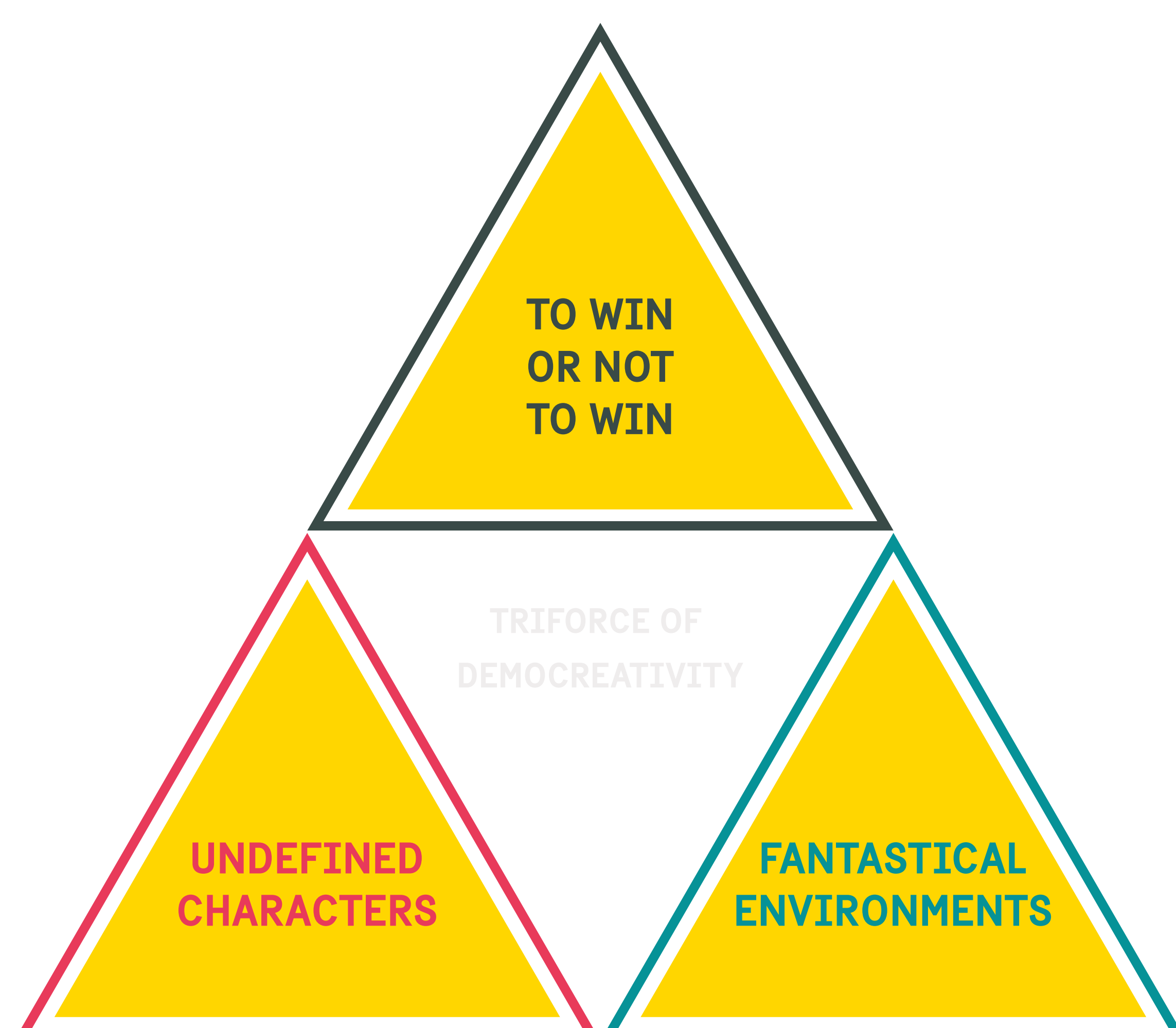


DEMOCREATIVITY GAMEPLAY BRIEF

During the four-week submission period, over 500 game ideas from 126 countries arrived. Based on these ideas and on gaming trends, our advisory board of game industry experts have summarized key insights in the gameplay brief below that is open to game developers around the world to seek inspiration from. If you have built a game taking inspiration from our brief submit it to us and we'll promote it on the site!



TO WIN OR NOT TO WIN?

Many of the new ideas generated at Democreativity.com are about collaboration and non-violence. This suggests gamers are looking towards new types of narratives beyond beating an opponent. Only 6 percent of the game ideas include this ingredient while 10 percent of the ideas do not end with a winner. Instead people want to see more games based on creating global equality and uniting all players of the game. This is in stark contrast to the bestseller charts of today where only 2 percent of games do not have a clear purpose or way to win.

“There is a rise in social gaming based on working together rather than maximizing individual scores. This also marks a shift of the core purpose of games from winning to socializing. A core driver behind this development is the fast growing broad player base including all demographics and lifestyles. There is an interesting balance between purpose and non-purpose game plays,”

- [MEGUMI IKEDA](#)

UNDEFINED CHARACTERS

On Democreativity.com 16 percent of gamers want completely new types of characters including inanimate and indefinable objects such as toupees, emotions or the cursor on your computer. In contrast, 51 percent of the 50 top selling games in retail in 2013 included a male human character as the protagonist, with or without a female companion. It seems that gamers are leapfrogging the gender issue, going directly from male heroes to undefined main characters.

“We are seeing a shift in games right now where stereotypes are being replaced with characters adapted to reach a multicultural audience. Historically, most games have been developed to fit regional platforms, whereas today games are cross-cultural and that requires characters that people all over the world can relate to,”

- [STEFAN LAMPINEN](#)

FANTASTICAL ENVIRONMENTS

As game formats become more globalized, environments are moving towards more abstract and fantastical settings. This also marks a shift from the reality-orientated trend dominating media and popular culture for the past decade. The distinction between the real world and the game world is also becoming blurred both in terms of boundaries where the game begins or ends and the self-image and behavior among avatars and real people. From usually just being an extension of physical games or media formats like film and literature, games today are growing roots in all areas of society including religion, politics, philosophy, culture and science. The most popular suggestion on Democreativity.com is about integrating your online world with your offline world, which is typical for the idea of exploring the boundaries of what is real.

“We have reached a time in the evolution of the gaming industry where we are evaluating the fundamental definition of a game. How do you recognize this? Where does it end? Where does it start? And where is it taking place? We can see that exploration and fun are two key concepts at the heart of the game, but pretty much everything else is open to debate,”

- [PAULINA MODLITBA SÖDERLUND](#)

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