Creative Process of Pre-production of Video Games

Multidisciplinary Model Approach of Historical Imaginary that Contributes to Generate Engagement

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Abstract. Video games are one of the mainstays of audiovisual production and entertainment activities for society. Every year many games are released on the market, which means an evolution for this industry in constant growth and adaptation. This article is part of a research, development and innovation project (R&D&I) that aims to document the process of pre-production, production and distribution of a video game, focused on helping independent developers who are starting out in the sector as well as researchers and teachers who want to apply this content in their own studies. In this article the main objective is to establish a creative and artistic model approach of multidisciplinary references that contributes to generate engagement through the historical imaginary.

Keywords: Videogames · Creative process · Visual references · Aesthetic

1 Introduction

Video games have become one of the most successful, massive and ubiquitous forms of entertainment in society. Thanks to free development engines and modeling and animation programs, independent video games are established as an exponential power of content on the Internet. Since they can't compete with the same resources available to AAA productions that invest in special effects or large marketing campaigns, they must win the support and diffusion of the public by making more original and creative bets (Pratten 2015). As a highly innovative sector, R + D + I play a crucial role in the development of video games today. In 2009, video games were officially recognized by the Spanish government as a cultural product and the creators were qualified as protagonists of the Spanish cultural scene (IX Legislature No. 235, 2009). The plasticity of the video game makes it a medium capable of uniting other arts without losing its essence. Furthermore, the video game has a unique language: the rhetoric of the game, carried out through mechanics and the system. Being a cultural product means recognizing its

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value as an audiovisual product for society and valuing the work of designers, artists, musicians and computer scientists, as well as highlighting the application of video games in a didactic way, contributing values to society, encouraging group work, perseverance and creativity, above all, recognizing and supporting the activity of a growing industry.

Serious video games can improve academic results, offer environments more conducive to the acquisition of knowledge, or even increase student motivation. However, serious or educational video games are far from commercial and very focused on the educational goal and therefore tend to be less attractive to the audience. The main objective of this current research project is to generate a video game that simulates an escape room that will allow us to make known the narrative, culture, patrimony and history that the University of Alcalá teaches. However, the main contribution does not consist of the product, but rather in analyzing the entire development and distribution process, generating a methodology that facilitates the creation of independent video games with an educational or moral approach based on culture and history.

We base this theoretical framework on the consideration of video games as a cultural product, a form of communication and artistic expression. By this we consider that the content of a game is a visual, sound and interactive language that generates an experience linked to certain objectives, within a socio-cultural context. Thinking about games from the intersection of culture, communication and art allows them to be framed as systems that build behavior through interaction with multidisciplinary theoretical references. It allows a clearer choice and analysis of the design at all levels of study and development.

The framework developed in this article focuses on pre-production, because it is a process in which innovation and recognition of creative ideas arise from a thorough investigation of the concepts and correlations that arise from the observation of multidisciplinary reference areas. As the purpose of this research is not only focused on the area of video games, and we hope that it will serve as an approach for other disciplines, we have supported the theoretical framework in applied studies of areas of social and artistic sciences that have investigated the processes of generation of creative ideas and psychological models of how they generate engagement in the audience through the association of ideas.

It is a theoretical framework in process that serves as a starting point to establish the project. Once it has been completed and a post-mortem analysis will be carried out, complemented by interviews with the students and the audience of players, we will check whether the hypotheses that have been established throughout the process have made a significant difference and can be taken into consideration as a framework for future video game developments.

1.1 State of the Art Game Studies

The remainder of this state of art is a discussion of this conceptualization and how it is an improvement on our inherited ideas about games. Video games and virtual worlds generate their own culture, with their own languages and symbols, but they are also part of a global digital culture, representing a technological evolution, which promotes a construction of meanings and exchange. Therefore, what is important about video games is their inherent capacity to universalize, generate and share knowledge through digital methods. From an analytical point of view, Aarseth (2003) establishes three dimensions

of the video game: gameplay, game-structure and game-world. The first one refers to the player's gaming experience, that is, the focus of this dimension is centred on strategies, motives, social relations and the knowledge of video players. The second dimension refers to the structure of the game, in which the mechanics, dynamics, rules and flow's theory that sets the balance between difficulty and ease (Csikszentmihalyi 1990, Chen, 2007). Finally, the third dimension covers the game world from the elements that integrate it. We consider relevant the creative processes, established by developers and users, redefining the discourses and participation (Cortés et al. 2016). Henry Jenkins describes this work as narrative architecture: "Examining games less as stories than as spaces ripe with narrative possibility." (Jenkins 2004). References to literary or cinematographic genres are of great importance for game design because it is a more suitable context to generate immersion and spatial narration, from a more truthful representation of fictional worlds. The environmental narrative generated by the environments and the soundtrack allows the story to be evoked through the atmosphere, reinforcing the concept to be communicated through the experience. Jenkins states that there are four forms of immersive environmental narrative experiences:

In this research we start by analyzing two types of categorizations, in relation to narratives designed by the development team. On the one hand, explicit embedded narrative, in close relationship with traditional linear media narrative, especially with cinematic language, such as kinematics, dialogues or camera movements that go beyond the player's control to focus on forced sequences. They often decrease the playability to focus the player's attention on a narrative element, although the evolution of the design has made it possible to reach intermediate points. The video game has its own language and its plasticity allows it to make use of all kinds of audiovisual material. This type of narrative has been subject to debate, since from the position of ludology, the non-interactive character, generates that during this type of moments the player becomes a passive spectator. However, its value exists in finding a balance with the game and reserving that content for playable material. On the other hand, while explicit embedded narrative used the techniques of other media, ambient narrative is a form of narration almost exclusive to the video game. It is also known to be used in the context of amusement parks, comic book fairs or escape rooms. The structure of the environment can guide the player to his destination without the need of guidelines or maps. It favors the visual path to create a narration. By placing certain elements in the playable environment, the developer can create a narrative tone, explain elements of the fictional world, detail the atmosphere of the game, and even provoke sensations, alert, inform or create expectation in the player. Jenkins distinguished four possible ways in which narration created the preconditions for an immersive narrative experience. The first and second categories proposed by Jenkins are related: "Spatial stories can evoke pre-existing narrative associations and they can provide a staging ground where narrative events are enacted" (Jenkins 2004). In this case, the environmental narrative can recreate spaces already known from other media, which can be adaptations of books, films or other narrative media. For example, the video game The Witcher (CDProjekt 2007) is an RPG where it recreates the settings of "Saga or wiedźminie", a series of heroic fantasy novels, in the same way that The Lord of the Rings: The Return of the King (EA Redwood Shores 2003) recreates the settings of the 2002 film by Peter Jackson. In this way, the player can virtually enter

spaces that previously could only be recreated in their fantasy. The creator can also use this previous knowledge to subvert it, as Alice: Madness Returns (Spicy Horse 2011) does with Lewis' original work.

The last two categories are: "They may embed narrative information within their mise-en-scene; or they provide resources for emergent narratives" (Jenkins 2004). With this, it is proposed that within the environmental narrative, it is possible to find elements that generate a narrative previously established by the developers, or an emergent narrative, which arises from the interaction during the game. According to Jenkins, the emergent narrative is made up of those design choices (in this case, environmental promote the emergence of this type of narrative. In these cases, he often refers to The Sims (Maxis 2000). It was described by Salen and Zimmerman (2004) and by Jenkins. The latter says about Will Wright, the designer of games like SimCity (1989), The Sims (2000) or Spore (2008): "Wright has created a world ripe with narrative possibilities, where each design decision has been made with an eye towards increasing the prospects of interpersonal romance or conflict." (Jenkins 2004).

In Jenkins' theoretical proposal of embedded narrative, although the elements embedded in the environmental narrative are of great importance, they are only information, "signals and textual clues" from which the player "assembles and formulates hypotheses about probable narrative developments" (Jenkins 2004). Comparing this process to a detective story: the game is the story of the investigation and the embedded information; the clues of the case being tried to solve. Certainly, this type of narrative works especially well in thrillers or horror stories, such as Amnesia: The Dark Descent (Frictional Games, 2010), post-apocalyptic world, to learn about the society before, as in The Last of Us (Naughty Dog 2013) and in detective stories and psychological thrillers, such as Heavy Rain (Quantic Dream 2010).

The narrations of video games emerge from the consumer's experience, making the player more committed to the product, since he or she must decipher the story in order to continue interacting satisfactorily with the world (Nitsche 2008). It is connected to the proposal of (Cardero et al. 2014) in relation to the abductive thinking generated by the player during a game, exposing the differences between video games as a narrative medium and the narrations of other audiovisual media such as film, beyond the formal construction. Considering video games as cultural products and a means of communication, we highlight the contribution of Malaby (2007) who presents video games from the perspective of social processes, as a response to the debate generated on the issue of if games are just enjoyment, fun or entertaining: "Games are generators of these new practices, new tactics, which always carry the potential to fundamentally alter the game itself". As Malaby explains, reducing them to the emotion of fun devalues the complex and varied characteristics that make them interesting to the public. As Calleja explains in the digital video game immersion research (2011), video games encompass a set of emotional states conditioned by the player and the socio-cultural context. If we analyze the concept of fun, it is a not very concrete conceptualization and difficult to analyze for researchers and designers. For this reason, game studies and research in this field seek to specify what it is that generates commitment and participation on the part of the public. Calleja (2011) analyses the concept of immersion by proposing a more precise and concrete model of player participation that more accurately reflects the relationship

and commitment that exists between the player and the game. His model consists of two temporal phases. The first, the player's involvement in the very moment of interaction with the game, and the second, the player's participation in spaces and times outside the direct relationship with the game, his or her long-term involvement. The combination between the temporal phases and the involvement in the six dimensions proposed by Calleja determines the level of immersion or, as the author proposes, "incorporation" of the player. With this model, Calleja opts for an approach to pleasure and immersion in digital gaming that takes into consideration the characteristics of the video game itself.

1.2 A Visual-Cultural History of the Artistic Image

What can art history contribute to the communicative processes applied to the new branches of digital culture? Iconography is the branch of art history that deals with meaning (Panofsky 1989). It constitutes a classification and description of images. It only describes the elements that make it possible, unlike iconology, which is the method of interpretation that comes from an analysis. For this purpose, it is necessary to understand the allegories and stories that precede it and to investigate if a previous representation of this artistic object took place (Panofsky 1955). Our practical experience must then be corrected by an investigation that comes from asking ourselves: how did historical conditions, objects and social events affect the form? In this way we obtain Heinrich Wölfflin's "history of style" (Wolfflin 1986), presenting itself as an autonomous form of evolution of artistic forms. This historian, who studied with Burckhardt (Aby Warburg's mentor), supported "a history of art without names". It implies a conception of artistic creation in which the role of the singular creators are the protagonists of the art of their time. In the book Fundamental Concepts of Art History, he made a taxonomy of the European artistic styles, chronologically and geographically categorizing the different European pictorial and sculptural schools between the 15th and 18th centuries using strictly formal approaches (Didi-Huberman and Calatrava 2009).

Aby Warburg constitutes for art history the equivalent of what Sigmunt Freud, his contemporary, contributed to psychology: he incorporated radically new questions for the compression of art. Through his Bilderatlas or image atlas, composed between 1924 and 1929 and left unfinished, Warburg managed to transform the way we understand the process of creating images. He called it Mnemosyne, as a way of expressing that his questioning referred to the memory of images, including unconscious memory, theorized at the same time by Freud on the psychological plane (Warburg 2010). The Mnemosyne atlas shows the survival of symbols and archetypes that have migrated since antiquity, presenting itself as a methodological reference for historians and artists, since it is a game of association. With it, it modifies the way of conceiving the relations of the works among them and of all together in front of the historical cultural evolution. It constitutes a movement of inexhaustible thought on ideas. Before the works as a finished product, a work process is shown, constituting a new way of telling stories of the visual arts far from the historical and stylistic schemes of the academy. Works that dialogue with each other in search of a visual and sound thought drawn by resonance, alteration and juxtaposition. In short, the image cannot be dissociated from the current global of the members of a society:

> *"(…) one of the real tasks of art history (Kunstgeschichte) is to bring into the framework of an in-depth study those creations that emerged in the most enlightened regions of literature (…) it is the only way to understand in its full extent one of the most important questions of scientific research on civilizations and styles (kulturwissenschaft)"* (Didi-Huberman and Calatrava 2009).

That is why this contribution is so significant, because it develops from art history to culture science. In this way, it does not consider the work of art as a closed object about its own history, but as a dynamic meeting point for the history of social culture. Each period of history is woven with its own knot of antiquities, anachronisms, presents and propensities for the future.

2 The Model Approach

From the theoretical argumentation, which was based on proposals from communication and culture (Jenkins, Malaby), history of art (Arheim, Munari, Didi-Huberman, Hockney), psychology (Boden, Sautoy) and game research (Aarseth, Salen & Zimmerman, Juul, Schell, Adams, Calleja), we reached a set of concepts on experience aligned with current interaction design tripartite proposal, but aimed specifically at creative process. For that we propose a global iterative process of creation of cooperative creative intelligence, from the interaction between the production of video games, developers and players, promoting the creative memory of society and a creative behavior by the entire digital community. The question that arises is: What is a creative idea? Is a creative product the same as a well-executed product? When we consider something creative on a personal level, is it also creative for the whole society?

2.1 References of Models

As Margaret Boden explained in her book Creativity and art, we are creative within a socio-cultural context and within a frame of reference (Boden 2010). Thanks to this theoretical model approach, we want to demystify the process of ideas, understanding that artistic and cultural processes do not depend on a genius or a muse, but on a process of interaction of references in which new connections are generated when they leave the pre-established zone.

Therefore, first delimiting when we consider something creative, linked to culture and society, allows us to establish different types of processes to generate new ideas and connections. Understanding at the same time the narrative capabilities of video games, the more creative proposals are made, the more creative intelligence will be generated and shared by developers and players. We consider it an iterative process since it is constantly being contributed by both sides, since the language and culture that is generated, is expanding thanks to the developers and the public. As Brian Eno, musician and developer of the multidisciplinary creative process Oblique Strategies (Eno and Schmidt 1979), explained that the figure of genius, refers to an individual creative intelligence, while the term scenius is the result of a community creative intelligence that generates society in cooperation. Therefore, new creative proposals favour the creation of

creative scenarios where to share and make new cultural relations, generating a creative behaviour.

We take as a reference the contributions of Jesse Schell in relation to the skills involved in the creative processes of video game design. For Schell, videogames are not just about creativity (Schell 2014). Designing a video game implies critical and logical thinking and communicative skills, but above all, the ability to listen actively, since it is the first thing to know how to communicate. Listening is not just hearing. It is understanding what your team, audience, self or the game is saying. Listening and developing communication skills allows you to generate knowledge references, and that drives creativity. The need to develop increasingly refined skills is what is behind the evolution of culture. It motivates both individuals and cultures to change in more complex experiences. The optimal state of experience can be experienced by all people regardless of age, gender, culture and economic status. The flow state, applied to generate audience engagement in video games, was first theorized by Csikszentmihalyi (1990) as a psychological process in pursuit of an optimal experience. Applied to our model, we consider that the creative experience of pre-production of video games should be characterized by the fusion of knowledge and action, concentration and a high sense of control, generating a sensation of immersion in the process in search of an innovative and unexpected idea.

Research has been published that analyzes how to generate a flow sensation in players during the game of a video game, characterized by high levels of full concentration, forgetting about themselves and their problems, and losing, at times, the notion of time. During this state, the person feels that he or she has control over his or her skills and activity, as well as a feeling of effortless performance. All of this results in an inherently rewarding experience, which leads the person to repeat the activity often in order to relive this experience again and again (Reeve 1994). According to Csikszentmihalyi (1990) the appearance of these states depends on the activity, the person and the socio-cultural environment in which it is carried out. For this reason, we consider that this model of creative processes in the ideation of new video game proposals would facilitate the expansion of the audience of players and developers, by making proposals that are differentiated from those commercialized by the AAA videogame companies.

Our proposal of approach to creativity pre-production in videogames is presented as the intersection between the individual imaginary of the players and the developers, understanding that it is included in a historical human imaginary marked by the socio-cultural context and the artistic and cultural production. As we proposed from the beginning, it is a process of communication between developers and spectators, being considered creative when it is original and strangeness.

We categorize an idea as original when it surprises with unusual characteristics. This factor is framed in relation to personal experience. Thus, we should differentiate between being original at an individual level and being original at a historical level in a socio-cultural context. As Bruno Munary explained in the book Fantasia: Invenzione, creatività e immaginazione nelle comunicazioni visive (Fig. 1):

> "*Thus, fantasy will be more alive the more possibilities the individual has to establish relationships. An individual of very limited culture cannot have a great fantasy; he must always use the means at his disposal, the means he knows; and if*

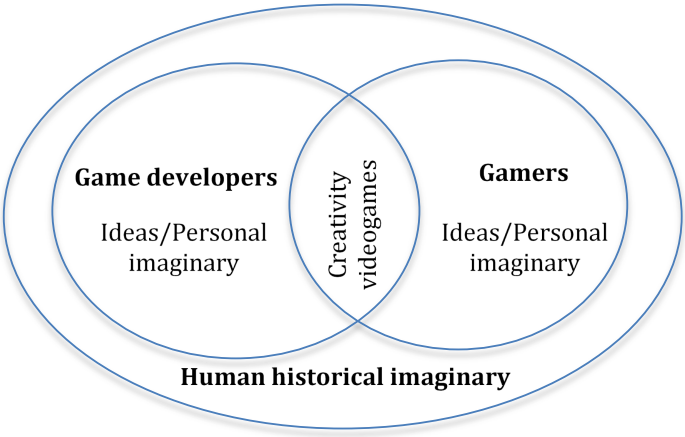

Fig. 1. Model of intersection between the individual imaginary of the players and the developers.

> *he knows few things, at most he can imagine a sheep covered with leaves instead of wool. That is enough, from the point of view of suggestion. But instead of continuing to establish new relationships with other things, at a certain point he will have to stop."* (Munari 1977).

Munari (1977) related the creative processes to references by means of the deconstruction of thought and memory. To this end, he linked the resolution of divergent problem solutions to imagination, fantasy or play, because there are no restrictions. He explains an associative model of ideas that takes as a reference database (memory) to fantasize or associate ideas with the imagination. In this sense, Munari argues that the larger this database is, the more diverse knowledge you have, the easier it is to develop creativity. In this sense, in relation to the production of video games, we believe that this process would not only be applicable at the individual level of the developers. If we understand video games as generators of iterative communicative processes, an increase in the production of game proposals would increase the historical imaginary, facilitating tools and contexts for the development of divergent, creative and associative intelligence.

Therefore, based on Munari's proposal for creativity, we conceptualize that all sociocultural information to which we are exposed at an individual level, at the moment we perceive and experience it, goes through a process of personal development that favours divergent and associative intelligence, by generating memories from significant experiences, resulting in new relationships that are knowledge.

This approach proposes that the creative idea represents strangeness, being capable of deautomatizing perception and forcing the mind to make a reconstructive effort to form a unit from information that at first seems disjointed. From the perspective of strangeness, inspiration is no longer considered a mythical and ambiguous notion, but a fundamental piece for the successful development of creation, compatible with the application of artistic techniques. Therefore, strangeness, generally seen as an effect on the reader, is now revealed as an imperative creative need, as well as a useful concept to explain the role that each phase of creation -inspiration, technical- plays for the artist.

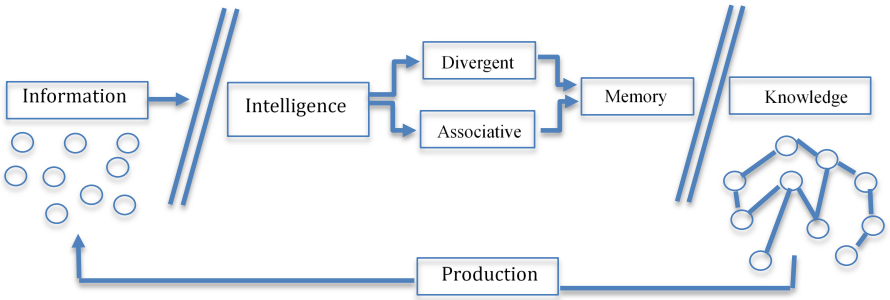

Fig. 2. Model of creativity knowledge based on the proposal of Munari (1977).

The concept of strangeness (ostranenie), enunciated by Victor Sklovski since his first works, has generally been associated with the aesthetical-receptive field. Perhaps his most remembered formulation is that of his 1917 manifesto article, "Art as an artifice" (Fig. 2):

> *"To give a sensation of life, to feel the objects, to perceive that stone is stone, there exists that which is called art. The purpose of art is to give a sensation of the object as vision and not as recognition; the procedures of art are that of the singularization of objects, and that which consists in obscuring the form, in increasing the difficulty and duration of perception. The act of perception is in art an end and must be prolonged. Art is a means of experiencing the becoming of the object: what has already been done is of no interest to art"* (Sklovski 1970).

We take as a reference point the reflections of Paul Valéry, a modern poet whose conception of the process of creation presents parallels with Russian Formalism. From Valéry's perspective, artistic works are, on the one hand, the end of a process (from the designer's and developer's perspective), and on the other hand, the origin of another experience (what the public generates by interacting with it). The author's activity consists of two aspects: first, the author researches to find an inspiration, and then works with that state to produce a certain effect on the audience, analogous to the state of inspiration and immersion experienced by him/her. Thanks to this state of immersion in the creative process that alienates the author, he/she can go beyond the usual schemes of reality and connect with his/her most original and primary empirical background. Valéry described this state as a moment in which a harmonic communication between reality and the internal world was produced, being the result of this absence of conventional restriction.

Having delimited when we consider a creative idea, we have categorized the parts that make up a video game, based on the MDA theoretical framework. In 2004, at the conference of Video Game Developers in San José, Robin Hunicke, Marc LeBlanc and Robert Zubek, presented a new conception of taxonomy related to videogames that includes a formal approach, trying to bring design and development closer: "What makes a game fun? How do we know a specific type of fun when we see it? (Hunicke et al. 2004). They develop a framework through the acronym MDA that encompasses Mechanics,

Dynamics and Aesthetics, proposing a methodology that strengthens the iterative processes of developers, academics and researchers. They suggest that while designers build the game from mechanics to aesthetics, the player experiences it from the end of aesthetics to mechanics, understanding aesthetics as the sensory experience that emerges from the video game. In this way, for our proposal of model we understand that there are some elements that facilitate the actions, that conform the environmental narrative. Schemes that allow interaction and measure the degree of playability. Finally, the player has experienced a sensation linked to the aesthetic of the videogame, encompassing the narrative, the genre and the final moral (Fig. 3).

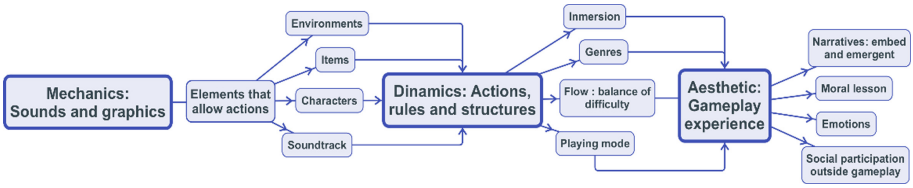

Fig. 3. Elements of a videogame.

2.2 The Model Approach of Creativity Process

We are creative within a culture and framework of references. Applying creativity to development processes implies generating new connections from established knowledge by going outside the comfort zone. To do so, our proposal is based on the following tripartite model of creative processes (Fig. 4).

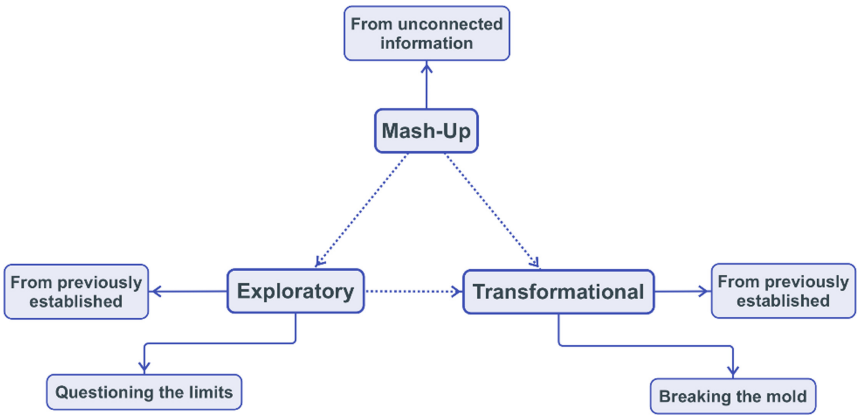

Fig. 4. The model approach of creativity process.

Based on ideas and concepts with which we are familiar, it is a matter of seeking novelty. **The mash-up creative process** includes the dynamic capacity to integrate previously unconnected information. It involves a mixture or fusion of disparate elements

with the idea of generating strangeness but from familiarization. This process emphasizes the number of ideas, which can be every day and ridiculous concepts. It generates surprises that statistically would have been improbable otherwise, since this psychological process stands out for establishing random connections between previously undone information. Examples of mush-up creativity include visual collage, poetic imagery; analogies (verbal, visual or musical); and unexpected juxtapositions of ideas. It is the creative process characteristic of the production of audiovisual content generated by the audience on social networks, since it is fluid, encompasses historical and personal novelty, and serves as a means of expressing and communicating ideas in a direct way. It facilitates virality by being previously impossible proposals of easily recognizable elements.

The Deconstructeam studio prepared an unusual combination of three different game dynamics: the use of pottery to create cybernetic implants, cocktail making and voice impersonation on the phone. The thread of the narrative was a story with a cyberpunk setting that spoke of a corporation that sought to eliminate the most intense emotions of human beings, awakening in the players moral emotions by questioning their own decisions. The working method of Deconstructeam is to create ideas in Game jams. In a talk at Fun and Serious Game Festival in 2018, Jordi de Paco (Deconstructeam's developer) explained that designing a video game that works is difficult for the independent sector. He explains that it is easier to recover from a two-week project, that's why they take the ideas coming from Game Jams as a focus of ideas. The first game that Deconstructeam marketed was Gods Will Be Watching, and after the success of the studio (it sold more than 300,000 units) they decided to develop something bigger, expanding the team and renting an office. A year later the money had run out and they decided to cancel the project. They decided to go through the dozen games they had created on the Game Jams and choose the ideas they liked best and see how they could combine them into a single game. This spanish's studio learned from their previous experience and they have dedicated themselves to prototype ideas to see how they work "without commercial ballast, we have dedicated a year to do what we like: enjoy creativity" (de Paco 2018).

Exploratory creativity is more intuitive process than mash-up. It consists of investigating and fully understanding a socially accepted structure or rules and questioning them. In exploratory creativity, it uses the existing rules or stylistic conventions to generate new concepts, whose possibility may not have been realized before the exploration. This process applied to the ideation of new videogame proposals would be applied by analyzing all the proposals made in relation to the same structure, such as a genre, a character type, an objective or rules. It is interesting to analyses not only what has been done in the videogame sector, but also in other multidisciplinary areas. Understanding the archetypes that have developed throughout a culture in a socio-cultural context allows us to test the limits. It can be approached from a conceptual or experiential break, depending on whether the elements that are exchanged are part of the environmental narrative or in the objective that serves as motivation. In this process, it is relevant to make a timeline and see the references, since in this way relationships with other concepts are encouraged. It is also important to raise questions, since the aim is to break with the pre-established. It allows to surprise by questioning socio-culturally accepted models. The figure below shows a timeline of video games that work based on Flow's

concept. It highlights that they have many factors in common based on socially accepted mechanics, dynamics and experience. It serves to exemplify this creative process by asking which limits they have in common and what would happen if these limits were changed (Fig. 5).

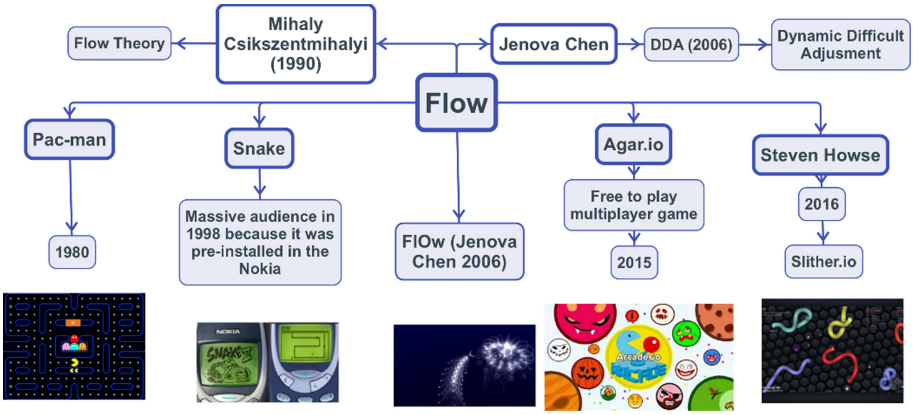

Fig. 5. Exploratory creativity process of concept "*Flow*"

Finally, we consider the strategy of creative **transformational processes**. Like exploratory processes, they arise from something previously established and socially accepted. However, instead of seeking the limits and questioning them, it seeks to surprise through the surprise of including the impossible. It is difficult for it to be socially accepted because it abruptly breaks the pattern. We take Marcel Duchamp as our main reference. Pioneer Dada, he questioned what art should be and how it should be done. Through a selection of objects produced in mass, he gave them the title of "*Readymades*" as works of art, questioning the figure of the artist as creator of objects. The theory behind the readymade was explained in an anonymous editorial published in the May 1917 issue of avant-garde magazine The Blind Man run by Duchamp and two friends:

> "*Whether Mr Mutt with his own hands made the fountain or has no importance. He chose it. He took an ordinary article of life and placed it so that its useful significance disappeared under the new title and point of view - created a new thought for that object.*"

We understand that as a process three phases stand out: the choice of the object is a creative act. Secondly, that by cancelling the 'useful' function of an object it becomes art. Thirdly, that the presentation and the addition of a title to the object has given it a new thought, a new meaning. Duchamp's readymades also affirmed the principle that the artist defines what is art (Kamien-Kazhdan 2018). In art, where aesthetic judgments presuppose the recognition of the relevant cultural style, there will also be aesthetic continuities and discontinuities, which may or may not be considered valuable. After the transformation has occurred, the artist can add new rules, defining and exploring the new style more fully.

To exemplify this creative process of transformation, we analyzed the video game launched in 2019 by the Spanish studio The Game Kitchen. When they launched the crowfunding campaign for their video game Blasphemous, they had no idea of the repercussions it would have. Of the $50,000 they asked for to develop the title, they got $333,246. In Blasphemous, they took as their starting point such dark fantasy references as Dark Souls, The Witcher, Hollow Knight. However, the transformational value of the game is that the user puts himself in the skin of The Penitent, a man who must atone for his sins and wants to free humanity from the curse in which it has been plunged. To do this, the character will have to travel through a universe full of religious iconography, dark and monstrous, full of references to the culture of southern Spain, to Easter. There are not only tributes to Goya, but also to other authors such as Velázquez, since one of the enemies of the game is based on the menina Margarita Teresa of Austria who was turned into a fearsome giant. In a classic Castlevania, you see the Gothic aesthetic, but in Blasphemous you are the penitent giving the opportunity to learn what a Nazarene is, the Holy Week, how it is celebrated, generating an immersive narrative that explores beyond the game. Blasphemous starts from the controversy of folk culture to generate an intergenerational product.

3 Conclusions

In the scenario of communitarian creative processes, we understand that creative intelligence is inherent to society, within an environment that is both cooperative and individual, which allows for interdisciplinary connections to be established and for new and valuable proposals to be made for the development of a culture with a great creative and imaginative capacity. The game's rhetoric is capable of transmitting sensations, narrating events, establishing relationships between characters, constituting metaphors and altering the discourse of the story. The creative freedom of the independent sector creates an environment where a community can grow, make mistakes and then learn from them. This in turn fosters talent and offers more to the gaming industry. Videogames are part of a socio-cultural context and are a form of creative communication between digital creators and users. We are creative within our frame of reference and cultural environment; therefore, the more productions are made, the greater the social and individual creative intelligence will be. Independent video game developers can take more risks when it comes to doing something different, increasing players' interest in generating new content.

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