GAME, PLAY & THE EMERGING LUDO-MIX

DIGRA
Digital Games Research Association
2019 PROGRAM

August 6-10
Ritsumeikan University
Kyoto • Japan
MESSAGES FROM CONFERENCE ORGANIZATION

Welcome message from Conference Chair

Ritsumeikan University
Akinori Nakamura

We are excited to bring the DIGRA 2019 conference in Kyoto, the ancient capital of Japan. This is the 2nd time we welcome you to Japan since the DIGRA 2007 conference which was held in Tokyo. Much has changed since then as various books, papers, and findings have been made public by researchers and scholars from multiple academic disciplines, and we are excited to emphasize that numerous members of DIGRA have been major contributors to these efforts. People now have not only come to realize the importance of this media as a form of mainstream entertainment but also enrich our social relationship, learning experience as well as enhancing healthy living. We hope that this conference will further extend our endeavors in unifying the voices, both from the academic as well as industry, that games in all forms can truly enhance the human experience. Kyoto, being a home for the emperors and aristocracy for centuries, has been the places where various forms of plays were nurtured and developed. We hope that following this tradition, creative and innovative concepts as well as ideas will be introduced during the conference with full of "playfulness".

GAME, PLAY, AND THE EMERGING LUDO MIX

Hanna Wirmann, Masakazu Furuchi and Terill Mortensen

Media mix (kio-sengo, きおし成分 or "media mixtures") bears a particular meaning in Japanese popular culture originating from anime production and consumption in the 1960s. Similarly to cross-media, media convergence, and transmediaity, it refers to ways of presenting, representing, and sharing content on different platforms and media allowing dynamic communication between them.

Of particular importance for media mix is Intellectual Properties (IP) which together with various media products and entertainment services across technologies and platforms from TV to toys and game arcades. The anime origins of media mix also bring along a range of analogue formats and outlets as parts of the mix. Conventionally, digital games are seen as one of these possible outlets.

Media mix is best seen as a commercial approach as it was conceived to improve advertising strategies through heavy reliance on characters. The term originates from Eiji Osuka who worked in the entertainment industry and used the term to explain rapid changes in the dynamics of content production and distribution. Osuka is currently Professor at the International Research Center for Japanese Studies and, to our great pleasure, the first keynote speaker of DIGRA 2019.

The commercial aspect of the term, together with the reliance on characters, is what distinguishes media mix from other, related concepts such as transmediaity. Transmediaity is a distributed narrative strategy for how a narrative can be told on several platforms, including games, whereas media mix is a unique concept that is particularly pertinent for character-driven and focused games.

Taking media mix as a starting point for the DIGRA 2019 program, we invited contributors to consider the possibility of "ludo mix" where games and play increasingly occupy the focal point of such a diversified distribution and consumption model. Ludo mixes may include versions of a game or several different games together with other content thus resulting in novel media ecologies, business models, and development and consumption cultures. We look forward to seeing how the term has been applied in numerous accepted paper presentations and how it can further the development of game studies. We await with pleasure Project Professor Tetsuya Miyajima's keynote on this.

Eight tracks were formed to facilitate the inclusion of a range of related topics at DIGRA 2019. Among them, “IP, law and games” was a new venture and gained a small but meaningful set of valuable contributions. Differences in local laws and regulations have wide spanning implications to game content and play cultures through localization and censorship needs, for instance, and should be of interest to the conference delegates. Serious games, too, had their first dedicated track at this iteration of the conference and the Program Chairs were excited to see a significant amount of submissions in this area. Alongside the more "traditional" tracks, "Games specialization" finally, was included to reflect the latest developments in the industry, particularly in Japan, where professional gaming was legalized only during the early phases of DIGRA 2019 conference planning. We trust Professor T.L. Taylor’s keynote will serve as a solid starting point for discussing exports in Japan.

We hope that the new additions to the themes of the DIGRA conference bring us towards an even more versatile and transdisciplinary event. In terms of submission and double-blind review figures, we received a record high number of 416 submissions: abstracts, papers and panels included — that were reviewed by more than 340 reviewers! The acceptance rate was around 60%. We would like to sincerely thank all track chairs, authors, and reviewers for their dedication and hard work. Finally, we wish you a productive conference and hope that you enjoy what we have put together.
### Keynote Speakers

**Eiji Ōtsuka, Ph.D**  
Professor, International Research Center for Japanese Studies  
**Theme:** The Origin of the Media-Mix (With Simultaneous Translation)  

The world-renowned researcher in the field of the Media Mix, he has been also known as the original author for Manga "Unlucky Youngman (アンラッキー・ユングマン)" and "coup d’État (クーデタ)" among others. He is also a renowned critic whose recent works include "Style of Mickey Mouse" (ミッキーマウスの表) and "Proposition of Atom" (原の存在の仮説). As an editor, his works include "Media mix mobilization" (メディアミックスの発見)  
**Upcoming works include:** "Osamu Tezuka and Media Theory during the Wartime" (戦時中のメディア理論) and "The Yokusan Family and the Media Mix during the Wartime." He also manages "World Manga Workshops" with his pupils who had gone overseas, and he has held 10 workshops around the globe. 
He also self-publishes an academic journal focused on Manga and Anime researches titled "Tobi-critics" (トビオシティックス), providing young researchers with a research platform and an opportunity for publication.

**T.L. Taylor, Ph.D**  
Professor, Comparative Media Studies, MIT  
**Theme:** Esports in the age of networked broadcast  

Dr. Taylor is a qualitative sociologist who has focused on internet and game studies for over two decades. Her research explores the interrelations between culture and technology in online leisure environments. Some of her works are raising the Stakes: Esports and the Professionalization of Computer Gaming. She published her well-known book "Watch Me Play: Twitch and the Rise of Game Live Streaming from Princeton University Press."  

**Tetsuya Mizuguchi**  
Project Professor, Graduate School of Media Design, Keio University  
**Theme:** The Future of Ludo-Mix  

After leaving Sega and United Artists, he co-founded Q Entertainment with Shuji Utsumi. During his tenure at Q Entertainment, he developed such legendary titles as Lumines, Ninety-Nine Nights and Child of Eden. Currently, he is a project professor at Keio University, Graduate School of Media Design, and a company representative of Enhance where he introduced critically acclaimed titles such as Rez Infinite and Tetris Effect.

**Yosuke Hayashi**  
Managing Director of KOEI TECMO GAMES  
**Theme:** KOEI TECMO GAMES: From Past to Present  

Mr. Hayashi joined Tecmo (now KOEI Tecmo Games) in 2001. He was involved as a game designer in the development of various Team Ninja titles including the Dead or Alive and Ninja Gaiden series. When Tecmo and Koel merged in 2010, forming what is now KOEI Tecmo Games, Mr. Hayashi served as producer for Team Ninja titles. In 2015, when he became head of Team Ninja, he co-directed the production of Nioh. This keynote is jointly hosted by Replaying Japan 2019. (Simultaneous translation provided by DIGRA Japan Chapter).
CONFERENCE VENUE

MAP
Conference Rooms

Zonshinkan | 2F
存心館 2F

ZS203
ZS204
ZS205
ZS206
ZS207
ZS201

MAP
Keynote

Igakukan | 1F
以学館 1F

Keynotes

WC[F]
EV

ZS306
ZS307
ZS308
ZS309

ZS310
ZS311
ZS302
ZS301

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Exhibitions

Soshikan | 2F
創思館 2F

ZS306
ZS307
ZS308
ZS309

ZS310
ZS311
ZS302
ZS301

DIGRA Japan Exhibition®
(Aug. 6th)

RCGS Special Exhibitions
The Life and Times of TV Game
PART ONE
(Aug 9th-10th, closed on 8th)

RCGS Special Exhibitions
The Life and Times of TV Game
PART TWO
(Aug 10th-10th, closed on 8th)

RCGS Special Exhibitions
"GALAXIAN"
"GALAGA"
"GAPLUS"
(Aug 6th-10th)

※DIGRA Japan Interactive & Poster Session (Aug. 6th 11:00-18:00)
CONFERENCE PROGRAM

Workshop Day Aug 6th

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<th>Room</th>
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<td>Zanhnin 207</td>
<td>Contemporary issues on the Digital Game Research in Japan</td>
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<td>Soshikan Training Room 4 (IF)</td>
<td>11:20-12:10 Interactive Session</td>
<td>The IDGA Building Blocks of a Video Game Curriculum</td>
<td>Meta-data in Game Studies</td>
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<td>Zanhnin 310</td>
<td>Between Media Mix and Franchising Theory: A Workshop on the Theoretical Worlds of Transmedia Production</td>
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<td>Zanhnin 302</td>
<td>The Future of Location-based Gaming Research</td>
<td>DIGRA 2019 One Hour Game Jam &amp; Blitzy Tutorial</td>
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<td>Zanhnin 304</td>
<td>Teaching Games: Pedagogical Approach</td>
<td>Making of Bilitummit-How Independent Game Movement Started from Korea (16:15-7:15)</td>
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<td>Zanhnin 306</td>
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<td>Zanhnin 305</td>
<td>&quot;Ex-PhD-Now&quot; - Gamification for the PhD Student's Journey</td>
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<td>Game Analysis Workshop</td>
<td>Metaphor-based Character Design</td>
<td>Rules in Digital Games</td>
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<td>Zanhnin 307</td>
<td>DIGRA Local Chapter Meeting</td>
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<tr>
<td>Zanhnin 308</td>
<td>DIGRA doctoral consortium</td>
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Wednesday, August 7th

08:30-10:20 Registration
10:20-10:40 Welcome and introduction to conference practical matters (conducted at each session room)

10:40-12:00 Session 1A Making sense of play and players

12:00-13:30 Lunch

13:30-15:00 Session 1B Designing a game of your own

15:00-16:30 Session 1C Designing game research (Choose one)

16:30-17:00 Coffee Break

17:00-18:30 Session 1D Serious Games Location (Choose one)

18:30-20:00 Awards ceremony and keynotes

20:00-22:00 Celebration dinner at Haneda

09:00-10:20 Session 2A Philosophy and critique (Choose one)

10:20-11:00 Session 2B Technology, art, and human values (Choose one)

11:00-12:00 Session 2C, DIGRA Study Group Location (Choose one)

12:00-13:30 Lunch

13:30-15:00 Session 2D Economy and business Location (Choose one)

15:00-16:30 Session 2E Marketing, sales, and players Location (Choose one)

16:30-18:00 Session 2F Cultural and historical Location (Choose one)

18:00-20:00 Conference Closing and Keynote Location: Speakeasy 2

19:00-08:00 Social events and networking

20:30-01:00 After-party

21:00-06:00 After-party

22:00-05:00 After-party
**EXCURSION**

**The Samurai Sword Fighting Lesson at Toei Kyoto Studio Park**

One truly unique offering for this year’s DIGRA excursion program will certainly be this. Being held at Toei Kyoto Studio Park, this one hour course allows you to learn the samurai sword fighting from actors/actresses specialized in action stunts. By the end, you will be able to show others how to grip and wield samurai sword correctly and make some special moves or two (Limited to 30-40 participants only).

**Fushimi Inari Shrine**

Being known for its thousands of torii gates in vermillion color, Fushimi Inari shrine (伏見稻荷大社) is one of the most popular sites to visit in Kyoto. Inari is the god of fertility, agriculture as well as the industry in Shikoku. Torii or the vermilion gates are donations given from corporations seeking “divine favor” for their success. One of the must-go-place if you are in Kyoto. Please noted that the trip includes 2-hours hike as the shrines spread across the mountains.

**The Kyoto International Manga Museum**

The Kyoto International Manga Museum, with its 30,000 collections related to the manga/japanese style comics, is a perfect place to learn about the media mix practices emerged and evolved in Japan. From caricature woodblock prints of the Edo period to magazines of the Meiji, Taisho and early Showa period (or Pre World Wars period) as well as contemporary manga magazines of various kinds, the museum offers educational as well as entertaining experience to all.

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**EXHIBITION**

**PRESENTED by Ritsumeikan Center for Game Studies**

**Exhibition 1**

For the Japanese, a television set has been a center of family entertainment during the 70s and the 80s. When new playthings which connect the television to play was introduced, they were called “Terebi Geemu” (TV Game). This exhibition recreates a gameplay scene in Japan back in 1980. The panels that depict the relationship between Anime, toys, and geemu (games) are also exhibited. Playable exhibition of some of classic “TV Game consoles” is located at TRAINING ROOM TWO.

**Exhibition 2**

This exhibition focuses on “New home entertainment created by Terebi Geemu (TV Game).” The following is some of the examples.

“The Migration -kaiyu-” (Kyoto Digital Amusement Award Grand Prize): This middleware enables up to 100 people to play a single-player mode game. “The Difficulty Synthesizer II” This “game” challenges you not to play the game but to adjust the level of difficulty of ongoing games played by A.I. so that the A.I. feels fun enough to keep playing. Produced by students and faculty of College of Image Arts and Sciences, Ritsumeikan University.

**Exhibition 3**

This exhibition is entitled “Possibility of Game development related materials” and presents the high value of the materials, and also considers the possibility of using the materials. Game titles to be introduced at the exhibition are “GALAXIAN” (1979), “GALAGA” (1981), “GAPlus” (1984) made by NAMCO (BANDAI NAMCO Entertainment Inc.). We display three titles of development related materials, and introduce game contents and changes that developers at the time considered, and the results of actually performing development tasks.

**DiGRA Japan Chapter Interactive & Poster Sessions**

These sessions are the extensions of the workshop at DIGRA2019 “Current Situation in the Japanese Game Research and Game Development Pedagogical Practices” organized by the DiGRA Japan Chapter. Sessions compactly exhibit cutting edge information regarding Japanese game research in various fields such as Game Design, Japanese Culture, Serious Games.