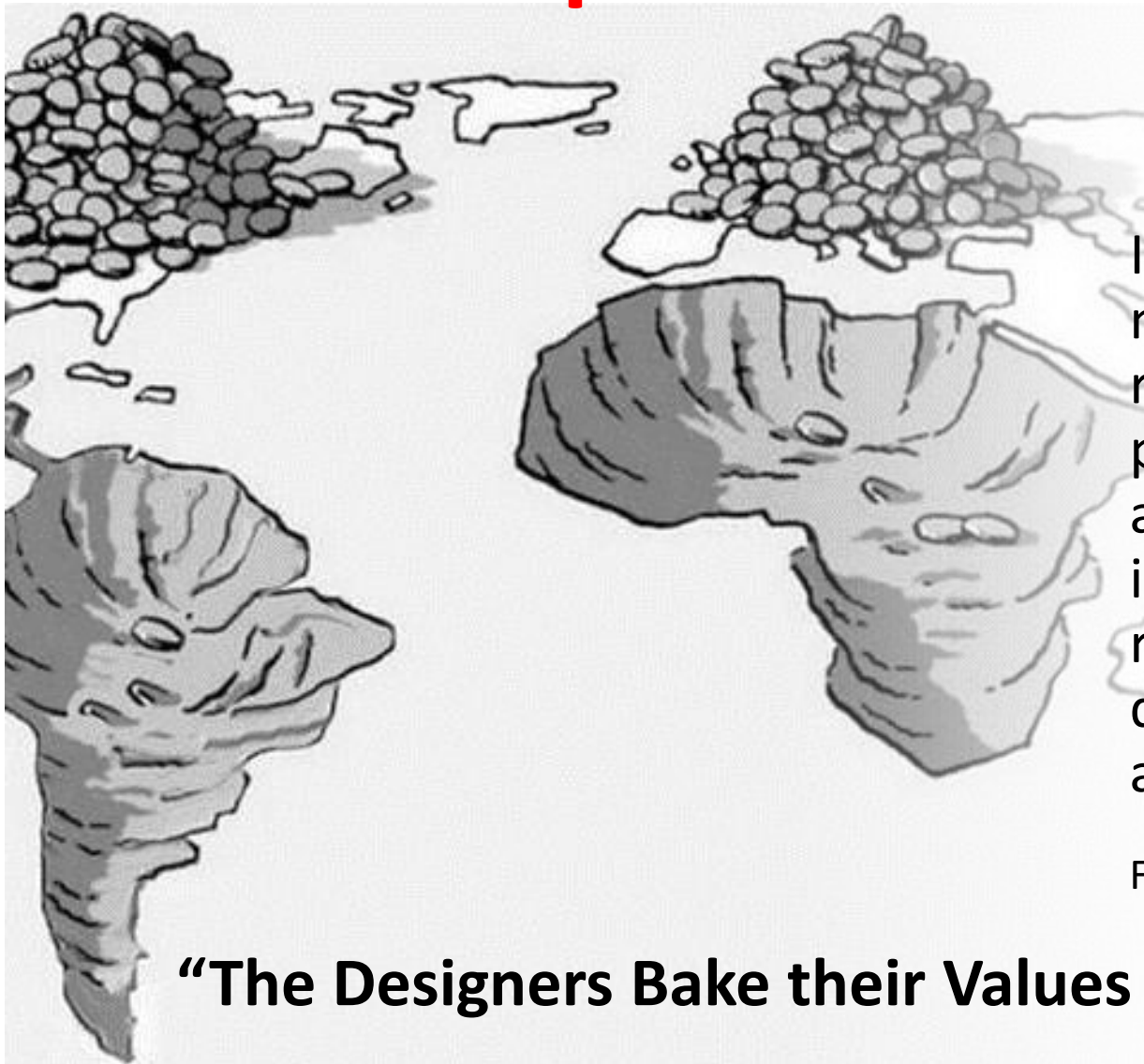


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2. Towards A Postcolonial Critique Of Computer Games.



Post Colonialism

Interrogates North-South modes of thought, representations and power relations, as well as their effects on identities, social relations, politics and the distributions of labour and wealth in the world.

From Andreotti (2006)

“The Designers Bake their Values into the games”

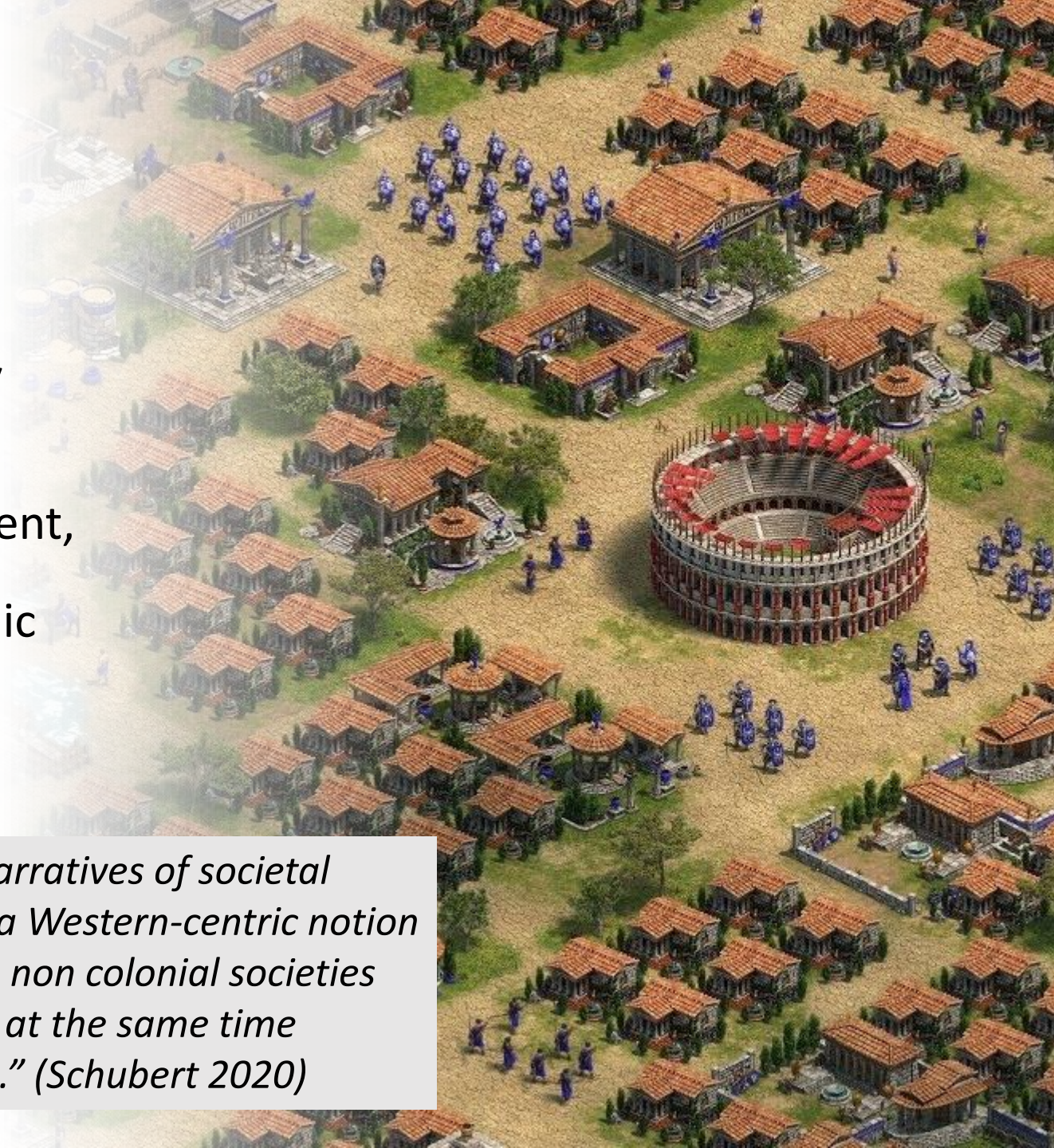
A “Postcolonial” Critique of Games

- The representation of the Global South - issues of power, voice and cultural subordination/domination.
- Notions of development - visions of reality that are imposed as universal.
- The violence of colonialism and its effects.
- Eurocentrism, charity and ‘benevolence’.
- Issues of identity - belonging and representation, and the romanticisation of the South.

Notions of Development

Many games portray **Development as Colonisation**, exploration, settlement, territorial conquest, cultural and economic domination, nation building.

“Homogenisation of narratives of societal progression reinforces a Western-centric notion of history. This Co-Opts non colonial societies into imperialism, while at the same time silencing their histories.” (Schubert 2020)





The Violence and Legacy of Colonialism

Strategy, Role Play and Sandbox Games re-enact, re-imagine or revise the Colonial experience.

4 X Games

Explore,

Expand,

Exploit,

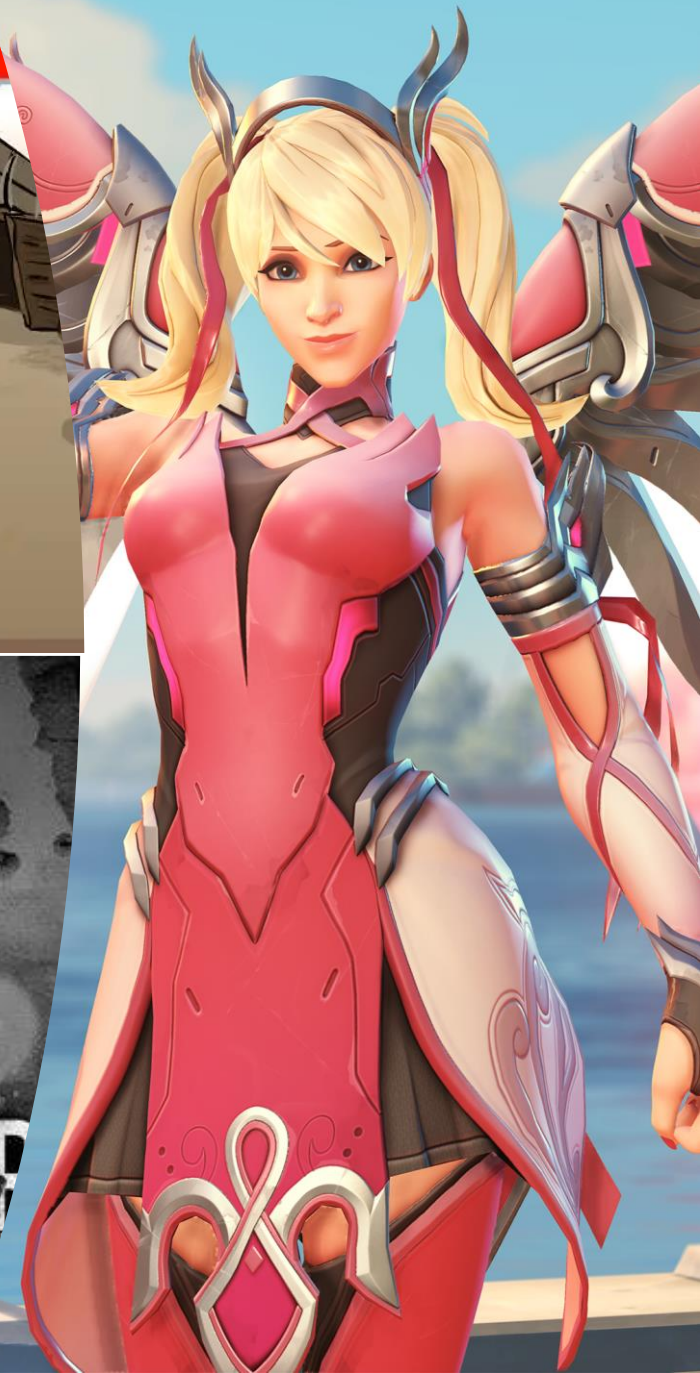
Exterminate

(Carpenter 2021)

“Virtual worlds will fundamentally change the production of historical consciousness”

(Fugo, 2009, Kansteiner, 2007, Cited by Skotnes-Brown, 2019)

Misrepresentation.
Hopelessness.
Reductionism.
Monitisation.



Identity

(Clouds over Sidra 2016)

“Among storytelling mediums, games especially excel at their ability to **immerse the audience in the identity of the protagonist** and the problems facing the world they live in,”

(Schatz cited by Sarkeesian and Petit 2020)

“... She (a 12 year old Palestinian girl) had never played a game set in the Arab World that would permit the player **not** to shoot at Arabs ... **other stories can be told, different audiences can be reached and new experiences can be created,**”

(Penix-Tadson 2019)



....after this VR experience it is a world we don't really understand
.. I haven't been in war

(Nathie 2017)

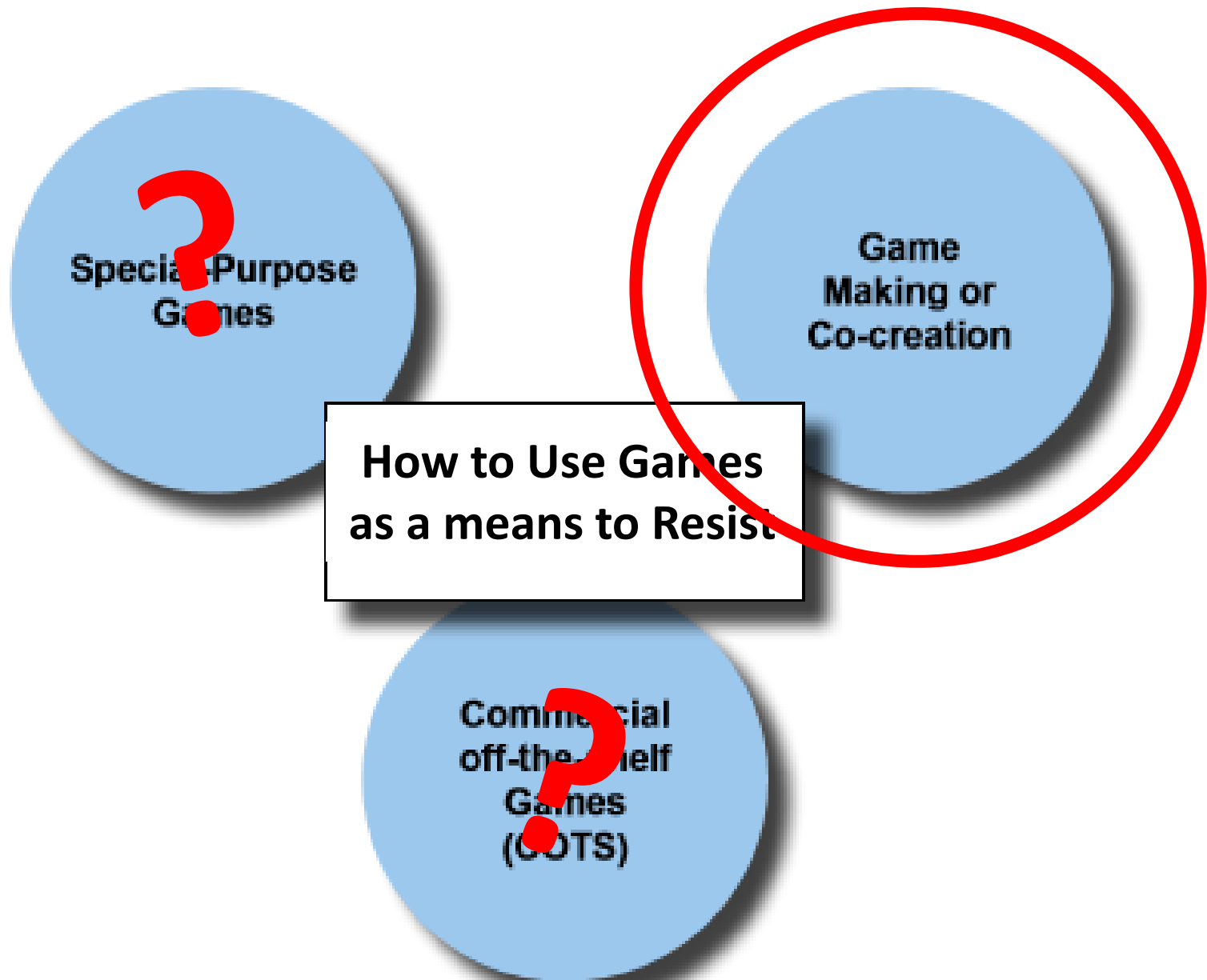


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Playing with Freire



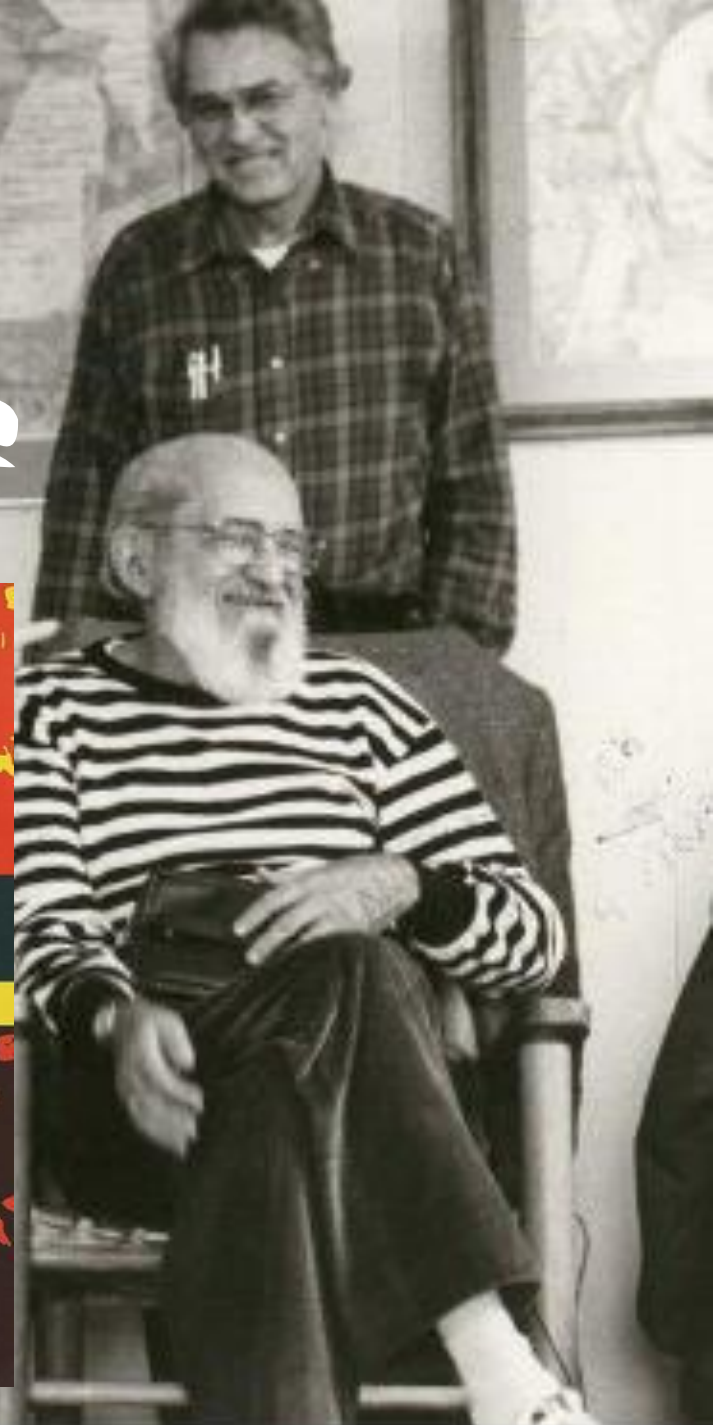
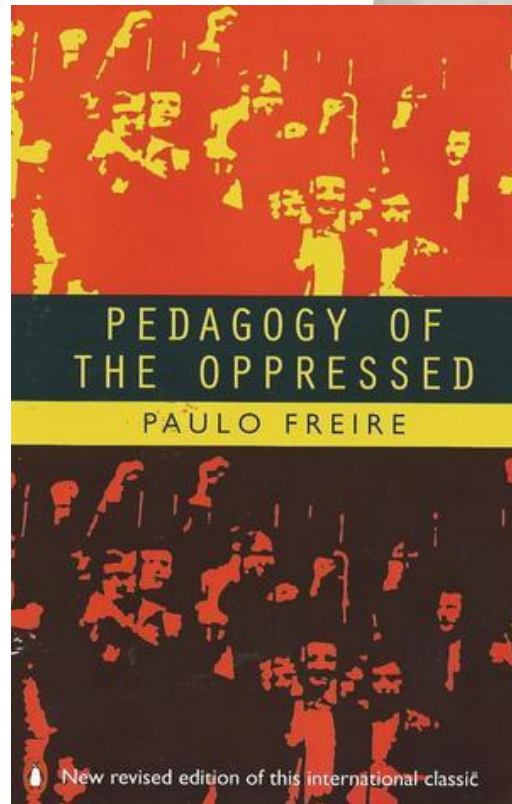
A Critical Position

Computer Games are
"All Education is **political**"

"It is not enough for people to **come together** in dialogue in order to gain knowledge of their social reality. They must **act together** upon their environment in order critically to **reflect** upon their reality and so **transform** it through further action and critical reflection."



Paulo Freire



A Method

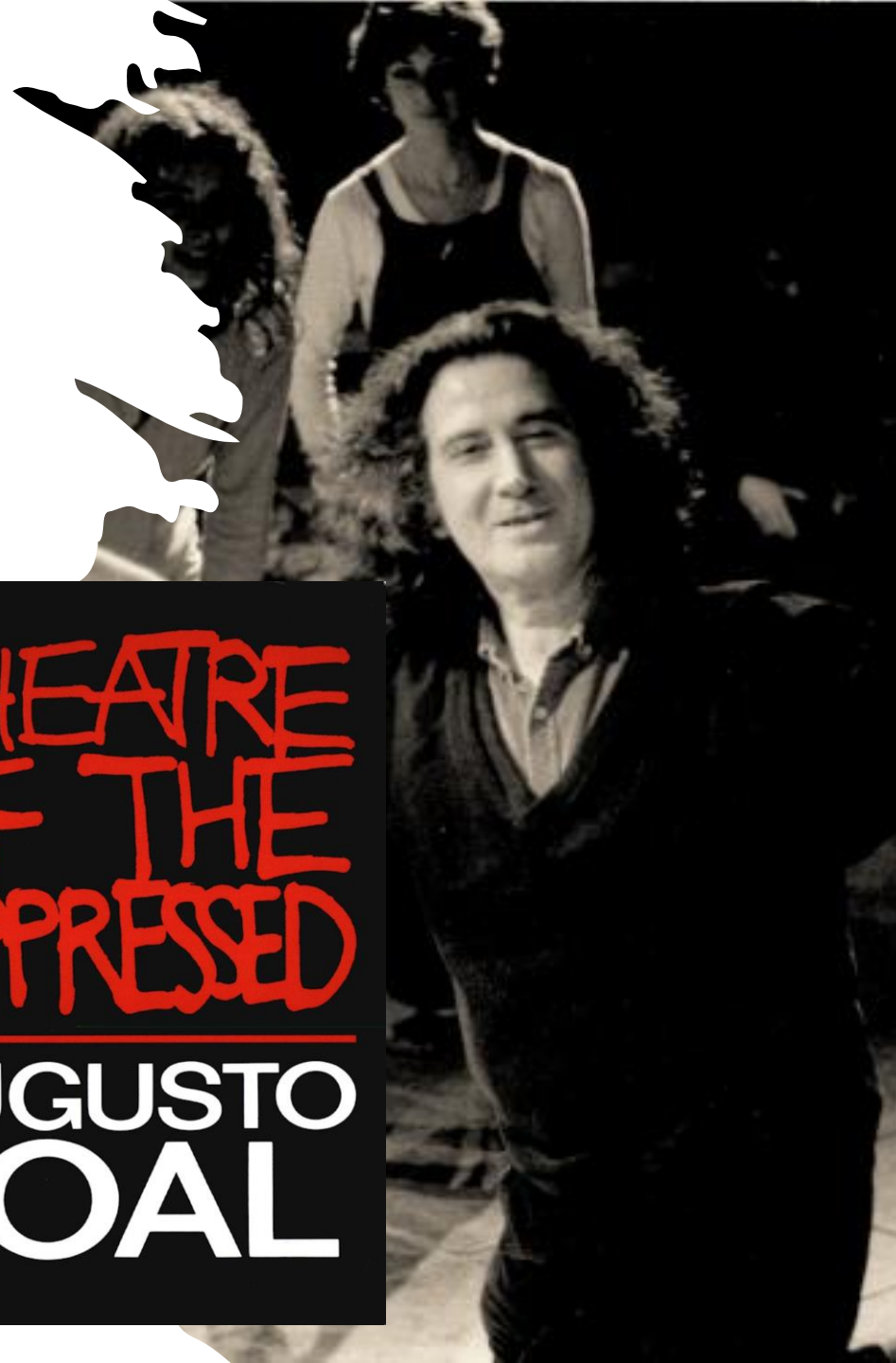
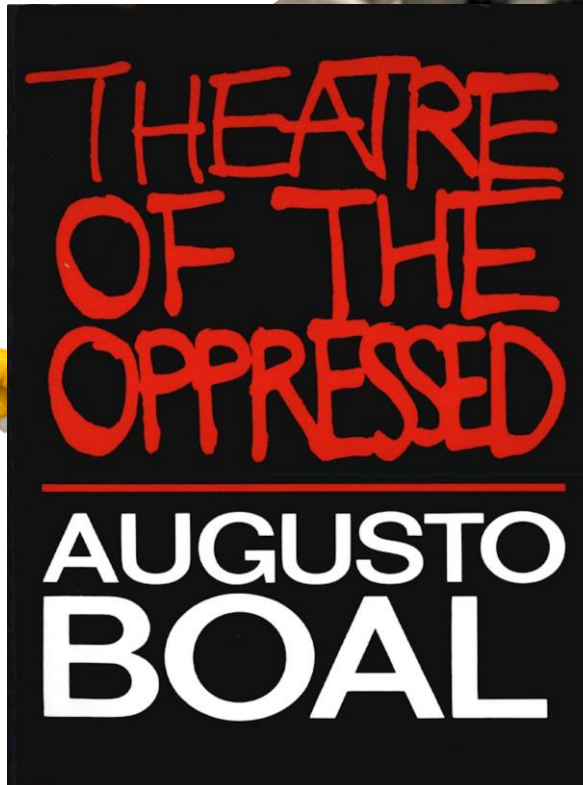
Games for Actors and NonActors

Augusto Boal's methods incorporated games that could serve to "act out" social situations that directly affected participants and in so doing develop **a collective analysis and imperative to act.**



Augusto Boal

Games for Actors and
NonActors



Video Games

“This would take the cultural pervasiveness of simulation as a challenge to develop a more sophisticated social criticism.... It would take as its goal the development of simulations that actually help players challenge the model's built-in assumptions. This new criticism would try to use **simulation as a means of consciousness-raising**”. (Frasca 2001)



Gonzalo Frasca

VIDEOGAMES OF THE OPPRESSED:
VIDEOGAMES AS A MEANS FOR CRITICAL THINKING AND DEBATE

A Thesis
Presented to
The Academic Faculty

By

Gonzalo Frasca



Call to Action

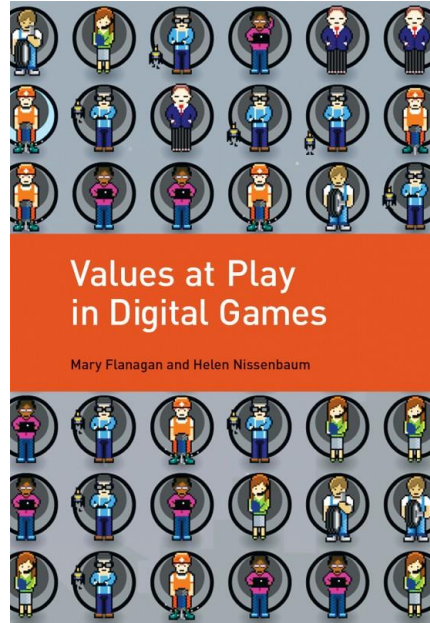
Mary Flanagan recalls the tradition of artistic intervention in public spaces intended to raise awareness **and mobilise for social change**.

She sees multiplayer games as **a public space** and calls on games designers to shift the authority and power in games toward non-hierarchical and participatory relations,

Flanagan (2014).



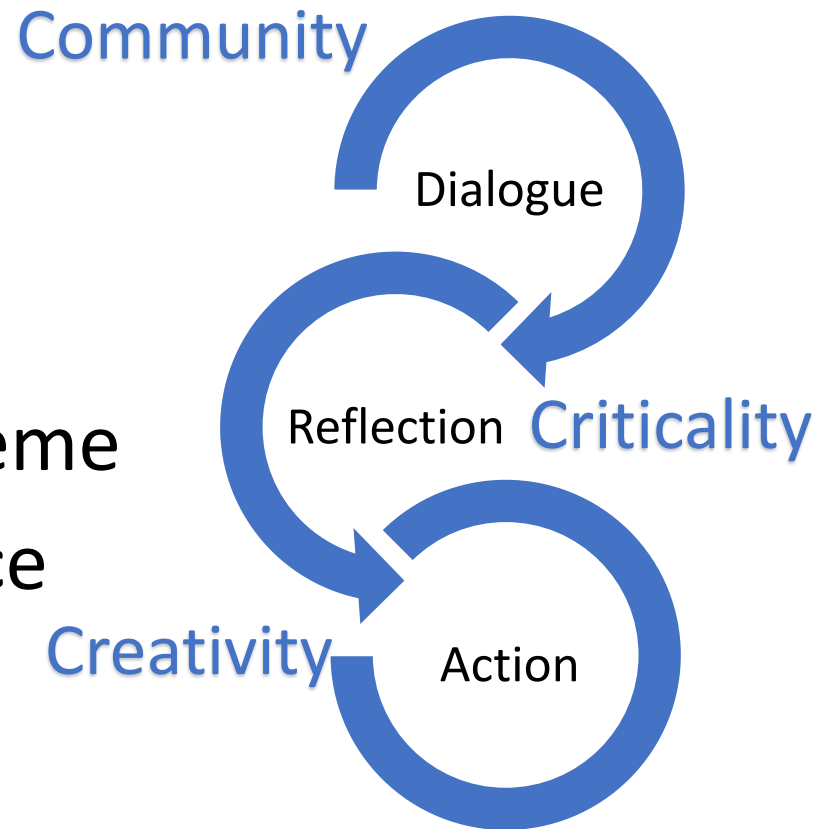
Mary Flanagan

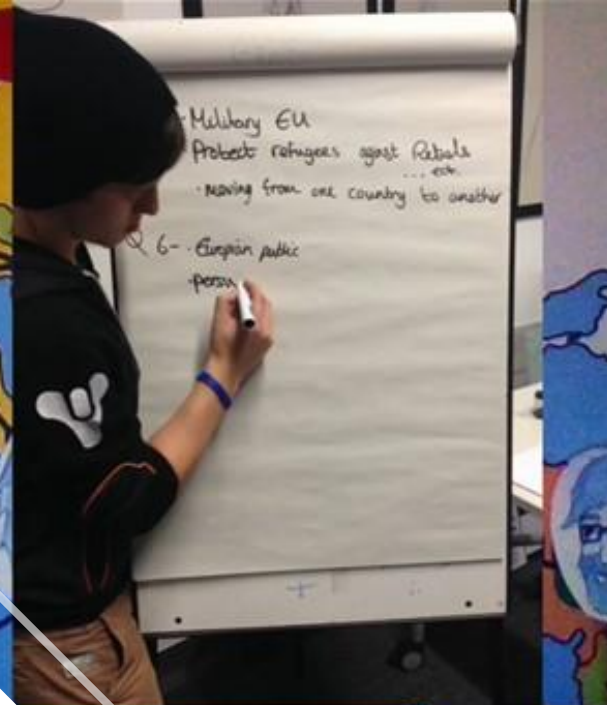


Playing with Freire

How to Use Games

1. Take a Critical Position
2. Commit to Dialogue
3. Identify a Generative Theme
4. Create a Game Experience
5. Reflect Collectively
6. Act – Then start again.





Identify a Generative Theme

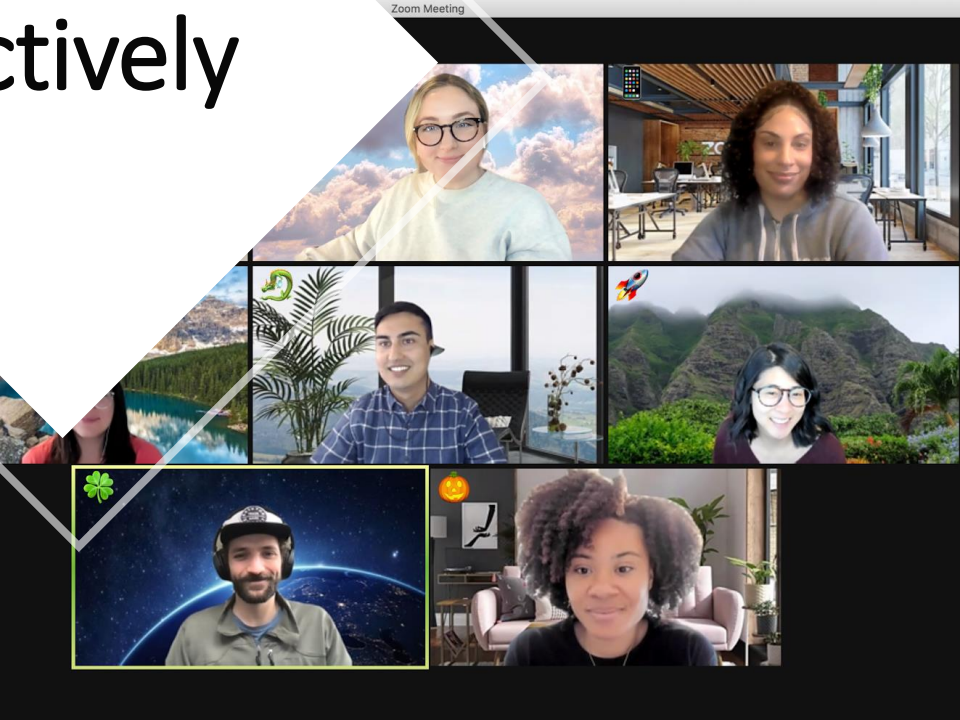




Create a
Game
Experience



Reflect Collectively





Utrecht 2040
ARG Game

“.... large-scale collective experimental futures games....overcoming the “crisis of the imagination” by creating inclusive urban futures that inspire action.” Mangnus et al (2022)



The Last of Us Part II,

Act

- In-game Action
- Transference to the Real World
- Scaling Up



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