

# Bibliotekarstudentens nettleksikon om litteratur og medier

Av Helge Ridderstrøm (førsteamanuensis ved OsloMet – storbyuniversitetet)

Sist oppdatert 06.10.24

Om leksikonet: [https://www.litteraturogmedieleksikon.no/gallery/om\\_leksikonet.pdf](https://www.litteraturogmedieleksikon.no/gallery/om_leksikonet.pdf)

## Mod

(\_ dataspill) Forkortelse for “spillmodifikasjon” (“game modification”). Reglene, grafikken og/eller lyden i et dataspill forandres, altså modifiseres (Genvo 2002 s. 62). Aktiviteten kalles “modding”.

En “ombygging” av et dataspill, vanligvis utført av fans og spredt over Internett. Mods gir ofte spillkarakteren flere nivåer og nye oppdrag å utfolde seg på og utføre. Moddingen kan f.eks. gå ut på å legge til karakterer i spillet og å forandre grafikken (Barnabé 2017 s. 193).

“A patch (or a skin, a wad, a mod, a map or a shape) is an add-on to an existing game engine that alters the original code or state of a computer game. A patch can range from a simple repair of an error in the original game to elaborate manipulation and customization of graphics, sound, game play, architecture or other attributes of the original computer game [...] As a practice bound up with fluid multi-directional network flow, game patching blurs the distinctions between cultural producer/cultural consumer, reader/writer, artist/viewer, game fan/game developer, programmer/hacker and all manner of distinctions between these various binary pairs” (Anne-Marie Schleiner sitert fra Barnabé 2017 s. 317).

“In our understanding, the act of making mods is a practice that alters some game elements, and it comprises including something new in its structure or mechanics (add-ons), improving the game aesthetics, or even including new game levels and game contents.” (Oliveira m.fl. 2014)

“In gaming, modification (mod) refers to the process of editing or changing the structure, syntax or code of a game. Modification is performed to change the operations of a game in par with the requirements, environment, or end result or experience. Modification is performed to allow a gamer to play a game different from its original released version. It is generally performed by end users or developers, and the modded version is considered as an unofficial version of the game. Typically, when a modification is applied to a game, the user or gamer can have better weapons, more game money, different background textures, stronger character health and any other characteristics specific to a game. Modification can

be partial or total, or it may be used only to fix some bugs.” (<https://www.techopedia.com/definition/3841/modification-mod>; lesedato 08.11.16)

“Modding, in the videogame world, is adding, altering, or purging content on a videogame, especially on the pc. Mods can be quests, items, houses for the player, towns, shops, factions, or altering technical stuff (scripts, textures, meshes). There are also total conversion mods, which are mods to an insane degree.” (<https://www.urbandictionary.com/define.php?term=modding>; lesedato 14.08.19)

I en mod kan et innhold som er tilpasset et massemarked, bygges om til noe spesialtilpasset. For eksempel kan landskapet i et spill omdannes slik at det ligner på landskapet på modderens hjemsted (Adamus 2006 s. 138).

“[S]ome mods succeed in altering the features of the original game so effectively that the result is more of a new game than a version of the existing one” (Olli Sotamaa sitert fra Barnabé 2017 s. 319).

Å lage en mod krevde tidligere gode kunnskaper i koding, og var dermed komplisert. Et unntak var spillet *Space Empires* (1993), der flere av programfilene var .txt-filer og dermed lett kunne modifiseres av alle som hadde Windows. Produsenten av actionspillet *Quake* (1996 og senere), id Software, valgte å publisere spillets programmeringskoder og la dermed til rette for utviklingen av mods (Wirsig 2003 s. 377). Med Crytek/EAs spill *Crysis* fulgte det med en egen editor for at spillerne skulle kunne lage mods.

“Historically, trendsetting first-person shooter games like *Quake* and *Doom* were some of the first to offer an editor to consumers that allowed users to design and program their own maps (environments), skins (character avatars), weapons, and tools for gameplay. This pioneering feature offered users unprecedented power to affect gameplay by altering both the forms and the spaces of designed interaction. Modifications to the game code (known as mods) were written by players (or groups of players known as clans) and posted online in dot-pak4 format for other *Quake* enthusiasts to download and use. Almost instantly, an economy of *Quake* cultural production was born. This economy pushed the edge of technical innovation, fueled as it was by hard-core gamers’ desire to explore the absolute limits of the technology: how far could the code be pushed before the system was broken? Demos, the earliest form of machinima, emerged seamlessly from this established mod economy, and the desire to demonstrate one’s mastery of the game and its form dominated.” (Katie Salen i <https://static1.squarespace.com/>; lesedato 03.10.24)

“If one sees mods solely as the modification of an existing game and uses this as a very strict definition of a mod (i.e. the adaptation of an existing game and/or engine), many commercial games could actually be seen as mods. Because the cost of building a new up-to-date game engine, many commercial game developers

license an existing engine and adapt it to their needs.” (David B. Nieborg sitert fra Barnabé 2017 s. 320)

Den amerikanske kunstneren Brody Condon har arbeidet mye med dataspill, og har sammen med andre lagt inn en “patch” i skytespillet *Counter-Strike* slik at spilleren kan lage spesiell graffiti – en ny versjon som han kalte *Velvet-Strike* (Amélie Paquet i <http://nt2.uqam.ca/fr/dossiers-thematiques/jeux-video-dactivisme-politique>; lesedato 12.04.21). “*Velvet-Strike* is a mod of the first-person shooter video game *Counter-Strike*. The mod, developed by Anne-Marie Schleiner, Joan Leandre, and Brody Condon, adds “protest sprays” to the game’s existing graffiti function. *Velvet-Strike*’s sprays ranged from being playfully out of step with the game’s self-serious violence and machismo to spreading explicitly anti-war messages. *Velvet-Strike* was developed just after 9/11, coming into existence alongside the United States’ declaration of the “War on Terror.” It was an early intervention into the space where gaming culture and politics converge – a space that has become more contested as gaming has become mainstream. *Velvet-Strike* was at the forefront of artistic and activist gestures that questioned the militaristic ideologies present in popular video games. *Velvet-Strike* makes an important argument for the entwinement of “the real” and “the virtual” when it comes to politics and demonstrates the possibilities of activism in the virtual space of video games.” (<https://anthology.rhizome.org/velvet-strike>; lesedato 25.11.23)

Til originalspillet *Max Payne 2* ble det lagd en mod kalt *Hellsing* (Adamus 2006 s. 137). Skytespillet *Counter-Strike* var først en mod basert på *Half-Life* (1998; fra Valve og Sierra Studios), men ble i 2001 et kommersielt produkt fra spillprodusenten Sierra. *Counter-Strike* (1999) ble lagd av Minh Le og Jess Cliffe (Amélie Paquet i <http://nt2.uqam.ca/fr/dossiers-thematiques/jeux-video-dactivisme-politique>; lesedato 28.02.20). Denne mod-en har blitt mer kjent enn det opprinnelige spillet. Minh Le (bedre kjent som Gooseman) solgte rettighetene sine til Sierra. Spillere måtte allerede ha installert *Half-Life* for å kunne spille *Counter-Strike*.

*Half-Life* har også blitt modifisert til spillet *Escape From Woomera*, som kritiserer forholdene for immigranter som kommer til Australia. Skytespillet er omformet til en slags dokumentar (Amélie Paquet i <http://nt2.uqam.ca/fr/dossiers-thematiques/jeux-video-dactivisme-politique>; lesedato 06.09.19).

*Garry’s Mod* er en modifikasjon av *Half-Life 2*, og kan kalles en “meta-mod” på grunn av alle funksjonene som tillater å lage nye mods og nye spill (Barnabé 2017 s. 319-320).

Det amerikanske selskapet Valve Corporation “has a long history of encouraging the modding of its own games, as a form of creative training. Learning by making is essential, by Valve philosophy, and providing the tools for the community to explore and learn unhindered is a commitment that has greatly benefited both sides.

Valve as a company is well known for hiring talented modders as full-time staff and building popular fan-projects (such as Counter-Strike, Team Fortress and Defence of the Ancients) into successful franchises.” ([https://repository.abertay.ac.uk/jspui/bitstream/10373/1598/2/Sloan\\_PlayingOutsideTheBox\\_Published\\_2013.pdf](https://repository.abertay.ac.uk/jspui/bitstream/10373/1598/2/Sloan_PlayingOutsideTheBox_Published_2013.pdf); lesedato 18.06.15)

“As pointed by Olli Sotamaa (2003), it is not only the enthusiasm of amateurs that drives the phenomena of modding. For the author, the phenomenon goes beyond the entertainment or the intention of reaching a place of production in the gaming market. Modding combines the true hacker spirit with commercial interests.” (Oliveira m.fl. 2014)

“In short, mods are gamermade custom contents for official game titles. Today, popular mods can significantly extend the life span of a game title and particularly successful works of mod community can make the jump from mod to a retail title. Probably the most well known example of this is *Counterstrike*, a team play modification for the game *Half-Life* (Valve Software, 1998). In many cases mods introduce new features and perspectives that later find their way to official game titles. On the other hand, the marketing of games like BioWare’s *Neverwinter Nights* (2002) already relies heavily on gamer-created content.” (Sotamaa 2003)

I det kanadiske selskapet BioWares *Neverwinter Nights* (2002) ble spilleren oppfordret til å lage nye personer, monstre, våpen, oppdrag og historier (det sistnevnte f.eks. ved å dikte opp dialoger mellom personene). Brukeren kunne også justere selve reglene i spillet. De nye oppdragene og historiene kunne deles med andre gjennom selskapets internettsider (Genvo 2006).

“Why Blizzard welcomes some mods and sues others [...] Blizzard Entertainment has produced some of the most beloved and enduring multiplayer games in the industry. From *Warcraft* to *World of Warcraft*, *Starcraft* to *Overwatch*, and everything in between, the studio has in many ways set the bar for multiplayer experiences. [...] In fact, most serious *World of Warcraft* players have an add-on folder filled with various tools and tricks to tweak our user experience beyond the options that Blizzard designed for the game. Similarly, games like Bethesda’s *Elder Scrolls: Skyrim* and Bohemia’s *Arma 2* and *3* have experienced a prolonged Renaissance thanks to fan-created mods. In turn, these mods may garner a degree of popularity and success substantial enough to warrant their own following.” (Mona Ibrahim i <https://www.polygon.com/2017/3/23/15034994/blizzard-mods-bnetd-org-lawsuit-world-of-warcarft>; lesedato 06.09.19)

“Mods are typically identified as user-generated content developed for the purpose of enhancing or modifying some aspect of gameplay (thus, “mod”). From a legal perspective, things get interesting when we look at how those mods are created. It’s common for developers or publishers to provide modding tools with their products, to the point that middleware developers like Havok, Unity and Unreal now

frequently include provisions for modding in their engine licenses to publishers and developers. This gets complicated when confronted with other methods of mod production, like reverse engineering. This is the act of looking at a finished thing, breaking it down to its component parts to figure out how it works, and using that as the basis to build an improvement or mod that works with the thing. [...]

Generally reverse engineering that circumvents certain technology in a game is prohibited under an End User License Agreement and, in turn, the Copyright Act.” (Mona Ibrahim i <https://www.polygon.com/2017/3/23/15034994/blizzard-mods-bnetd-org-lawsuit-world-of-warcraft>; lesedato 06.09.19)

“Some modding tools may only allow you to replace art assets and GUI features [dvs. grafisk brukergrensesnitt], while other developers offer tools with sufficient flexibility to change game balance and rule sets completely. Some may even permit commercial sale of your mod. Those decisions usually comes down to whether or not introducing too much flexibility will lead to game-breaking mechanics that wreck the integrity and fairness of the game, and whether commercialized mods will lead to cannibalizing your market. So the middle ground developers have found means providing tools for modding and setting some ground rules for how those mods are created and distributed. This also gives developers the freedom to determine what, exactly, players can modify. It’s this middle ground that allows Blizzard to protect itself by taking some people to court while allowing so many of us to heavily mod *World of Warcraft*. [...] They want their game to be fun and relevant for as long as possible.” (Mona Ibrahim i <https://www.polygon.com/2017/3/23/15034994/blizzard-mods-bnetd-org-lawsuit-world-of-warcraft>; lesedato 06.09.19)

“Console gamers install ‘mod chips’ to their systems. This programmed micro-controller bypasses the region code system and allows gamers to play imported and backup games. Some gamers also use significant amounts of time and energy on ‘case modding’ – decorating and altering the semblance of their gaming devices. While this hardware modding has mostly so far been limited to groups of enthusiasts, game content modifications have been a great success all over the world. The digital nature of games allows them to be manipulated and reprogrammed – also by individual consumers. Players personalize the appearance of their in-game characters by creating models and skins and create new maps and adventures based on existing game titles. For example sport game fans create detailed copies of national and local leagues including player statistics, uniforms and stadiums. Moreover, modders also develop and share new tools and editors that enable production of more sophisticated modifications. In some cases it becomes hard to draw a line between users and designers that is also very typical of earlier phases in history of computer games (Haddon 2003, 99-100).” (Sotamaa 2003)

“Very different elements of a single game can be modified. Manipulating the library of media files can result new player characters (skins, models) and new audiovisual layouts for objects and environments. Whole levels can be altered and

new ones created by changing the content of map files that trigger various events and dictate the spatial architecture of game world. Modifying game engine that controls how graphics are displayed can have significant effects on basic physics of the game. Again, the rules of game can be altered to fix some inconsistencies or to create whole new games. Mods that include more or less changes in all categories described above are often called total conversions.” (Sotamaa 2003)

En mod av strategispillet *Civilisation II* (1996; skapt av Brian Reynolds m.fl.) gjorde det mulig for den franskspråklige provinsen Québec i Canada å løsrive seg og forsvare seg militært (Amélie Paquet i <http://nt2.uqam.ca/fr/dossiers-thematiques/jeux-video-dactivisme-politique>; lesedato 06.09.19) En mod gjorde det mulig for personene i Maxis' *The Sims* (2000) å bade nakne.

“*The Sims* mods can be regarded as a material implication, a ‘trace’ or a ‘stain’ of the players’ interactions with the game, binding together the affordances of the code and the players’ preferences. In a sense, the hopes and dreams of players crystallise in a material form in the mods they create” (Tanja Sihvonen sitert fra Barnabé 2017 s. 318).

Noen spill har “mod” i tittelen. Et eksempel er United Front Games og Sonys *Modnation Racers* (2010). “Som navnet gjenspeiler, er greia med “Modnation Racers” ikke bare at du skal rase rundt i en minibil og skyte motstanderne av banen, men også kan modifisere så godt som alt i spillet. Du kan med den største letthet konstruere egne baner, designe egne biler, for så å dele disse online med den store nettflokken.” (*Dagbladet* 19. mai 2010 s. 48)

“Not long after *Wolfenstein 3-D* (Id Software, 1992, PC), one of the first representators of popular firstperson shooter genre, was published, modified versions started to appear. One example, that according to David Kushner’s true story book *Masters of Doom* inspired the developers at Id software, was a version where the game music had been replaced by theme song from the children’s show Barney and instead of the SS boss character players encountered a smiling purple dinosaur (Kushner 2003, 115-116). In case of *Wolfenstein* this kind of replacement always required erasing parts of the original code. Once a picture was changed there was no easy way to bring the original back. [...] *Wolfenstein 3D* took it’s name and theme from *Castle Wolfenstein*, a game released for many different systems in 1983. Already the early game by Silas S. Warner witnessed a fan-created modification, namely *Castle Smurfenstein* with Smurfs substituted for the nazi characters of the original. [...] In the next Id Software game *Doom* (1993), the media files were intentionally separated from the main program and located in an accessible directory. This reorganizing of game data made it possible to replace sounds and graphics in a nondestructive manner. Id programmer John Carmack also facilitated the amateur designers by uploading the source code for the level-editing and utilities program. In only a matter of weeks, gamers began swapping

*Doom* mods and homebrew editing tools for free on Bulletin Boards and across the Internet.” (Sotamaa 2003)

“Even before the advent of online gaming the player communities’ tendency to want to ‘tinker under the hood’ manifested itself with total conversion mods like ‘Castle Smurfenstein’, a game that replaced the Nazi enemies of the original Apple II version of *Castle Wollenstein* with Smurfs from the TV cartoon.” (Dovey og Kennedy 2006 s. 131)

“A clear majority of modifications can be named either deathmatch mods or teamplay mods, or in certain cases both of them. Still, there are a couple of significant exceptions to this: for example *The Dark Conjunction* mod aims to bring a whole new story driven single-player adventure to *Quake III* players and *DeFRaG* is basically a training mod designed to improve gamer’s skills in various areas. [...] almost hundred *Quake III* mods” (Sotamaa 2003).

“One simple and effective way to alter the gaming experience is to change the selection of weapons available. Similarly readjusting the properties of a single gun can significantly alter the tactics applied. Equally as gamers design player models they also develop imaginative weapon models. Many popular mods are basically based on modest changes in weaponry. For example in *Quake III* mod *InstaGib+* you only have one weapon with infinite ammunition. When you hit your opponent once, or they hit you, it’s an instant death. Like many other mods, *InstaGib+* has its origins in earlier mods designed for *Quake II* and *Half-life*. It tells something of the popularity of this particular mod that *InstaGib* mode has been implemented as a basic feature in *Quake III*’s main rival *Unreal Tournament* (GT Interactive, 1999). However, gun crazies come in various species [...] *Railgun Frenzy* is dedicated to the sniper rifle [...] While some examples mainly focus on boosting the weapons into extremes, other mods apply a reverse strategy and minimize the importance of weapons or remove them entirely. *Q3 Paintball* simulates quite faithfully the real life version of paintball. Besides the realistic paintball guns, the maps are designed with the real life experience in mind. Instead of battling in fantastical dungeons gamers run and hide in both indoors and outdoors grounds designed specially for paintball games. The jailbreak mode of *Q3 Paintball* – borrowed from another modification *Jailbreak* – places the tagged player to the side for the remainder of the round, just like in a match of real life paintball. Another *Quake III* mod called *Art of War* turns *Quake*’s high-paced and adrenaline-pumping combats into class based real-time strategy. Instead of shooting everything that moves you collect gold from around the map and use it to construct buildings for your team.” (Sotamaa 2003)

“The *Quake III Arena* mod world is populated by player created avatars that turn the game into a cult playground, where Maximus from *Gladiator* can battle against the Terminator, Darth Vader or Dr Evil from the *Austin Powers* films; Neo from

*The Matrix* can be matched against Flic from *Bugs Life*, with extra support from the cast of *The Simpsons* if need be.” (Dovey og Kennedy 2006 s. 133)

“Through technically quite simple replacement of models and weapons *Quake III* engine can also be turned into an arena of political debate. This is exactly what *Political Arena* does. In the first *Political Arena* version “PA Vol. I: Death and Destruction on the Campaign Trail 2000” players play the candidates from the 2000 Elections representing the major U.S. political parties. For example the *George W. Bush* model masters the Lethal Injection Syringe thanks to his actions as the governor of Texas. Again, according to the website the *Dick Cheney* character has been denied the use of nuclear weapons but as a consolation prize he gets a Depleted Uranium Cannon.” (Sotamaa 2003)

“In the second version of the mod *Political Arena: Usurper* the intention is to steal the presidency. The characters come in two different model packs, namely “Terrorists of the West – Freedom Fighters or Crusaders?” and “Osama bin Laden and the Most Wanted Terrorists”. Also *PA: Usurper* is based on an earlier mod, *Kill the King*. By picking up the US Flag you become the president and no matter which character you play, at that moment you take the appearance of “the grand usurper himself, George W. Bush”. Player can score points only while being the president and when the president is killed, the flag becomes an object of pursuit again. Clearly, the objectives of *Political Arena* are not limited to pure entertainment. More than anything, *Political Arena* is a statement in the discussion concerning violence and video games. According to the *Political Arena* website: “Video games have just become politically conscious – and they’re fighting back! Not with guns or bombs, but with art, ideas, and the constitutionally guaranteed freedom of expression.” The way *Quake III Arena* engine is used for looking at politics recalls some similarity to the website Newsgaming.com and its experiments with webbased games that editorialize on current international events. These kinds of projects raise the question whether games can become or already are a serious medium capable of helping us to understand complex political and social issues. The attraction of the mod is neither based on the polished visuals nor on innovations in gameplay but on its ability to make people think.” (Sotamaa 2003)

“Extensive changes in game world elements produce completely new arenas ranging from almost photorealistic to imaginative and abstract. Also new soundscapes consisting of sound effects and soundtrack music have an important role in creating a distinctive atmosphere. Good example of a mod that has next to nothing left of the original *Quake* series atmosphere is *Midget Wars*. It is a genuine cartoon mod that radically alters the scale of the game world. In practice, player is shrunk into a couple of inches tall figure that can hide behind gigantic flowers and mushrooms and use leaves to land safely from the heights. Otherwise, you can face your death through seeds falling to the ground. Anime styled mod *Bid for Power* also creates a very distinctive game world. Besides custom visuals, animations and sounds it creates a new combat system that more suitably fits into



the anime world. In *Bid for Power* the player does not use weapons per-se but masters different spells to do damage with. Even more radical change *BfP* introduces is a changeable point of perception. Point of perception refers to “the position from which the player perceives, i.e. both sees and hears, what goes on in the game environment” (Järvinen 2002, 116). *BfP* allows the player to switch between three different viewpoints: 1) the standard first person *Quake* view, 2) viewpoint positioned on model’s eyes that allows player to see character’s arms and legs, 3) third person view where the model is seen from the outside. The feature is not by any means brand new, since changeable and non-static points of perception are available in many game titles. The significance lies in the fact that *Quake III Arena* is an archetypical ‘first person shooter’. In changing the point of perception *BfP* questions the element often nominated as the most characteristic attribute of the whole game series.” (Sotamaa 2003)

“*Matrix Quake III* mod converts the world of the near-future epic *The Matrix* (1999) into a gaming experience. The *Matrix Quake III* package includes two custom maps, Lobby and Dojo, that carefully reproduce the audiovisual settings of the key movie scenes. What’s even more interesting, is the way *Matrix Quake III* implements the characteristic elements of the game, namely bullet time and wall walking. Instead of only admiring these special effects gimmicks from a distance, the player is able to use them in order to succeed in the game. In other words, the audiovisual motifs are adapted into gameplay mechanisms. Wall-walking feature allows the player to defy gravitation and use walls to approach and run away from enemies. Bullet-time effect slows down the environment for a period of time and gives more time at aiming and dodging bullets.” (Sotamaa 2003)

“*Western Quake 3* is a pleasant exception among dozens of laser gun powered near-future mods. Maybe the only obvious game cultural predecessor of this “wild west mod” is LucasArts’ game “Outlaws” (1997). While *Matrix Quake III* transforms individual audiovisual motifs into game mechanics, *Western Quake 3* creates unique game modes which covert central western settings into playable missions. The idea of Duel game type is to enable classical western shoot-outs using only pistols. Bank Robbery game type requires teamplay: one team equipped with dynamite attacks the bank and attempts to steal the “money bag” while the other team has to defend the bank by eliminating the robbers. These renovations may not look too grand but fresh game modes that nicely fit in to the created game world strongly participate in producing the particular atmosphere. The website dedicated to the mod states that “Western Quake is intended to be a realistic simulation of the “Old West’s great atmosphere”. The development team includes some “old west aficionados” and the background research is concluded in detail. The mod includes completely new weapons that are based on detailed information about damage, rate of fire and reload time of the late 19th century weaponry. Instead of laser-boosted melees and massive explosions of *Quake III Arena* you can hear bullets whizzing in your ears. However, probably the most important element in producing the “right” atmosphere is the soundtrack full of marching drums, electric guitars and

melancholic melodies completed by a lonesome trumpet. Obviously, this music was not played in 19th century United States but instead it pays homage to Ennio Morricone who reinvented western movie music with his scores for 60's spaghetti westerns. Looking at the player model names helps to deconstruct the game world further. First of all, player can decide to be Clint, a model obviously referring to Clint Eastwood, actor and oscarwinning director who starred in several 60's Spaghetti Westerns. Curiously enough, the next model is *ManWithNoName*, the character played by Eastwood in Sergio Leone's "Man With No Name" Trilogy. *ManWithNoName* is accompanied by *Sentenza* and *Tuco*, characters played by Lee van Cleef and Eli Wallach in *The Good, The Bad and The Ugly* (1966). The cast is completed by female models *Jane* and *Oakley* that take their inspiration from likely the most famous women of the Wild West, Calamity Jane and Annie Oakley. Here, the modders are joyfully mixing different levels of fact and fiction and on the side succeed in exposing the nature of "wild west" as a highly complex cultural construct." (Sotamaa 2003)

"*Generations Arena* mod is based on every first person shooter released by Id Software so far. Elements from *Castle Wolfenstein 3D*, *Doom* and all three *Quake* games are mixed to arenas that imitate the memorable originals in style. Actually none of the material is cropped straight from the games but they create a close enough resemblance. Like so many other mods *Generations Arena* has its origins in an earlier mod, namely a *Quake 2* project called *Generations*. As mods draw on games, similarly mods build on other mods. And eventually, games draw on mods by converting popular modifications into game modes. [...] As in case of *Political Arena*, mods can also be used as forums of societal dialogue in discussing and resisting the conventional values. Instead of straightforward resistance modding can also be explained in terms of control and creating new competences. Through playing with texts of corporate media culture modders control and reconstruct the relationship between gamers and game industry." (Sotamaa 2003)

"In the summer of 2003 Epic Games announced a million-dollar modding competition "Make Something Unreal" to generate new mods for the popular first person shooter *Unreal Tournament 2003*. While offering considerable prizes and significant publicity opportunities for winning mod groups, the company obviously expects some good publicity and a possible increase in sales of *UT2003*. High quality mods are naturally expected to extend the popularity and the life span of the game title. Moreover, the competition offers an important opportunity to manage "unruly" fan production." (Sotamaa 2003)

"Today, a significant amount of professional game designers have their background in mod scene. [...] as the modder develops from an amateur to a skilled specialist, he/she is likely to become more dependent on capital relationships and the market. [...] From the game industry point of view mod community can serve as an inexpensive research and development team. For example in 2002 members of top mod teams all over the world were flown to *Electronic Arts' Westwood Studios* for

a full day *Mod College* aimed to inform the mod community of the new *C&C: Renegade* engine. The activities of mod-savvy developers can be interpreted as an alternative design philosophy where instead of analysing user needs and validating user requirements (user-centred design) the tools are given to the users and fiddling and experimenting with them is encouraged.” (Sotamaa 2003)

“Bohemia Interactive, skaperne av “ARMA”-serien, har utlyst en konkurranse om å modifisere spillet helt eller delvis. Til sammen skal de ulike kategoriene premieres med over 3,8 millioner kroner.” (*Dagbladet* 18. desember 2013 s. 45) “Arma has always been quite moddable. Every piece of Bohemia Interactive’s military sim has been renovated or replaced hundreds of times over by the game’s prolific community – its missions, islands, audio, weapons, and vehicles. Today Bohemia makes a major effort to support that culture of community content creation as it begins a more than year-long competition called “Make Arma Not War.” A total of a half-million Euros (about \$680,000 USD) will be awarded to modders in 2015, with the winners in four categories selected by a panel of about a dozen game industry professionals, community members like Dslyecxi, and Bohemia developers. “Having a competition like this is giving the people something back, essentially. Giving them more serious reasons to show off, to make something out of their hobby,” says Ivan Buchta, Creative Director at Bohemia. CEO Marek Spánel underlines that the competition is Bohemia’s way of supporting a fundamental part of its franchise. “Ever since Arma: Cold War Assault, we’ve made it a priority to support our community with tools, documentation, and sample models, and Arma 3 is no different. [...] It’s clear that, with our open architecture and creative community, much more extra content can be produced. [...]” Employment and publishing rights, along the lines of what was earned by DayZ creator Dean Hall, also aren’t out of the question for potential winners and entrants to the contest.” (<http://www.pcgamer.com/2013/12/05/make-arma-not-war-modding-competition-launched-with-680000-up-for-grabs/>; lesedato 05.02.14)

“Brazilian company TecToy [...] acquired the rights to publish worldwide known games, but modified to serve Brazilian consumers. Two examples are the cases of the games: *Mônica no Castelo do Dragão* (*Monica in the Dragon Castle*), which portrayed well known Brazilian comics characters created by Maurício de Souza, and *Chapolim vs. Drácula*, which portrayed the Mexican TV Show Super-Hero *Chapolim Colorado*, which has been aired in Brazil since the 1980’s decade and has gained great reception by Brazilian viewers since then. Although these games were “original” games, all their mechanics was based on well-established games like *Wonder Boy*, which was also launched in Brazil by TecToy. These cases show a facet that is often forgotten when treating the piracy subject: more than the simple translation of a game, companies like TecToy afforded cultural contextualization” (Oliveira m.fl. 2014).

“In a time when there were not games like today’s *FIFA* or *PES*, with Brazilian teams and soccer players, users had to implement these features by themselves.

Titles like *Ronaldinho Campeonato Brasileiro 1998* (“Ronaldinho Brazilian Championship 1998”), a non-official mod for the Super Nintendo game *International Superstar Soccer Deluxe* shows this movement. [...] localized voices, taken from Brazilian TV soccer commentators.” (Oliveira m.fl. 2014)

“The *Guitar Hero* series (Harmonix Music Systems, 2005-2010) is a successful American game [...] *Guitar Hero* is played with a joystick shaped as a guitar, one of the main attractions of the game. In this sense, *Guitar Hero Brazil* is an example of customizing a product to a local culture, adjusting to its demands. The mod was designed by a musical producer and an engineer, which created a new repertory, based on Brazilian bands. Instead of mainstream American or English songs and bands, the Brazilian version has local popular bands, such as Raimundos, Mamonas Assassinas, Legião Urbana, Pitty, and others. Discouraged by big companies and their copyrights policies, the abovementioned modders believe in the game’s content improvement as fans and players of *Guitar Hero* who studied the game’s programming code and re-recorded it with Brazilian songs. While companies worry about money loss, modders usually don’t aim for profit, but for an intimate experience with the game. [...] Brazilians found a way to add new content for a niche’s pleasure, not aiming for profit.” (Oliveira m.fl. 2014)

En mod kalt *Kaizo Mario World* bruker elementer fra *Super Mario World* til å skape en versjon av spillet som krever ekstrem presisjon av spilleren i tillegg til tålmodighet (noen deler av moden er laget for å vekke spillerens frustrasjon!). På japansk betyr “kaizo” “transformert”. Fordi moden ble populær, ble “kaizo” senere brukt som karakteristikk av dataspill som er svært utfordrende å spille (Barnabé 2017 s. 20). Programvaren Lunar Magic ble utviklet ulovlig av en spiller som kaller seg FuSoYa, og distribuert gratis siden 2000, og har bidratt mye til mangfoldet av modifikasjoner av *Super Mario World* (Barnabé 2017 s. 319).

“Within the modder category, there is a subcategory that upholds a consolidated tradition: the rom-hackers. Rom hacking is the rom edition practice, with the purpose of fixing game bugs, but mainly of making game translations. In fact, the practice of rom-hacking is very common in the Latin-American context, since many games are not published in Latin-American languages. Despite being a practice that is considered a copyright violation, many groups get organized in order to translate those games, searching for software that make this work easier.” (Oliveira m.fl. 2014)

“Browse the small but growing selection at the Skyrim NX Modding Hub and, alongside the occasional salacious offering, you’ll find mods adding Morrowind-themed weapons, better banners, better eyes, better hair, new homes, more realistic blood, improved weather effects, a fully-voiced new follower with over 1,600 lines of dialogue, new quests [...] As you might imagine, none of this is endorsed by Bethesda – “Please understand we do not support unofficial mods and will not suggest or advice anyone to tamper with any product/console”, was the company’s

only response” (Matt Wales i <https://www.eurogamer.net/articles/2018-10-08-skyrim-fans-have-started-a-switch-modding-scene-to-do-what-bethesda-wont>; lesedato 02.09.19).

Nettkunstnerduoen Jodi lagde en *Doom*-mod kalt *SOD* (1999), som var en tidlig milepæl innen nettkunst.

Litteraturliste (for hele leksikonet): <https://www.litteraturogmedieleksikon.no/gallery/litteraturliste.pdf>

Alle artiklene i leksikonet er tilgjengelig på <https://www.litteraturogmedieleksikon.no>