

Historical consulting for digital games: from general reflections to CEE game industries

Konsulting historyczny gier cyfrowych – od ogólnej refleksji do rynków Europy Środkowo-Wschodniej

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Abstract: This is the first paper from the *Historical Consultancy for Games* project run by Games Research Association of Poland with grant funding from Centre for the Development of Creative Industries in Poland. In the first section, the paper conducts an overview of historical game consulting and relevant research from the early stage – up to 2015. Then, it comments on the current state of affairs in the 2020s, as can be assessed on the basis of (sparse) research published within HGS (historical game studies). The final section is a brief report from a preliminary survey carried out in GRAP's project among people representing national gamedev associations or organisations in eight countries in Central and Eastern Europe: Poland, Czechia, Slovakia, Ukraine, Belarus, Lithuania, Estonia, and Serbia. Respondents from these countries name the most successful history-themed games and publishing companies known in their homeland, and comment on the status of historical consultancy in their local-national video game industries.

Keywords: historical games, game studies, game production, history, heritage, consulting

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1. Early research and state of histgameconsulting

In a way, academic interest in histgameconsulting is as old as historical game studies (HGS). If we assume, as many others before (see Chapman, Foka, Westin, 2017, pp. 358–359 for a discussion of the significance of Uricchio’s paper), that HGS dates back at least to Uricchio, then we can notice that the involvement of professional historians in game-making is already postulated there (2005, p. 336). The 2010s brought an “emerging HGS wave” (Mochocki, 2022), and it is right in the mid-2010s that we find three important publications on histgameconsulting. Spring’s paper in *Rethinking History*, 19(2) makes a passionate case for large-scale involvement of historians in ‘scholarly games’, i.e. games that “engage research questions, incorporate primary and secondary source evidence, explore historical themes, present a thesis and make historical arguments” (2015, p. 2). Actually, she claims historical research is “inherently game-like”, as the iterative process of game development “shares similarities” with developing a research argument (ibid., p. 12). Chapman’s book *Digital Games as History* establishes the concept of “historian-developer”, and specifically mentions the value of having an expert consultant on the team: historians-researchers for factual knowledge and understanding of historical systems (2016, p. 191) or historiographic epistemologies (ibid., p. 280), or historians-reenactors equipped with “practical, physical and somatic insights into the experience” of period-specific activities (ibid., p. 181). Most importantly, the year 2015 brings Collewijn’s Master’s thesis on wargames, which remains the most comprehensive study of histgameconsulting to this day.

Originally written in Dutch and also available in English translation, Collewijn’s (2015) work is absolutely unique for two reasons. Firstly, no other publication (that we have found) has such a strong focus on historical games consultancy – most papers mention histgameconsulting only marginally. Secondly, it includes a plethora of interviews with historical game consultants and historian-developers. Interestingly, the author himself now runs a historical consulting company: Collewijn History in Games (2017) – historyingames.com. Although ten years old, the thesis probably remains the largest single collection of qualitative data obtained directly from histgameconsulting practitioners.

The state of histgameconsulting, as it emerges from publications from the mid-2010s, seems to have been in transition from an early amateur-ish stage towards a more established and professionalised form. On the one hand, historical educators and game scholars were acutely aware of the potentials of historical games in teaching school history (Schrier, 2014; McCall, 2016), heritage promotion (Champion, 2011, 2015; Webster, 2012), and advanced historiographic education (Howanitz, 2013; Wainwright, 2014; Elliott, 2017) – and the involvement of academic historians, archaeologists, and museum experts was an obvious move to ensure the required quality (Metzger, Paxton, 2016, p. 5). On the other hand, many entertainment-oriented games used historian-consultants merely or mainly for marketing purposes: not so much to make actual use of their expert advice, just to impress the audience with the very fact of having an expert historian on the payroll. As Schwarz states, “the label ‘historian’ [...] carries some weight with gamers and the general public” even if s/he specialises in a different area of history (2020, pp. 128–129). It is possible that some instances of such unproductive consulting had not been planned this way – they might have resulted from unforeseen difficulties in bringing the academic and the gamedev worlds together. After all, communication between academics and game developers may be, notoriously, difficult (see Coppleson, 2017a, p. 13; and our further discussion continues in other papers in this collection).

As of 2015, as Collewijn reports, of all companies researched by him, only Ubisoft and Blackmill had permanently hired historians (p. 46), and only Ubisoft had named functions for history experts on their permanent staff: Historical Researcher and Historical Content Coordinator (p. 37). Ubisoft’s decision to employ “Maxime Durand, a historian with academic training, as an in-house specialist and historical consultant for the entire *Assassin’s Creed* series in 2010” was “a big step forward”, according to Schwarz (2020, p. 129). Five years later Collewijn sees gamedev as an emerging “possible labour market for historians” (p. 46). Chapman, in 2016, notices that hiring external experts “to help, for example, with period details” (p. 280) is frequent, but more advanced involvement of historians in embedding historiographical and epistemological nuances into games may “perhaps” be expected of “the indie scene

and related developments” (ibid.). The game *Apotheon*, released in 2015, with an extensive involvement of Maciej Paprocki as an expert in Greek mythology, could be a good example (see Paprocki, 2020).

Two other problems recurring in the publications may indicate the underappreciation of academic historical consulting around the mid-2010s. One is the tendency to ignore consultants in game credits. This may come as a surprise, given the above-mentioned marketing value of consulting experts as guarantors of authenticity (Schwarz, 2020, p. 128). It appears that crediting historians or military experts for their consulting work was only practised by some of the companies, such as Ubisoft, as both Kempshall (2019, pp. 9–10) and Metzger with Paxton (2016, p. 21) note that it was not usually the case. Another notable erasure of historical credibility was the absence of historical references, such as citations or links to primary sources (ibid., p. 21). “No computer wargame in the game itself or on its website provides an overview of the used sources”, says Collewijn, and appeals to game developers to start doing so (2015, p. 38). Spring (2015), however, appreciates in-game encyclopaedias in *Total War* as an equivalent of academic bibliographies.

2. Research on and state of histgameconsulting after 2020

How has the situation developed since around 2015? A job market for consulting historians is definitely here – albeit not large. Beside Collewijn’s own consulting company in the Netherlands, we find ones based in Germany (Niggemeier, n.d.), Austria (Hemmer, n.d.), UK (Patrick, n.d.), and USA (Perez, 2024). None of these, however, except Collewijn, specialises strictly in games – all others offer consulting on games alongside other media. It is much more frequent for expert consultants to be hired as individuals, not via a histconsulting company. Most of these jobs are temporary hires (Brandis, 2020, p. 109): only the largest companies like Ubisoft or Wargaming employ historical experts on permanent or long-term positions. On the more positive side: the demand for historical and cultural experts is higher, and seems to be on the rise.

One proof of this is the decisive course towards “more history” in Ubisoft, as exemplified by the launch of the Discovery Tour mode in 2018, “described as ‘purely educational’ on the official support website” (ibid.), and subsequently revamped and redesigned from a museum-like mode to narrative-driven quests in Valhalla Discovery Tour in 2021 (see Hiriart, 2024, pp. 133–134). Another is the global success of *Kingdom Come: Deliverance* (2018), with its developers putting a lot of emphasis on expert consulting and historical authenticity (Bostal, 2019, p. 386, 388; Hartman, Tulloch, Young, 2021). This coincides with a much smaller but still notable success of titles made by Charles Games, such as *Attentat 1942* and *Svoboda 1945*, in which university staff and expert historians were the major creative force on the development team: “four historians and two educationalists who were ultimately not in the position of consultants but regular game designers and dialogue writers” (Šisler, 2020, p. 214). Yet another aspect is the rising expectation for accuracy, sensitivity and respect in representation of minority cultures and oppressed minorities, which translates to a demand for cultural (e.g. indigenous) consultants, but also for a thoroughness in researching cultural heritage (Hughes, 2017, p. 34; Loban, 2024, pp. 12–13, 106). All this increases the demand for history and heritage consultancy in the game industry.

The Academy side of this partnership is also increasingly willing to collaborate with game developers. More than willing: it is better prepared than it was in 2015. There is a substantial body of research and research-based design models that support the development of historical – and historiographic – games: the revised Historical Problem-Space model (McCall 2023 and forthcoming 2026); the History-Game Relation framework (Cassone, Thibault, 2016); and the principles of historiographic game design (Bazile, 2022), not to mention the vast amount of Historical Game Studies. The understanding of games, both from the scholarly and the player/designer’s perspective, has grown among research staff. Simultaneously, games have now been commonly accepted and appreciated in Western academic institutions as vehicles for historical education, heritage promotion, critical expression, and social change. On the other hand, as appreciation of historical expertise has apparently grown in the industry, so has its visibility,

including the much-more-frequent presence of historian-consultants in game credits (Kempshall, 2019, p. 10; Schwarz, 2020, p. 129; Horsewell, 2023, p. 58) and the oft-postulated (Collewyn, 2015; Spring, 2015; Bazile, 2022) appearance of bibliographical references and links to sources either inside the games or in supporting paratexts (Reid, 2024, pp. 92–93), e.g. in the credits for *Pentiment* (2022), as emphasised by Loroff, 2024). On the academic side, researchers include game projects in their CVs and portfolios: e.g. Jiri Hoppe, one of the consultants for *Attentat 1942* and *Svoboda 1945*, lists both games below academic publications in his public CV on the website of Institute of Contemporary History (2024), Czech Academy of Sciences. Coming full circle, they convert their histgameconsulting experience from game development back into research outputs when they write peer-reviewed papers on their consulting/designing work (e.g. Coppleson, 2017b; Friedrich, 2020; Paprocki, 2020; Šisler et al., 2023; Reid, 2024).

On the institutional level, it is not unusual for academic institutions to officially partner with game studios. Historical games developed in R&D projects count as examples of highly desirable academia-industry collaboration, and often qualify for external funding. The recent Horizon project “Mementoes” (Dimitriou, n.d.), uniting museums, computer labs, and game studios in the production of three digital games, is just one of many examples of public funding for expert-consulted history/heritage-themed games. History/heritage/culture-themed games are a natural choice. The European Game Developers Federation, which unites multiple national game industry associations from the EU, collects and announces grant funding opportunities on an annual basis. For the year 2024, they list as many as seven funding schemes: Creative Europe, Horizon Europe, Digital Europe, Erasmus+, InvestEU Equity, CERV, and EIC & SMP (Developer, 2024). Moreover, beside EU programmes, there are multiple governmental funding schemes on the national level, as well as grants and sponsorships by national and international foundations. In the face of current difficulties in getting commercial investor funding, the opportunity to reach for public funding may be an additional attractor for game studios to partner with researchers.

3. Success stories and hiring practices of histgameconsulting

The number of game titles in which histgameconsulting has received international recognition is relatively small. The *Assassin's Creed* series reigns supreme in this regard, which might be seen as a tad paradoxical due to its sci-fi time-travelling frame. Nonetheless, historical game scholars, game reviewers, and players universally acknowledge the effort put by Ubisoft in building a veneer of historical accuracy and authenticity (albeit selectively, as always with video games; see Salvati, Bullinger, 2013) – even more so since the release of the Discovery Tour mode (as mentioned above). The role of Maxine Durand, the lead historian for the entire *Assassin's Creed* series, is heavily promoted by Ubisoft. Durand often speaks publicly about his work, both in Ubisoft's official materials (e.g. Reparaz, 2018), interviewed by games, media, and technology-oriented platforms such as *Polygon* (Plante, 2012), *Wired* (Kamen, 2014) or *That Shelf* (That Shelf Staff, 2012), or lecturing at game events, e.g. as a keynote speaker at Games for Change (Durand, Éthier, Lefrançois, 2018). Not just Durand – other Ubisoft's historians, employed part or full time for particular games in the series, are also interviewed as histgameconsulting celebrities. Examples include María Elisa Navarro, architectural consultant for *AC II*, interviewed for *Archdaily* (Saga, 2015); Jean-Vincent Roy, authenticity consultant on Victorian London for *AC Syndicate* interviewed for *Financial Post* (Special to National Post, 2015); Laurent Turcot, the historian behind *AC Unity* for *Vice.com* (Kotzer, 2014); Ryan Lavelle, labelled in his interview for *The Sixth Axis* as “historian and inspirational content advisor on the Editorial Research Unit” on *AC Valhalla* (Burrows, 2021).

Kingdom Come: Deliverance is a narrative-driven historical RPG, whose developers decided to put a lot of effort into researching the historical background. Unlike *Assassin's Creed*, this is a “proper” historical game, not cloaked in science-fiction time-travel motifs (although its claims to authenticity have been challenged, e.g. by Heinemann, 2021). Yet, as noticed by Hartman, Tulloch, Young (2021), just like *Assassin's Creed*, it makes historical accuracy a strong selling point, with the role of historical consultants highlighted in conference talks and published interviews.

Joanna Nowak, a historical consultant for Warhorse Studios since 2014, is featured among other team members in Warhorse's "Weekly Torch" blog post series (DrFusselpulli, 2017a), in which she subsequently responds to questions from the player community (DrFusselpulli, 2017b). Her employment story is a bit different: when she was encouraged to apply for the job, she was working in business not in Academia. Nonetheless, it was still her academic competences – namely, university education in art history and conservation – that were instrumental. Beside her, multiple Czech expert-historians from universities and museums were asked for external consultancy (Vávra, 2018). Moreover, the team consulted with the practitioners of historical fencing and other martial arts in order to achieve a high-level of realism in the representation of medieval combat (Peppiatt, 2016).

Another huge franchise known for hiring historical consultants is Wargaming, founded in Belarus and now relocated to Cyprus. Theirs is the *World of War* series with the hit titles *World of Tanks*, *World of Warships*, *World of Warplanes*, and more. We can still find their 4-year-old job offer for a Historical Consultant online on GameJobs.co. It shows how different are the specifics of histgameconsulting for wargames: while the title of the announcement says "Historical", the job description immediately clarifies it as "Technical/Historical Consultant", competent not only in the knowledge of historical warfare and vehicles, but also in military and motor technology (Historical Consultant – Wargaming, 2020). This means that the best kind of historical consultant in wargaming is not necessarily an academic historian but a military engineer or army combatant with first-hand experience in operating said technology. A similar thing may be said about consulting for military shooters, whose developers hire actual military operators, including ones with first-hand combat experience: *Medal of Honor* (Caldwell, Lenoir, 2016, p. 267) or *Call of Duty* (Venables, 2012) Weapons technology and battlefield tactics, even when downscaled from armoured war machines to boots-on-the-ground light infantry, retains the general characteristics of wargaming.

Grand strategy games that feature warfare alongside the economic and diplomatic aspects of empire-building, such as *Total War*, call for yet another field of historical expertise: history of economy, historical

geography, political history of nations – not only the history of war and military technology. This kind of consulting, again, is best suited for academic historians, such as Rafe de Crespigny, expert in Chinese history, invited by Creative Assembly to consult *Total War: The Three Kingdoms* (Gordon, 2019). Webb notes that Creative Assembly declared a dualistic ambition: not only to historical accuracy but also cultural authenticity (2022, p. 139). For this purpose games need experts in cultural history, and/or cultural consultants representing the culture in question (Loban, 2024).

Valiant Hearts: The Great War tells a different story. Gerard Barnaud, interviewed for Collewijn's (2015) thesis, recalls that their small team at Ubisoft Montpellier did not have an in-house full time historian. Instead, every team member did extensive historical research on their own. Their consultancy with expert historians was all done by external collaborators. Interestingly, their game project attracted the attention of two important external partners specialising in the history of the Great War: the historical documentary TV brand *Apocalypse*, and the French governmental organisation La Mission du Centenaire (see also Kempshall, 2019). In this peculiar case, the input of external consultants in the validation of the results of the team's own research was arranged primarily via institutional partnerships, not by the standard contracting process between the game studio and individually recruited experts.

The story of Josh Sawyer, the main visionary behind the award-winning game *Pentiment* (2022), falls somewhat in-between the case of *Valiant Hearts* and the case of Charles Games, when it comes to the relation between historians and developers. As we know from the article by Loroff (2024), Sawyer was a graduate of history who went into the game industry. By the time he came up with the idea for *Pentiment*, he had worked on non-historical video games. When he finally pushed forward with *Pentiment*, he could rely on his own academic training as a historian, and he also reached out to another alumnus and to his former professor at Lawrence University. This is an interesting case of a historical game whose concept emerges from within the game industry, but at the same time its team heavily utilises university expertise and connections.

Attentat 1942 and subsequent historical games made by the Charles Games team are a unique case of academia-industry partnership, in which

it is the Academia that takes the lead. *Attentat 1942* was made by university staff and students from Charles University, and the impressive critical acclaim of that first game inspired the university-based developers to found their own game studio. As a university project, *Attentat 1942* and the subsequent games *Svoboda 1945* and *Train to Sachsenhausen* took the matter of historical accuracy very seriously, with expert consultancy provided by academic historians (as well as school teachers, in line with its educational agenda), often under institutional partnerships (Šisler 2020, p. 214). Currently, Charles Games is one of the partners in the above-mentioned Horizon project “Mementoes”. Their games exemplify the emerging genre of historiographic games (theorised e.g. by Howanitz, 2013; Bazile, 2022): based on thorough historical research, making direct use of archival materials, and adopting a professional approach to history as a disciplined effort to construct research-based interpretations of the past (Šisler et al., 2023, p.72).

4. A quick survey of historical game consultancy in CEE

A number of these titles were made – and some keep being made (e.g. *Kingdom Come: Deliverance 2*) – by studios from Central and Eastern Europe: the regional focus of our histgameconsulting research project. In the long run, our main research task was to collect experiences, opinions and recommendations from two categories of professionals: historians who had worked as game consultants, and game developers who had worked with historical consultants (or who had worked in both roles) in game studios based in CEE countries. First and foremost, however, we did a small preliminary survey, whose results would help us select candidates for those interviews. For this purpose, we reached out to national game developers associations or collective initiatives, asking them for a more comprehensive view of their national game industry – including the names of companies, games, and people relevant to our study. In particular, we collected responses from:

- Poland: a member of programme committee at Indie Games Poland Foundation, who prefers to stay anonymous;
- Czechia: Pavel Barák, head of Czech Game Developers Association;

- SKSlovakia: Maroš Brojo, Slovak Game Developers Association;
- UAUkraine: Oleksandr Khrutskyi, Games Gathering Conference;
- BYBelarus: Lizaveta Klimovich, BelGameDev (Belarus Game Developers Association in Exile);
- LTLithuania: Rytis Jadzevičius, Lithuanian Game Developers Association;
- Estonia: two members of GameDev Estonia: Martin Palu, and one who prefers to stay anonymous;
- RSSerbia: Kristina Jankovic Obucina, Serbian Games Association;
- Latvia: we were unsuccessful in getting intel from the Latvian gamedev association.

We asked these persons to write answers to the following questions in a Google Form:

1. Q1. What are the best game studios making historical games in your country?
2. Q2. What are notable cases of historical/heritage games produced in your country?
3. Q3. Is historical consultancy (HC) an established practice in the game industry in your country?
 - Yes.
 - No.
 - I haven't heard of HC before.
 - Other [open text box].
4. Q4. Who is invited to do historical consulting (HC) for games in your country? (you can choose multiple options):
 - We do not have persons or companies who do HC.
 - We have companies or agencies for HC.
 - Academic experts from universities or museums.
 - School teachers of history.
 - Self-educated experts-enthusiasts, e.g. reenactors.
 - Living witnesses of history.
 - Other [open text box].
5. Q5. Do you know any people who worked with historical consultants or worked as historical consultants? Can you name them?

The results of this preliminary survey are shown in Table 1.

Table 1. Responses from CEE-based national gamedev organisations

Country	Q1 Companies	Q2 Games	Q3 Estab- lished?	Q4 Who does HC?	Q5 Names
Poland	11 bit studios	<i>This War of Mine, Enemy Front, Warsaw, Hellish Quart</i>	no	academic experts; self-educated experts-enthusiasts	1
Czechia	Warhorse Studios, Ashborne Games, Charles Games, Kube Games	<i>Kingdom Come: Deliverance, Last Train Home, Attentat 1942, Svoboda 1945: Liberation, Train to Sachsenhausen, Imperiums: Greek Wars</i>	no	academic experts; self-educated experts-enthusiasts; living witnesses	3
Slovakia	3DIVISION, Cypronia, Black Deer Games, Team Vivat, Impact Games, Blind Octopus Studios, Centurion Developments, Rembrosoft	<i>Workers and Resources: Soviet Republic, Vivat Slovakia, Forgotten but Unbroken</i>	no	we do not have persons or companies who do hc	0
Ukraine	Starni Games	[none mentioned]	yes	academic experts; self-educated experts-enthusiasts	1
Belarus	Aterdux Entertainment, Wargaming, Payara Games	<i>World of Tanks, Legends of Eisenwald, World of Warplanes, World of Warships, 1917, Order of War, Operation "Bagration"</i>	old practice but only in one company	academic experts; self-educated experts-enthusiasts; school teachers	4
Lithuania	Tag of Joy, FLUXO GAMES, Gluk Media, SneakyBox	<i>Book Smugglers, Klaipėda. 1923, The New Hanseatic Way, Žandarai už durų</i>	yes	academic experts; living witnesses	LHI

Estonia	Maru VR, Mister Morris, Mike Klubnika, CM games, Gamecan, Placeholder	XR experience-games, usually on VR platforms; <i>Buckshot Roulette</i> , <i>Disco Elysium</i> , <i>Rustys Retirement</i> , <i>Haiko the Robot</i> , <i>Death and Taxes</i>	no	academic experts; self-educated experts-enthusiasts; school teachers; living witnesses	1
Serbia	Foxy Voxel	Going Medieval	yes	academic experts; self-educated experts-enthusiasts	1

The results of the main follow-up survey, in which we interviewed individual historians-consultants and developers who worked with ones, are revealed and discussed in subsequent two papers in this journal issue.

5. Conclusions

In terms of hiring practices, the CEE companies have been found to use the full range of options also known on the global market:

- full-time employment of in-house historians or technical/historical consultants: Warhorse Studios (Czechia) and Wargaming (Belarus);
- Temporary temporary hires of external specialists for the needs of a particular projects (many projects);
- Institutional institutional partnerships with research centres (Lithuania, Czechia);
- no external consultants, with historical research carried out by the dev team.

The last option does not emerge from our survey, as we only asked about games and companies which had used histgameconsulting. Those that had not were not on our radar. Nonetheless, based on prior research (Collewyn, 2015, p. 46), we may assume that many, if not the majority, of history/heritage-themed games do not use historical consultants from outside the dev team. One Polish example comes from the personal

experience of one of us, Michał Mochocki, who combined the roles of lead writer and historical consultant on *BEAST: False Prophet*.

As might have been expected, our survey of national gamedev association confirms that academic experts are the default go-to for historical consultancy:

- except for Slovakia, which does not mention anyone doing HC, every other country mentions academic experts;
- Self-educated expert-enthusiasts (e.g. reenactors) are mentioned in every country except Slovakia and Lithuania;
- Living witnesses of history appear in Czechia, Estonia and Lithuania;
- school teachers of history are mentioned for Belarus and Estonia.

Interestingly, only Ukrainian, Lithuanian and Serbian respondents state that HC is an established practice in their country, and Belarus limits this to only one company (we assume this would be Wargaming). When it comes to naming historical consultants or devs who worked with ones, we received 3 names from our Czech interviewee, 4 names from Belarus, zero from Slovakia, and 1 name each from all others. The Lithuanian interviewee gave us an institutional name: the Lithuanian History Institute, known for consultancy for Fluxo Games.

Assassin's Creed, *Kingdom Come*, *World of War*, *Total War*, *Call of Duty*, *Medal of Honor*, *Valiant Hearts*, and *Attentat 1942* have all been on the market for quite some time: from 6 years (*Kingdom Come*, 2018) to over twenty (*Medal of Honor*, 1999; *Shogun: Total War*, 2000). As they are often showcased as good (or bad, or lacking) examples of historical accuracy/authenticity, they have been extensively discussed not only in the gamer community, but also by scholars, especially in the field of historical game studies – and this is where (though usually as mere marginal notes) we find comments on historical consultancy.

More recently made games have had less time to get scholarly attention in the form of published research, but it is encouraging to notice that the role of consultants keeps being mentioned, with historically-consulted titles receiving critical discussion within 2–3 years. Such is the case of the 2021 game *Hellish Quart* (2021) with Majkowski, Prokopek and Kozyra (2024) and Mochocki and Nowicki (2024), or the 2022 game *Pentiment* with Wright (2024). Not to mention the fact that the involvement of expert consultants

tends to get spotlight in popular press (e.g. Contreras, 2023), and sometimes even is discussed as career outlets for people with history majors (RBATRA, 2019; Loroff, 2024). Other papers in this collection look at these and other aspects of this topic: the specificity of the histgameconsultancy work, its value and its pitfalls (Mochocki, Kot, 2024a), and its key required competences (Mochocki, Kot, 2024b), all the way to recommendations for competence-building in formal education of would-be game consultants in departments of history (Pigulak, Gdaniec, Wasiak, 2024).

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Konsulting historyczny gier cyfrowych – od ogólnej refleksji do rynków Europy Środkowo-Wschodniej

Abstrakt: Jest to pierwsza praca z projektu *Konsulting historyczny gier* prowadzonego przez Polskie Towarzystwo Badania Gier, dofinansowanego ze środków Centrum Rozwoju Przemysłów Kreatywnych. W pierwszej części omawia konsulting historyczny gier w kontekście wczesnego etapu refleksji naukowej nad tym zjawiskiem – do roku 2015. Następnie charakteryzuje sytuację w latach 20. XXI wieku, widzianą przez pryzmat (nielicznych) badań opublikowanych w ramach HGS (studiów nad grami historycznymi). Ostatnia część to podsumowanie wyników wstępnej ankiety przeprowadzonej w projekcie PTBG wśród osób reprezentujących krajowe stowarzyszenia lub organizacje gamedev z ośmiu krajów Europy Środkowej i Wschodniej: Polski, Czech, Słowacji, Ukrainy, Białorusi, Litwy, Estonii i Serbii. Respondenci wskazują najbardziej udane gry o tematyce historycznej oraz ich wydawców na terenie ich krajów i określają status doradztwa historycznego w lokalnych branżach gier wideo.

Słowa kluczowe: gry historyczne, groznawstwo, produkcja gier, historia, dziedzictwo, konsulting
