**Your Title Goes Here: It May Carry Over onto a Second Line**

**First Author**

Institutional Affiliation

Address line 1

Address line 2

Telephone

firstauthor@institution.com

**Second Author, Third Author**

Institutional Affiliation

Address line 1

Address line 2

Telephone

secondauthor@institution.com, thirdauthor@institution.com

## **Keywords**

keywords, help, identifying, suitable, reviewers, readers

## **Format of work**

What format does your creative work take – is it a poster, a game prototype, a website, etc.

# **DESCRIPTION OF WORK**

Place your 100-200 word description of work here. If the work has physical form, what are its dimensions and materials? If it is a recording, what is its format and length? For textual works, how many pages? For games, what is the title, storyline and key mechanics, what software/engine was it made with, and how will it be displayed/interacted with? Any links to the work to be provided here.

# **RESEARCH STATEMENT**

Place your 200-800 word research statement here. You should cover the following content below. You do not need to use the headings or address every question. Aim to position your work appropriately and justify its relevance to DiGRAA:

**Background:** What is the current state of knowledge – academic and/or industry – about this topic? Who are the key figures in the field/debating or contributing to this topic? What do they have to say about it? What issues remain to be explored? What questions or inspirations underpin this work? What is this work seeking to do?

**Contribution to field/industry:** What is the author’s role in this work and how does it contribute something new or novel to the field/industry? What does ‘new knowledge’ look like in this work (i.e. style, aesthetics, story, character, use of technology, etc)? What are the key aspects of this work that make it interesting and useful to other practitioners/researchers? What new understandings does this work open up for the field more broadly? You may use images or stills of the work here.

**Significance:** What is the significance of this work? Why does it matter within an Australian context? In what ways can the context of this work (i.e. the venue, location, medium, mechanics, play-style) help us understand its importance?

This format is to be used for submissions that are published in the electronic conference proceedings for DiGRA conferences.[[1]](#footnote-0) The same format will be used for conference articles uploaded to the DiGRA Digital Library.

In essence, you should format your paper exactly like this document. The easiest way to do this is simply to download this template from the conference web site, and replace the content with your own material. The template file contains specially formatted styles (e.g. Normal, HEADING levels 1-3, Reference, and Index) that will minimise time spent formatting your submission.

Although this template has been developed in MS Word, you may use any software to prepare your submission. Your article should be submitted as a PDF file.

# **EXHIBITION**

Include a short description of how you imagine the work being interacted with at the conference and any display requirements (i.e. a monitor, a table, wi-fi).

# **BIO**

Place your 100 word bio here. This section should be written to help readers situate the submission in the broader context of your past work in game development and/or research. We include this section to help attendees network, and as a gauge of the breadth of games research at DiGRA Australia.

# **ACKNOWLEDGEMENTS**

Place your acknowledgements here (such as acknowledgements for funding). If you have no acknowledgements, please remove this section. This template (originally used for DiGRA 2011) was developed based on a similar template for the CHI conference (Doe and Smith 2011) and the template from DiGRA 2005. Some references in this template are cited for illustrative purposes only. Special thanks to Annika Waern and José Zagal.

# **ENDNOTES AND BIBLIOGRAPHY**

## **Endnotes**

DiGRA recommends the use of endnotes[[2]](#footnote-1) rather than footnotes. These should be placed after the body text, but before the Bibliography section and numbered 1, 2, 3, and so on. Endnotes should also be formatted in 11-point Times New Roman.

## **Citations and References**

DiGRA uses a simplified, slightly revised version of the Chicago citation system (see publication year placement, for example). In running text and endnotes, use a verbose parenthesis format (Author last names Publication-year) or (Author last names Publication year, Page/Chapter) to indicate your reference. If the authors’ name is mentioned in running text, use only the publication year in parentheses. Anderson (1992, 453) may or may not think this is a good idea, but it does not matter since this sentence is only included as an example. If a reference has three or more authors (Schwartz et al. 1995), use the name of the first author “et al.” in the reference. When citing several sources at once, authors’ names should be presented alphabetically, separating each reference with a semicolon. Organise the bibliography alphabetically by last name of the first author. See the bibliography towards the end of the template for examples.

## **Game References**

Game titles should be italicised in the main text and reference list. Include the full game title when it first appears in the text, accompanied by the developer(s) and publication year in parentheses; e.g., *World of Warcraft* (Blizzard 2004). Depending on the use of the game in the context of the article, you may also choose to refer to the principal designer(s), creator(s), and so on. The Bibliography section below provides examples of how to format game references – in general, you should follow this format as closely as possible:

Developers/designers. Year. *Title*. Platform, Version. Release City, State, Country: Publisher.

# **LANGUAGE AND STYLE**

The written and spoken language of the DiGRA conference is English. Spelling and punctuation may use any English dialect (e.g., British, Canadian, US, etc.) provided this is done consistently. To ensure suitability for an international audience, please pay attention to the following:

* Write in a straightforward style. Try to avoid long or complex sentence structures.
* Briefly define or explain all technical terms that may be unfamiliar to readers.
* Explain all acronyms the first time they are used in your text; e.g., “Alternate Reality Game (ARG).”
* Explain local references (e.g., many people do not know that a child in the first grade of school in the US is 6-7 years old).
* Explain “insider” comments. Ensure that your whole audience understands any reference whose meaning you do not describe (and do not assume that everyone has read a particular article).
* Avoid or explain colloquial language and puns. Humor and irony are difficult to translate.
* Use unambiguous forms for culturally localised concepts, such as times, dates, currencies, and numbers (e.g., “1-5- 97” or “5/1/97” may mean 5 January or 1 May, and “seven o’clock” may mean 7:00 am or 19:00). For small currencies, indicate equivalences in Euro or Australian Dollar – e.g., “Participants were paid 10,000 lire, or roughly $AUD 5.”
* You should avoid using gender-specific pronouns (he, she) and other gendered words (chairman, manpower, man-months). Use inclusive and gender-neutral language instead (e.g., they, chair, staff, staff-hours, person-years).
* Use the full (extended) alphabetic character set for names of persons, institutions, and places (e.g., Grønbæk, Lafreniére, Sánchez, Universität, Weißenbach, Züllighoven, Århus, etc.). Avoid using non-latin alphabets for concepts and names. Make sure to include latin transcriptions if this is necessary.
* Clarify your context. Do not expect that readers know which region/country you are writing about, or where a specific city is. Explain, for example, where your fieldwork was done (e.g. “This study focuses on players in Australia”).
1. The format was developed for DiGRA 2011, modified slightly for DiGRA Nordic 2012 and then again for DiGRA 2014, DiGRA 2017, DiGRA 2018, DiGRA 2019, DiGRA Australia 2024 and DiGRA Australia 2025. [↑](#footnote-ref-0)
2. This is another example of an endnote.

# **BIBLIOGRAPHY**

Make sure all references in your bibliography are actually cited in the text. Also check that all references are included in the bibliography. In this template, we have included several references as examples only.

Blizzard Entertainment. 2004. *World of Warcraft.* Online Game. Blizzard Entertainment.

Blizzard Entertainment. 2011. *World of Warcraft: Cataclysm, Patch 4.2, Rage of the Firelands.* Online game. Blizzard Entertainment.

Butt, M. 2022. *Gaming Lifeworlds: Videogames in Culture*. PhD Dissertation, the University of Sydney. <https://ses.library.usyd.edu.au/handle/2123/27979>

Carter, M., Gibbs, M. and Arnold, M. 2015. The Demarcation Problem in Multiplayer Games: Boundary-Work in EVE Online’s eSport. *Game Studies* 15, 1 (July). <http://gamestudies.org/1501/articles/carter>

CCP Games. 2003. *EVE Online*. Online Game. CCP Games.

Chung, P. 2015. “South Korea.” In *Video Games Around the World*, edited by M. Wolf, 495–520. Boston, MA: The MIT Press.

Consalvo, M. 2007. *Cheating: Gaining Advantage in Videogames.* Cambridge, MA, USA; London, England: The MIT Press.

Games Workshop. 2012. *Warhammer 40,000*. Tabletop Game. Nottingham, UK: Games Workshop.

Fullbright. 2013. *Gone Home*. PC game. Fullbright.

Keogh, B. 2021. The Cultrual Field of Videogame Production in Australia. *Games and Culture* 16, 1, 116–135. <https://doi.org/10.1177/1555412019873746>

Nyhm & Summergale. 2008. *In Memory*. Video. YouTube, 5 April. <https://www.youtube.com/watch?v=sWJ3qzk5kHo>

Rogerson, M. J., Sparrow, L. A., & Gibbs, M. R. 2021. “More Than a Gimmick – Digital Tools for Boardgame Play.” In *Proceedings of the ACM on Human-Computer Interaction*, 5 (CHI PLAY), Article 261. <https://doi.org/10.1145/3474688>

Ruberg, B. & Shaw, A., ed. 2017. *Queer Game Studies*. Minneapolis, MN, USA: Minnesota University Press.

Seale, N., Wally Smith, W. & Rogerson, M. J. 2023. “Gods and Greeks: a study of an immersive RPG in a museum setting.” In *Proceedings of the 2023 Digital Games Research Association of Australia Conference* (DiGRAA). 6–7 Feburary, Macquarie University, Sydney, Australia.

Sidji, M., Smith, W., & Rogerson, M. J. 2023. “The Hidden Rules of Hanabi: How Humans Outperform AI Agents.” In *Proceedings of the 2023 CHI Conference on Human Factors in Computing* Systems. <https://doi.org/10.1145/3544548.3581550> [↑](#footnote-ref-1)