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Trends of a Digital Art Competition in the Early 21st Century

A 24-Year History of the Asia Digital Art Award FUKUOKA

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Abstract

While digital art competitions have updated their award fields according to rapid technological developments, these updates have not been examined by the existing literature. This study investigates the activity and achievement of the Asia Digital Art Award FUKUOKA (ADAA), which has been held annually since 2001 as an international competition to reveal the characteristics and development of digital art culture in the first quarter of the twenty-first century. Data from 24 annual competitions (2001-2024) were analyzed, including archived websites, catalogs, and classified submission records. Updates to the sections and the categories as well as the changes in the composition of judges over time were evaluated to examine how the award was revised. The number of submissions and awards was examined to assess ADAA's influence. ADAA started with three sections – non-interactive art, interactive art, and digital design. Non-interactive art was divided into still and moving images in 2004. The digital design section was replaced with entertainment (applied industry) in 2008. The definitions of the sections were updated in the first five years and between 2012-2013. The total number of submitted works was 17,136, with 2,221 awards given to creators from 25 countries and regions. Between 2017-2024, the number and ratio of submissions for the entertainment (applied industry) section were higher in the student category than in the general category ($p < 0.01$). By adapting to technological changes, ADAA has remained a relevant and influential competition for digital art creators who have the potential to innovate art culture and the content industry.

Keywords: digital art, media art, art competition

1 Introduction

Although digital art includes a broad range of artistic works, its characteristics require it to be a fusion of art and digital technology. The origins of digital art are debatable; however, one may consider “computer art,” which was the experimental work created by artists using computers in the 1970s, as the earliest form of digital art [1]. As the technology employed by these works, such as punch cards, have become archaic, it is evident that the development of digital technology in art is rapid. It possesses unique characteristics that analog media lack, such as modularity, variability, programmability, and interactivity, which enable new forms of artistic creation and expression [2]. Creators have tried to employ new technologies in their artworks and the forms of digital art are constantly evolving. In recent years, technologies, such as the metaverse, artificial intelligence (AI), and non-fungible tokens (NFTs), can be observed in digital art practices as examples of how emerging technologies are shaping the field [3]. As Paul pointed out, definitions and categories can be dangerous as they set predefined limits for approaching and understanding an art form [4].

It is difficult to delineate the term “digital art” from “media art.” Paul identified “new media art” as a subset of digital art that used digital technologies as a medium, integrating their unique characteristics into the essence of the artwork [4]. As discussed by Rinehart, digital and media art share blurred

boundaries, with digital art emphasizing computational processes and media art highlighting performative aspects [5]. Following a search on the Web of Science, a database of academic papers, we found articles that included the terms “digital art” and “media art” 350 and 250 times, respectively; the terms appeared in the title, abstract, or keywords of journal articles written in English [6]. This indicates that both terms are actively used in contemporary academic discussions.

Although the forms and methods of digital art cannot be limited, a definition is essential for competitions and exhibitions to serve as a guideline. In a related study, Zarina examined the characteristics of media art exhibitions [7]. A definition is provided to assist creators in developing or tuning their artwork for submission and the organizers in judging the submitted works. Furthermore, this definition provides a common ground for the organizers and creators to establish the identity of the competition or exhibition as a part of digital art culture.

The Asia Digital Art Award FUKUOKA (ADAA) is one of the international digital art competitions [8]. ADAA was established in 2001, and the annual exhibition has been held in Fukuoka, which is located on the western side of Japan and is the closest major city to South Korea. Due to its geographical position, Fukuoka has been recognized as a gateway between Japan and Asia [9]. The secretariat of ADAA is located at

Kyushu University in Fukuoka and the current executive committee is composed of Kyushu University, Fukuoka Prefecture, Fukuoka City, Kitakyushu City, Nishinippon Shimbun, and LOVE FM International Broadcasting. The two cities are located in Fukuoka Prefecture and the two organizations are local media companies in Fukuoka. This committee's composition indicates that the ADAA is an example of industry-academia-government collaborations in Fukuoka. Hence, this activity is expected to make a positive contribution to the culture and economy of Fukuoka, based on Markusen's definition of artists' roles in urban areas [10].

Since its inception, ADAA has consistently upheld the theme of "high artistic expression based on logical thinking" and has served as a platform for discovering and nurturing creators who contribute to the development of digital contents. Consistent with this theme, ADAA evaluates not only the artwork itself but also the brief summary, including its concept, and the production methods, such as software, services, and whether original programming was used. The award winners are selected through in-depth discussions among the judges by evaluating the works based on ADAA's theme. Figure 1 presents a work that won Asia Digital Art Award (the First Prize) at 2018 [11]. This animation work uses a technique originally developed for simulating plant growth to procedurally generate and depict the intricate patterns of traditional Japanese crafts.

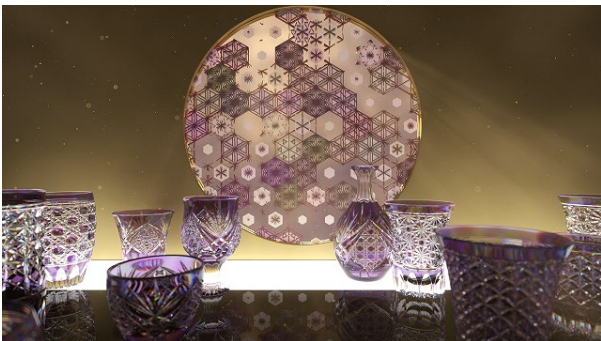


Figure 1 Splendor, an Award-Winning Work from the ADAA 2018 [11]

Table 1 presents a list of ADAA and major international digital art competitions. While there are global digital art exhibitions, with longer histories, such as SIGGRAPH, Ars Electronica, and RIXC Art Science Festival, ADAA stands out as one of the longest-running international digital art competitions and exhibitions in Asia [7]. Another event with a longer history in Asia is the Japan Media Arts Festival in Tokyo (since 1997), even though it has not accepted submissions since 2022 [12]. Through more than two decades of activities, ADAA has updated its committee composition and submission guidelines. This is because of the rapid development of technology that affects the "what" and "how" of creating artworks and the identity of digital art in society. However, these updates have not been identified by existing studies.

Based on this background, this study evaluated 24 years of ADAA's activities and achievements. The aim was to reveal

the characteristics of digital art culture and its development by an international digital art competition in Asia in the first quarter of the twenty-first century. The research question was as follows: "How have the submission guidelines been updated over 24 years, and to what extent has ADAA achieved its objectives as an international digital art competition?" This study contributes to the discussion on the criteria for evaluating digital art, a field that is rapidly evolving due to technological advancements, and reflects the social context of its times.

Table 1 List of Major International Digital Art Competitions

Name	Establish	Location	Notes
SIGGRAPH	1974	United States	The establishment year refers to the first conference.
Ars Electronica	1979	Linz, Austria	
RIXC Art Science Festival	1996	Riga, Latvia	Named "Art + Communication" until 2015.
Japan Media Arts Festival	1997	Tokyo, Japan	Has not accepted submissions since 2022.
ADAA	2001	Fukuoka, Japan	

2 Methodologies

The study's subject is the 24 times of ADAA annual competitions held between 2001-2024. The reference data consisted of the website (archived from 2001-2013 and the latest version in December 2024, available at <https://adaa.jp/en/>), annual catalogs (2001-2023, except 2005), and classified data of the submitted works managed by the secretariat (2011-2024). Moreover, the study referred to the archived data in the former submission system (2004-2013) as complementary data.

First, the study gathered and sorted the construction and definition of the sections of submitted works and the categories of applicants' attributes from the website and annual catalogs. Descriptions related to the definitions provided on the website and in annual catalogs were quoted, if necessary.

Second, it compiled information about the judges responsible for selecting the winning works by referencing the website and annual catalogs. As part of this process, data was collected about the judges' names, titles and affiliations, and the service periods. For individuals who served as judges over multiple years, titles and affiliations sometimes changed during their service period. Therefore, their titles and affiliations during their most recent term were recorded. In addition, the judges' affiliations were classified into academia (A), cultural institutions (C), and content industry (I).

Third, the number of submissions in each year was calculated. The reference data was from annual catalogs (2001-2010,

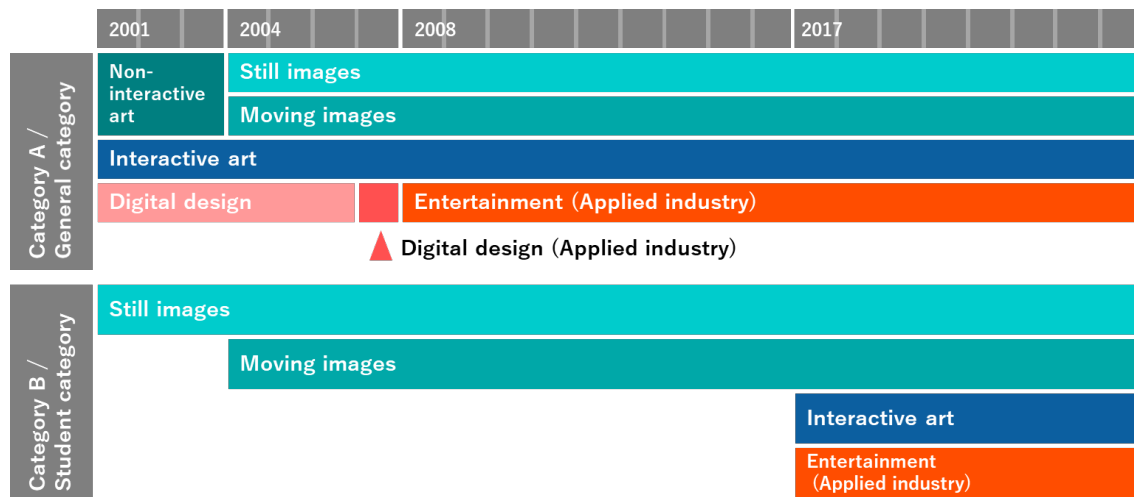


Figure 2 Transition of ADAA Sections (2001-2024)

except 2005), the classified data by the secretariat (2011-2024), and the 2005 archived data from the former submission system. In addition, data breakdown was calculated across sections and categories in the latest version of the classified data (2017-2024). A chi-square test was conducted for this data breakdown to examine the differences in the sections between categories. In addition, adjusted standardized residual analysis was performed to assess the specific differences for each section. Microsoft Excel was used for this statistical analysis and the significance level considered was $p < 0.05$.

Finally, the total number of winners was calculated. Data from 2001-2010 were collected from the website and the archived data in the former submission system, while data from 2011 onward were obtained from the classified data by the secretariat. As a detail of the winners, the number of the home countries and regions was calculated. The number of each kind of award was not evaluated since these varied each year. As complementary information, the latest awards and numbers for 2024 were as follows:

- Asia Digital Art Award (1)
- Grand Award (7)
- Excellence Award (15)
- Finalists Award (30)

3 Results

3.1 Sections

“Section” was used for the classification of submitted works while “category” was used to classify the applicants based on their attributes in ADAA. Figure 2 indicates the transition of sections from 2001-2024. ADAA started with three sections – non-interactive art, interactive art, and digital design.

3.1.1 Non-interactive art

This section includes still and moving images. Both types of images were integrated into one section in the first three years; however, they were segregated from 2004. The 2004 catalog had a description regarding this separation: “This year, the still image and moving image, which had previously been combined into non-interactive art, have been separated into independent sections due to the dramatic increase in

submission number and quality of animation works.” The section’s definition was updated in 2002, 2004, 2005, 2012, and 2013 (Table 2). The 2013 definition is being used to date.

Table 2 Definitions of the Non-interactive Art Section

Year	Definition
2001	Digital artworks of moving/ still images
2002-2003	Moving or non-moving digital artworks (including poster design)
2004	(Still images) Still images are defined as being static digital art, generated by using digital techniques. (Moving images) Moving images are defined as being dynamic digital art, generated by using digital techniques, or pertinent works produced by operating and editing digital films.
2005-2011	(Still images) For still images among works of art employing digital technology (digital arts). (Moving images) For animated images among works of art employing digital technology.
2012	(Still images) Art work composed of computer graphics and digital imaging. (Moving images) Art work composed of computer graphics, video editing, as well as other digital techniques such as animation.
2013-2024	(Still images) Works created by computer graphics and digital imaging (Moving images) Works created by computer graphics, video editing as well as other digital techniques such as animating.

3.1.2 Interactive art

Same as non-interactive art, the definition of interactive art was updated in 2002, 2004, 2005, 2012, and 2013 (Table 3). Definitions since 2004 had been more detailed. The latest 2013 version focused on the relationship with humans while

the definition from 2012 or before were functional. While there was a non-interactive art section for both categories, interactive art and digital design sections were only for category A (general) until 2016. Hence, students were required to submit their interactive art or digital design works to the non-student category and competed with professionals.

Table 3 Definition of the Interactive Art Section

Year	Definition
2001	Digital artwork which enables interaction. Installation and environmental works are included.
2002-2003	Digital artworks, installations or other pieces which enable interaction
2004	Interactive Digital Art are defined as works generated by using digital techniques, the artistic expression of which is modified by the participation of observer-participants.
2005-2011	For works with interactivity (bidirectionality between itself and audience, e.g. those with an aesthetic expression that alters through audience's action) among works of art employing digital technology.
2012	Art work that provides interaction derived from digital techniques.
2013-2024	Works with applying media technology and adopting interactivity, focusing on mutual relationship such as "human and machine" or "human and human" (Performing art or installation art).

3.1.3 Digital design/entertainment

Table 4 presents the definitions of this section. Updates were made at the same time as the other two sections; however, this section alone was updated in 2008 when it was replaced with a section named entertainment. This section has seen two changes. Initially, it was called "digital design;" however, the term "(applied industry)" was added in 2007. The section replaced with "entertainment (applied industry)" in 2008. Even though there was no official statement regarding this replacing, Wataru Aso, the governor of Fukuoka Prefecture and the honorary chairman of ADAA executive committee at the time, described the related issue in the greetings of the 2007 catalog: "In order to promote the development of the content industry, Fukuoka Prefecture established the Fukuoka Content Industry Base Promotion Council in 2006, bringing together industry, academia, and government." While the section has been replaced, it remained a non-art section in the digital art competition. The fact that this section is significantly different from the other two was mentioned in the general comment of the 2011 catalog: "To accept the broad range of media arts, we called for submissions divided into two sections: media arts and entertainment (applied industry), such as games and commercial videos."

Table 4 Definitions of Digital Design/Entertainment Section

Year	Definition
2001	Works that utilize digital technique and CG for the works themselves or that include those techniques in the process of making Commercial package media like games and textile design, architecture, industrial design, visual communication design and websites are for this category
2002-2003	Works that display a sophisticated interpretation of digital or computer graphic techniques Includes textile design, architecture, industrial design, visual communication design, web design, media packaging for electronic games, and any other type of work created for commercial purposes Prototypes, presentation works and other conceptual works for non-commercial products also welcome
2004	Works that utilize digital techniques and CG for the works themselves or that include those techniques in the process of making. Commercial media packages, including games, textile design, architecture, industrial design, visual communication design, websites, and any other design-work created for commercial purposes are eligible for this category. Presentations of prototypes and conceptual outlines of works not yet produced can be included in submissions.
2005-2007	Design works with the objective of sales, advertisement etc. among works with digital technology and CG technology applied in the process of creation, design, etc. Visual design, game, package media textile design, architecture, industrial design, Web design etc are included. Prototypes, proposals, concept presentations etc. on the premise of commercialization are also included.
2008*-2011	Commercial artworks created with digital media i.e. animation movies created for industrial application (such as TV commercials and promotional videos), videogames, Webdesigns, etc.
2012	Advertisements, promotion images, animations, gaming images, web designs, and smart applications that are to be used for business purposes.
2013-2024	Works produced or prototyped for industrial applications, such as video games, Smartphone App, TV/Web commercials, and promotional images.

* The section replaced to entertainment (applied industry)

There were specific examples in the definitions of each named section to express the identity, as well as concepts. The section of digital design, which ran until 2007, encompassed textile design, architecture, industrial design, and visual communication design. The section of entertainment (applied industry), established in 2008, included advertisements, promotion, and smartphone applications. Web design and video games were included in both definitions; however, web design disappeared in the latest definition.

3.2 Categories

Throughout ADAA, there have been two submission categories – category A/B (2001-2016) and general/student category (2017-2024). Category A corresponded to the general category and B to students. In the first three years, category B was defined as the “entry class,” which invited only still images produced using painting software, while the non-interactive section in category A invited both still and moving images. Category B began inviting moving images in 2004, and interactive art and entertainment (applied industry) sections were added in 2017, the same time as the category name was changed from “B” to “student.”

According to the website in 2002, there was a description of the detailed target applicants of category B as “amateur artists, including elementary, junior, and senior high school, and college students.” “College students” specifically indicates institutions with two years of curriculum, such as junior college and vocational school, whereas university students were not mentioned in either category of ADAA. Even though there was a dedicated category for students (and amateurs), category A did not have any restrictions on students’ submissions.

3.3 Judges

Table 5 shows the list of judges from 2001-2024. The median number of judges in each year was 9, with the highest being 13 in 2008 and the lowest being 6 in 2018 and 2019. The initial panel of judges in 2001 was composed of members of the academia (A), except one from a museum (C). However, since 2008, when “entertainment (applied industry)” replaced “digital design,” there has been an increasing presence of judges from the content industry (I), such as game development companies and media production firms.

Table 5 List of Judges

Name	Title and affiliation	Attribute*	Period
Tomohiro Ohira	Professor, Musashino Art University	A	2001-2008
Yoichiro Kawaguchi	Emeritus Professor, University of Tokyo/Digital Content Association of Japan Chairman/Director, Kirishima Open-Air Museum	A	2001-2024
Etsuo Genda	Emeritus Professor, Kyushu University	A	2001-2019
Sigekazu Sakai	Professor, Waseda University	A	2001-2019
Itsuo Sakane	President Emeritus, International Academy of Media Arts and Science	A	2001-2009, 2011-2013
Mikio Tanabe	Professor, Kyushu Zokei Art College	A	2001-2010
Young-Jae Cho	Honorary Professor, Seoul National University	A	2001-2008
Hide Nakaya	Professor, International Professional University of Technology in Tokyo	A	2001-2016, 2019-2024
Koichi Yasunaga	Director, Fukuoka Asian Art Museum	C	2001-2014
Tomoyuki Sugiyama	President, Digital Hollywood	A	2008-2017
Chong-ki Kim	Professor, Dongseo University	A	2008-2015
Shinya Nakajima	Commercial Director / Visiting Professor, Musashino Art University / Advisor, Executive Creative Director, Tohokushinsha Film Corporation	I	2008-2024
Akihiro Hino	President, LEVEL5 Inc.	I	2008
Hirokazu Hamamura	President, Enterbrain Inc.	I	2009
Do-sung Chung	Professor, Dean of College of Design, Kookmin University	A	2009-2018
Tomomichi Nakao	Curator, Fukuoka Asian Art Museum	C	2015-2024
Nahomi Maki	Associate Professor, Tokyo University of the Arts	A	2020-2024
Shunsuke Nakamura	Chief Executive Officer, Shikumi Design Inc.	I	2020-2024
Kazuhiro Jo	Associate Professor, Kyushu University	A	2020-2021
Joe Takayama	Professor, Musashino Art University	A	2020-2024
Hiroko Myokam	President, Eizo Workshop LLC/Media Art Researcher	I	2021-2024
Moe Goto	Dentsu Inc. CX Creative Center	I	2021
Yoichiro Miyake	Director, Digital Games Research Association Japan	A	2022
Haipeng Mi	Associate Professor, Tsinghua University	A	2022-2024
Janaka Rajapakse	Associate Professor, Tainan National University of the Arts	A	2022-2024

* A: Academia, C: Cultural Institutions, I: Content Industry.

3.4 Number of submissions

Figure 3 shows the total number of submissions in each year from 2001-2024. The highest number was 1,223 in 2004 and the lowest was 434 in 2016. The total number of submissions was 17,136.

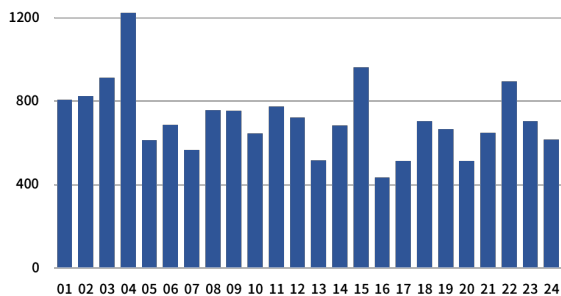


Figure 3 Number of Submissions in Each Year

The sectional ratio of submitted works in each category from 2017-2024, with sections and categories fixed to the latest version, is presented in Figure 4. The total number of submissions was 2,679 in the general category and 2,580 in the student category. A chi-square test revealed a significant difference in the overall submission distribution ($p < 0.01$). The section with the highest ratio was still images in both categories (65% in the general category and 49% in the student category). The submission ratio of moving images and interactive art was between 13-16% in both categories. While entertainment (applied industry) had the lowest ratio (7%) in the general category, it had the second highest ratio (22%) in the student category. Analysis using adjusted standardized residual identified that the numbers of the still image section was significantly higher in the general category ($p < 0.01$) and the entertainment (applied industries) section was higher in the student category ($p < 0.01$). There were no significances in the moving images ($p = 0.28$) and interactive art ($p = 0.38$) sections.

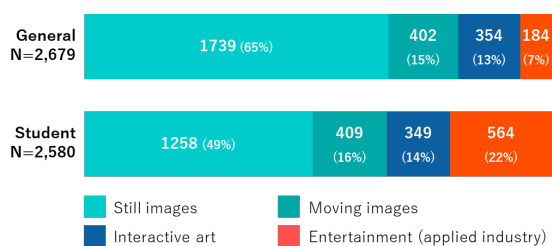


Figure 4 Total Numbers and Ratio of Submitted Works Between 2017-2024

3.5 Number of award winners

There was a total of 2,221 winners (1,186 in category A (general) and 1,035 in B (student)) between 2001-2024. University students won awards in all the categories. Countries and regions of the winners, and the number of awards are presented in Table 6. Creators from 25 countries and regions have won the award, and the majority of winners have been from East Asia (96%, 2,138 out of 2,221), followed by Southeast Asia (2%, 45 out of 2,221) and Europe (1%, 19 out of 2,221).

Table 6 Number of Winners in each Area and Country/Region

Area	Country/Region	Number
East Asia	Japan	1,814
	Korea	164
	China	99
	Taiwan	41
	Hong Kong	20
Southeast Asia	Thailand	14
	Singapore	15
	Malaysia	9
	Indonesia	6
	Philippines	1
Europe	Poland	4
	United Kingdom	4
	Germany	3
	Ukraine	3
	Finland	1
	France	1
	Ireland	1
	Slovenia	1
	Spain	1
Others	United States	13
	India	2
	Argentina	1
	Australia	1
	New Zealand	1
	Syria	1

4 Discussions

4.1 Overview

Over 24 years, in ADAA, more than 17,000 works have been submitted, and about 2,200 artists have been awarded after being evaluated by judges from academia, cultural institutions, and the content industry. As an international competition, there have been winners from 25 countries and regions, including Asia, Europe, and other areas. These results indicate that ADAA has contributed to the development of digital art culture by discovering and nurturing creators worldwide in the first quarter of the twenty-first century. ADAA upholds the theme of "high artistic expression based on logical thinking," and among its past award-winning works, some have been published in academic journals, explaining their underlying principles or evaluating their effectiveness [11], [13], [14]. This fact indicates that not only high artistic sensibility but also the other essential element that constitutes digital art – a technological foundation based on logical thinking – is well established in the submitted works and recognized through ADAA's evaluation. Moreover, ADAA has changed its award fields over 20 years of activities.

4.2 Section updates

Definition updates in each section were made within the first five years and between 2012-2013. This was because of two reasons. One was the modification of ADAA's identity, especially in the early years. The judges and the secretariat of ADAA considered the tendency of submitted works each year

and refined the sections for the next year. The other was the role of digital art-related technology in society. In the case of interactive art, the latest definition was conceptual and emphasized the relationship with humans, while updates between 2001-2005 were concretization of the technological definition. These differences highlight that interactive art technology was not disseminated in the 2000s, and how to use the technology was becoming more important than the technology itself from the 2010s. In the case of the entertainment (applied industry) section, “smartphone app” was added while “web design” was removed through the updates in 2012-2013. These updates highlighted that the media listed as examples reflected the technology being used at the time.

Moreover, the updates to the section construction, based on the situation of society and technology, are debatable. ADAA started with three sections, and there were two big updates – separation of non-interactive art into still and moving images in 2004, and the replacement of “digital design” with “entertainment (applied industry)” in 2008. In the Japan Media Arts Festival, which concluded in 2022, the divisions were updated only once. In 2003, they transitioned the categories from “digital art (interactive art),” “digital art (non-interactive art),” “animation,” and “manga” to “art,” “entertainment,” “animation,” and “manga” [15]. ADAA and the Japan Media Arts Festival share two common features – both had sections for interactive and non-interactive art in the early 2000s, and both included an entertainment section in their latest configurations. Regarding non-interactive art, the Japan Media Arts Festival merged it with interactive art into a single “art” division, simplifying its structure. However, ADAA retains three independent sections related to digital art, demonstrating a stronger focus on preserving the diversity within digital art practices. This distinction highlights ADAA’s identity as a competition that is more digital art-oriented.

ADAA has an entertainment (applied industry) section, replacing the digital design section. Both digital design and entertainment (applied industry) shared a common focus on industry application; however, the latter was considered more appropriate for representing the requirements of digital content in the context of industry-academia-government collaborations in Fukuoka. This shift was accompanied by the participation of judges from the content industry, indicating an alignment of the competition with evolving expertise and practical demands of the digital content field. These hypotheses indicate that the future construction and definition of the sections of ADAA can change according to updates in technology and social situations, even though these have not changed in the last eight years.

Although this study focused on a competition’s guidelines, information on submitted works should be discussed in the future. Studies have focused on digital art archives against the life-cycle of technology, and documentation is considered as one of the solutions [5], [16], [17]. Digital art competitions take on this role by letting creators document their artworks as

submissions. Thus, it will be worth discussing the information required for submission in each competition.

4.3 Trends in categories and applicants

Category updates, especially category B (student) stated ADAA’s identity and technological developments. This category, which only had the still image section, was initially opened as an entry class, with submissions welcomed from as young as elementary school students. This indicates that moving images, interactive art, and digital design (especially the latter 2) were considered to require advanced professional skills in the early 2000s. However, these sections, which were open only for category A (general), were added to category B (student) in 2004 and 2017. Moreover, it is remarkable that the submission number and ratio of these added sections in the student category, between 2017-2024, were the same or more than the general category. This is because amateur creators, including students, can access the affordable and adequate level of hardware and software to develop digital art. In addition, the difference in submission ratio between categories is related to the media that the applicants experienced when they were young. Interactive and playable media, such as video games, were more popular for young ages, and these media affect creativity preferences. Future studies, focusing on the details of submitted works, are needed to evaluate the specific effect of technological development on digital art. Providing opportunities for students and amateur creators is one of the hallmark features of ADAA. It is noteworthy that university students were awarded in category A (general) while there was student dedicated category. Although they were one of the main applicants, the term “university students” has never been used in the category definitions. This indicates that they are free to select a category that aligns with their individual goals and expertise. University students and other students, can either compete with professional creators as highly skilled experts or submit their work to the other category to develop their abilities as beginners. This flexibility reflects ADAA’s intent of “discovering and nurturing creators” and has contributed to an increase in the submission numbers. To verify the opportunities provided to students and amateur creators as a part of ADAA’s contribution, future studies should explore the career paths of creators who were honored by ADAA.

4.4 Limitation

This research analyzed the ADAA’s 24 years of activity; however, it was only an overview. There are limitations related to the lack of detailed evaluation of the relationship between digital art and technological development. Since the speed of technological development is rapid and constant, it is difficult to define digital art. However, the way to define digital art in each era can be suggested by looking at trends of representative works, and submission guidelines of competitions, as done in this study. The archives of ADAA-awarded works from 2001, and a comparison of the details, such as hardware and software of awarded works in each year, will clarify “what the digital art was.”

5 Conclusion

This study analyzed the activities of ADAA as a case study to clarify the identity of digital art competitions and exhibitions. The findings revealed that the submission guidelines have been updated over 24 years based on two main factors: the establishment of ADAA's identity and its adaptation to the changing role of technology in society. Additionally, drawing from its achievements, ADAA has consistently served as a platform for discovering and nurturing creators worldwide.

Further studies could examine the relationship between digital art and technological development through evaluations of past award-winning works. Also, the archiving of submitted works presents a key challenge, as digital art often becomes inaccessible due to technological obsolescence. Additionally, tracking the career paths of award-winning creators could provide insights into ADAA's long-term impact on fostering creative talent and shaping digital art culture.

The way of expression in digital art, which employs modern technology, is both for viewing and has the potential to contribute to innovation in industry and society. The competition provides a platform for digital artworks to be seen by a wider audience and opportunities to discuss their values. Continuous applications of these works to society remain one of the primary long-term goals of ADAA as a part of industry-academia-government collaborations to establish Fukuoka as a content industry hub in Asia.

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