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# Journal Orientation

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Acta Ludologica is a scientific journal in the field of games and digital games. The journal contains professional scientific reflections on digital games; it also offers academic discourses on games, especially media and digital competencies, creation, design, marketing, research, development, psychology, sociology, history and the future of digital games and game studies.

Acta Ludologica is a double-blind peer reviewed journal published twice a year. It focuses on theoretical studies, theoretical and empirical studies, research results and their implementation into practice, as well as professional publication and scientific reviews of digital games.

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## Cinematography May Have Finally Found a Recipe for Games

Adapting games to other narrative media, especially movies, has always been a challenge and in addition has been one of the arguments within the ludology and narratology dispute during the establishment of game studies. History is full of such attempts, but only a few achieved greater successes without a significant negative response from the given games' fans, particularly due to the different requirements of these media (such as interactivity level). However, games have recently more intensively and naturally crossed over into other areas, and it seems a paradigm in the approach to making films from games has also shifted, which can positively skew the scales within this issue. Since just the beginning of the year, we have already witnessed the release of several movies and TV shows based on games, which were unusually very well received by viewers, players, and critics, even though they were based on completely various game types, motifs, genres, and narrative forms.

The first was the anxiously anticipated TV series *The Last of Us*, an adaptation of the digital game of the same name that belongs to one of the most acclaimed by critics and gamers. The production of this gripping storytelling survival drama set in a post-apocalyptic 'zombie-like' world was under the scrutiny of gamers and fans who were worried whether the adaptation even had a chance to reach the quality of its original. The show was followed by a less conspicuous historical-biographical artwork about the path of the Soviet game legend, *Tetris*, today one of the most famous and best-selling games of all time, into the hearts of gamers all over the world. In addition, the movie finally answered a question that arose years ago with the first rumours about preparing an adaptation of this game: How can a game without any narrative be adapted into a film? The movie *Dungeons & Dragons: Honor Among Thieves* brought the iconic tabletop role-playing game to the screen, enchanting viewers with epic fantasy quests, magical creatures, and intricate character development (featuring a diverse ensemble cast), appealing to both long-time enthusiasts and newcomers to this non-digital game. And soon after, the full-length animated film *The Super Mario Bros. Movie* arrived in cinemas and treated viewers with its colourful vibrant animation, humour, and nostalgic tribute to the timeless game series during this amusing adventurous journey with Mario and other iconic gaming characters.

Considering such a diverse and small sample, it is difficult to find common attributes behind their successes, however, at least for the narrative games among these four, greater involvement in the adaptation process of the companies (in one case even specific people), who created them or own their licenses, is evident. This tendency is also supported by the current trend of establishing studios to oversee film and TV adaptations at major game companies (e.g., PlayStation Productions) or the 'format unification', noticeable in streaming services, which have already offered game content (e.g., Netflix, Amazon Prime). In any case, it will be interesting, as well as possibly cinematically enriching the gaming experience, to continue monitoring this phenomena's development.

Just as the subjects of mentioned film adaptations were diverse, so the presented issue of the journal *Acta Ludologica* offers a wide range of topics in the field of games and digital games. Dimitrios Charitos and Eleni Timplaxi focus on immersive theatre in terms of pervasive games and gamification. Radoslav Baltezarević, Vesna Baltezarević, and Ivana Baltezarević examine the role of digital marketing in the eSports industry, specifically in promoting brands on digital platforms. A systematic review of the literature on improving team cohesion via digital games is carried out by Juraj Kovalčík, Magdaléna Švecová, and Michal Kabát. Dave Havey deals with the importance of understanding the professional knowledge of digital game artists for game development. Key features of the game development and publishing processes, which influence the quality of digital game localization, are presented by Marián Kabát. Finally, Zuzana Kvetanová applies R. Caillois' typology to the strategy games genre.

In the interview, science historian Victor Monnin discusses interconnections between digital games and palaeontology with palaeontologists Caitlin Syme and Jake Atterby. The reviews section offers scientific assessments of a Japanese cyberpunk supernatural role-play game, *Soul Hackers 2*, a highly anticipated action role-play game from the Harry Potter universe, *Hogwarts Legacy*, and the already mentioned HBO series *The Last of Us*. Vajk Pomichal concludes the issue by determining the essential questions for future research on the utilization of board and digital games within education.

On behalf of *Acta Ludologica*'s editorial office, I wish the readers an enriching experience while reading the contributions in this issue.

**Mgr. Zdenko Mago, PhD.**

*Acta Ludologica's Editor-in-Chief*

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