A handful of red pixels hardly pass as blood

Decoding 80s video game graphics through FAVR

- video game graphics are digital-born objects, results of software-instructions and hardware-calculations. despite easy digital access, the digitality and techno-historic limits of video game images has not been well researched yet. video game graphics are more often than not treated like any other image, without taking their specifics into account.
- **Question/Interest/Claim (40%)**
  - question
  - video game images are not only narrative devices, like in movies, where they apply visual information and aesthetics in order to communicate a story or invoke affects. the images of video games also have to convey game states, for example lives or where one is at the moment in relation to the overall game, bringing them closer to user interfaces. and, most importantly, video game images also have to communicate participation and interaction possibility. they have to tell you what you can or must do, as a player, in order to proceed.
- **Data/Sources/Source Code (30%)**
  - video game graphics from games from the 80s and 90s from Switzerland.
- **Method (30%)**
  - to my knowledge, there is only one model at the moment, that deals explicitly with these specifics. FAVR (faveur) is a Framework for the Analysis of Visual Representation in Video Games, coming from the University of Montreal in Canada. I'm working on bringing this framework from media analysis to the digital humanities.
  - my intentions are to make video game graphics, as well as their specifics, accessable to proper metadata modelling and machine reading. I already made initial tests in translating the FAVR model into an ontology and applying it in Tropy. A next step would be to see to what extend this qualitative annotation can be automated and what new knowledge can be generated, once a larger corpus has been enriched through this model.