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DESIGN PROPOSAL FOR NEWSGAMES TO DISSEMINATE NEWS ON SOCIAL ISSUES

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ABSTRACT
The objective of this article is to offer a methodological proposal for the creation of newsgames, grounded in research findings obtained from two research projects. To this end, unprecedented data collected from players regarding the variables of agency and engagement are published. The design has been applied in the creation of more than twenty success stories focused on social, cultural, and environmental awareness themes, published in media outlets through a digital narrative that promotes usability, profitability, and user experience.

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1. Introduction, theoretical framework and state of the art

The 21st century is, like no other era, a great moment of social and cultural transformation due to the incorporation of new communication formats and channels, as well as the ease of access to media by creators and consumers (Chess et al, 2022; Fondevila, 2022). In the so-called era of digital convergence, content permeates like the *butter effect* across various media and platforms in a clear interdisciplinary collaboration (Jenkins, 2009; Wille et al., 2025). Whether intentionally or spontaneously, the flow of content migrates from one position to another within the same digital marketplace of distributed, interactive, and socially exchanged knowledge (Rodríguez et al, 2022)

In this global and media marketplace—interactive, direct, and immediate in nature—people constitute social multitudes that often coordinate intelligently to create and consume content (Chess et al, 2022; Rheingold, 2009), intensifying the contribution of a vast amount of data to the virtual space through their actions. In this sense, new formats and media serve the interests and needs of new readers who, through their creative and receptive actions, generate deep information exchanges based on interaction and active participation. This determines and differentiates a new narrative of participatory and multisensory experience (Conti et al, 2025; Serrano, 2023).

This transformation materializes in a discourse created, consumed, and remediated through multi-channels and platforms by users, who are skillful and necessary components in the construction of transmedia storytelling (Jenkins, 2009). Digitalization has transformed the principle of agency for traditional readers (Tosca, 2023). Digital natives participate through their actions in a new procedural rhetoric (Bogost et al, 2010; Eigenfeldt, 2006), understood as a discourse that uses game processes and systems to communicate ideas and persuade through interactive experience. A new way of storytelling that constantly undergoes profound transformations and collides with the gamification of digital spaces (Contin et al.). In this creative interaction, users have sparked synergies and, through their actions on social networks, deployed a framework of unique personal and social experiences (Lacasa, 2013) that has defined the very sense of communication (Cassar, 2013; McLuhan, 1967) towards a new form of relationship that requires new formats of an interactive nature to communicate (Bogost et al., 2010).

One of these new formats, innovative due to its nature in the digital medium, is the focus of this article: *newsgames* (Bogost et al., 2010), understood as the hybridization between the concepts of video games and news, combining game mechanics with journalistic narrative (Conti et al.). The *newsgame* is understood through the two terms that constitute the word: video game and news. Regarding the former, a video game is defined as a free action, developed within limits of time and space according to rules freely accepted by the players, whose activity has an end in itself apart from daily life (Huizinga, 1938; Consalvo et al, 2016). Regarding the latter, news is understood as a narrative about recent or interesting events presented in a clear, objective, and verifiable manner, with the aim of informing and capturing public attention (Kaufmann et al., 2022). Today, news is given concrete form in the digital realm by offering—thanks to the active and direct individual participation of each user—a detailed and human account of events affecting people's lives, presented in a precise and understandable way, with the goal of offering not only information but also context and understanding (Serrano, 2023). Consequently, *homo ludens* (Huizinga, 1938), as a person who plays, seeks access to news information in a challenge to more traditional forms by integrating interactive simulations, branching narratives, and procedural rhetoric, allowing users to navigate various perspectives and develop empathy while engaging with real-world issues (Grace et al., 2025)

The union of both terms—the informative video game—results in this innovative and interactive format with its own characteristics as a journalistic medium. It is sustained by video game design that employs procedural rhetoric for the objective, precise, and rigorous transmission of a newsworthy event and, by its very nature, allows players to experience complex situations in an interactive manner (Eigenfeldt, 2006). In this sense, this new format is characterized by achieving an increase in player engagement with the news event by fostering active and immediate participation (Cassar, 2013). Some studies offer interesting data regarding social and cultural narrative and informative approaches, which have demonstrated that users, when becoming personally involved with the event, tend to choose the path of *good* or the correct moral choice in their decision-making (Consalvo et al., 2016, p. 4; Schrier, 2017), at least during their first playthrough (Lange, 2014). It is, therefore, a unique and experiential format inherent to the digital realm (Gee, 2003) that provides a new form of informative and formative communication by placing the consequences of decisions based on a newsworthy event directly into the player's hands. Precisely because of player agency and engagement, the impact results are very

compelling: motivation for the active search for news events increases by 14%, the capacity to understand the event by 5%, and the capacity for recall by 9% compared to news disseminated through other media outlets (Sitzmann & Ely, 2010). Consequently, it is an especially sensitive format for covering social, cultural, and environmental issues, boasting well-known examples such as what is considered the first *newsgame* in history: September 12th (2003), a *newsgame* that deals with the effects of war following the 9/11 attacks and exposes the player to ethical questions. Another example, Girls In Time (2024), promotes the informative dissemination of the United Nations' Sustainable Development Goals (SDGs). These and many other cases offer an immersive and participatory look at how we can adapt informative intent today into formats whose nature is inherent to the digital age.

In summary, *newsgames* (Bogost et al., 2010) represent a flexible format in terms of composition and development, subject to a procedural rhetoric that validates their incorporation into the field of communication by presenting a versatile genre. They serve the interests of both the creator, to disseminate a newsworthy event, and the recipient, who can participate in said event. This is a new interactive genre that is particularly sensitive to the dissemination of social news due to its impact on player agency and engagement, as well as its significant entertainment and educational potential (De Kerckhove, 1997). This is the starting point of this article, supported by two funded projects whose results were employed for a *newsgame* design proposal. This proposal has been successfully implemented in the creation of more than twenty informative video games on social, cultural, and environmental themes, which achieved publication in media outlets as current newsworthy events

2. Hypothesis, objectives and methodology

The hypothesis upon which this article is based is as follows: *newsgames* have successfully captured public attention by offering an innovative, immersive, and interactive format capable of providing coverage for social, cultural, and environmental themes with rigorous, objective, and verified content.

In this regard, the objectives of the article are:

- To demonstrate how *newsgames* possess the capacity to serve as a vehicular format for complex newsworthy issues of a social, cultural, and environmental nature.
- To implement the results obtained from two research projects into the development of a *newsgame* design proposal.
- To propose a *newsgame* design for the transmission of social, cultural, and environmental news.
- To apply the *newsgame* design proposal in the creation of games and achieve their publication in media outlets.

The methodology employed in this article consisted of quantitative and qualitative methods used in two funded research projects: one focused on testing and assessing the teaching potential of video games through narrative genres, and another promoting the dissemination and preservation of our literary heritage through new digital content; projects that feature research methods inherent to the objectives of this article.

In addition to the project results, this article utilized documentary research and the analysis of books and papers in the fields of Game Studies and Information and Communication Sciences, which provide support for the object of study through their contributions. In turn, this design has been applied in field research through the creation of more than twenty *newsgames* that were subsequently published in national media outlets such as 20Minutos, RNE, Telecinco, and Onda Cero, among others. For the development of this article, direct sources from the *newsgames*' creators were also consulted. This workflow led to the subsequent conclusions presented at the end of the article

2.1. Methodology and implementation of research results

As indicated in the introduction and theoretical framework, *newsgames* create informative video games within the digital realm with considerable success due to the novelty and innovation of the format and its capacity to provide coverage for social, cultural, and environmental themes. This information was validated by the results obtained in the research project on testing and assessing the communication and teaching potential of video games, which this article publishes for the first time regarding the variables: Perceived Choice and Player Agency, and Value, Utility, and Learning

The research project employed a hybrid methodology for the production of original empirical material, supported by investigative practices sensitive to the description and exploration of, on the one hand, users' intrinsic motivation and learning, and on the other, the practices, imaginaries, and uses related to digital ludic-narrative devices—a predominantly qualitative approach (Deci et al, 1994; Ryan, 1982). To this end, the study utilized three video games representative of three well-differentiated genres within the field of ludic and entertainment software: puzzle, role-playing (RPG), and inclusive games. Following a triangulated methodological approach, the capacity of video games to trigger the dissemination and learning of the games' messages was verified.

The research included a total sample of 195 participants, who were distributed into six experimental groups to evaluate their interaction with different types of software. Group A interacted with the video game Thomas Was Alone, Group B was assigned to Child of Light, and Group C used Flat Heroes. Meanwhile, subgroups D_A, D_B, and D_C focused on observation-only gameplay sessions, centered on specific game mechanics across the three titles.

This segmentation allowed for a scientific comparison of how perceived Agency and Value/Utility vary according to the narrative or mechanical profile of each title. To achieve this, players first completed pre-test assessments prior to the gaming sessions; following these, post-tests were administered to compare their experience, knowledge, and empathy before and after the sessions. These tests related to the self-perception of their level of intrinsic motivation and self-regulation across two variables: Perceived Choice and Player Agency, and Value, Utility, and Learning, based on the basic structure and items of the Post-Experimental Intrinsic Motivation Inventory (Deci et al, 1994; Ryan, 1982).

The data concerning the variables Perceived Choice and Player Agency, and Value, Utility, and Learning, sought to verify the capacity of games to measure, on the one hand, the impact of player agency when the individual participates, stars in, and commits first-hand to the action of the event, and on the other, to mediate the game's capacity to foster the importance of the message, as well as its retention and learning potential.

Table 1. Means of the differences between pre- and post-test scores

	Perceived choice and agency	Value, Utility, and Learning
Group A	-0,675	-0,753
Group B	-0,489*	-0,263
Group C	0,219	-0,238*
Group D_A	-0,835	-0,933
Group D_B	-1,177	-0,704
Group D_C	-0,179	-0,913
Total	**-0,472**	**-0,592**

Source: Prepared by the authors, 2025

As shown in Table 1, the results revealed significant variability between the pre-test and the post-test. In Group A, which interacted with *Thomas Was Alone* (2012), a decrease of 0.67 points was observed in Perceived Choice/Agency and 0.75 points in Value/Utility. This negative difference suggests an adjustment of expectations; although the game uses simple characters to convey that every individual has a purpose and to foster narrative engagement, the players perceived a lower level of actual agency than initially anticipated. Nevertheless, this variability is of particular academic interest. Despite the decline in quantitative scores, cross-referencing these with the nature of the game allows for the understanding that the user undergoes a learning journey where narrative and procedural rhetoric force them to reevaluate the value and utility of the proposed messages. The player's ability to recall the narrative after the gaming session validates that, even though the perception of control—agency—is challenged by the game mechanics, the message regarding inclusion and group purpose successfully resonates as meaningful learning.

From the second research project, an open online database was utilized, https://www.ufv.es/descubre-leyendas/ (*Descubre Leyendas*, 2025), which contains more than 417 annotated legendary texts with the objective of developing a video game with the communicative, informative, and formative potential to disseminate the Sustainable Development Goals. To promote the dissemination of the message, the study employed active methodologies, including iterative design phases and testing. The evaluation of the gaming experience was carried out through user feedback and

playtesting sessions to ensure usability and engagement. Through this, the successful transmission of the message to new audiences was achieved, thereby contributing to the growth and evolution of our literary heritage. This scientific documentation was taken into account as the documentary basis for this article.

3. *Newsgame* design proposal

For the *Newsgame* design proposal, an analysis of new digital formats was taken into consideration, especially those relevant due to their interactive, direct, and immediate nature. Additionally, the results of the research projects were incorporated, validating two key capacities of video games regarding Perceived Choice and Player Agency, as well as Value, Utility, and Learning. In this sense, the proposal aligns with the value of the format for the transmission of news facts. The proposed *Newsgame* creation process is structured around eleven steps:

- Step 1: Scope.

Definition of the game's mission: to inform through player commitment and agency. Therefore, entertainment is a secondary value, subordinate to the value and utility of the news event. To achieve this, the game's informative objective must be defined, along with success criteria—understood as those that trigger the dissemination and recall of social, cultural, and environmental news. The goal is to encourage the user to commit to the news, internalize it as they play, and be able to recall it upon finishing the session.

- Step 2: Choice of Journalistic Genre.

The "news" genre is proposed due to its novelty and timeliness, as well as its direct, objective, and rigorous style of informing under the five fundamental questions of journalism: who, what, why, when, and how. This directly addresses the "news" component of the term *newsgame* in the two dimensions considered in this article: the search for a meaningful message through a detailed and human account of events affecting people's lives, and the resulting educational potential (Hjorth, 2011).

- Step 3: Documentation.

Researching and citing three objective sources within the game to provide validity to the informative facts.

- Step 4: Construction of a Current Narrative to Spark Public Interest.

The narrative construction must be oriented toward precise information, responding to the values of objectivity and rigorous reporting through the three selected reliable sources, with a design focused on addressing the five questions defined in Step 1 (Scope).

- Step 5: *Newsgame* Style.

As is inherent to news reporting, the style must be clear, concrete, and concise. Translated to the digital realm, a short-duration game is proposed, featuring an easy and intuitive design for the general public and mobile-friendly gameplay.

- Step 6: Definition of the Game Design Document (GDD) (Conti et al., 2025). This document defines the game's procedural rhetoric to reflect how the player learns and generates empathy through the rules, and not just the story.

Mechanics must be incorporated that force the player to make decisions, with their consequent commitment, so that the player is the one driving the narrative's decision-making. Therefore, the core mechanics must detail basic actions and world-building tools through dialogue or environment-affecting decisions, as well as the collaboration with artistic design to create immersive experiences.

- Step 7: Resource Sourcing.

Employment of archive materials, web resources, images, and graphics, in addition to original material such as the game's art.

- Step 8: Definition of the Production and Diffusion Plan.
- Step 9: Implementation.
- Step 10: Testing.

Testing and bug correction after trials with various individuals representing the spectrum of the general media-consuming public. Validation of the success criteria defined in the Scope.

- Step 11: Publication.

On standardized and open dissemination platforms to enhance the value and utility of information delivery, as well as the creation of social media profiles for the games to achieve user feedback and engagement.

4. Field application: publication of *newsgames*

The proposed *Newsgame* creation process, centered around the eleven steps of the creative process, has been implemented in the creation of more than twenty *newsgames*. Below is the list of games published based on this design proposal, which provided coverage for current social, cultural, and environmental news during the years they were released:

1. Abejuego (2017): Deals with a study released that same year regarding the importance of bees for environmental conservation.
2. Amazonian Rush (2021): Covers the effects of deforestation in the Amazon, requiring the player to save a leopard fleeing from the flames.
3. Blue Ocean (2021): A *newsgame* that reproduced the environmental hazards of face masks thrown into the sea during the pandemic.
4. Crabfinder (2024): A game about how plastics affect hermit crabs, based on an official study published in 2024.
5. Eco Ocean (2022): Turns the player into an environmental hero tasked with protecting oceans and marine life by collecting trash before it falls into the sea, given the alarming 2022 data on marine debris.
6. HIV Final Phase (2019): Covers that year's Spanish scientific achievement regarding the cure of the HIV virus in a patient.
7. Tutankhamun's Tomb (2022): On the occasion of the anniversary of the discovery of Tutankhamun's tomb, it places the user in the shoes of archaeologist Howard Carter and shows the process workers went through during the discovery.
8. Left Behind (2021): Warns about the annual increase in dog abandonment, which in 2021 reached nearly 183,000 abandoned canines.
9. Life on The Way (2022): Informs about the need to value and disseminate the excellent work Spain performs every year as a world leader in organ transplantation.
10. My Cat is Not Fat (2023): Warns about overweight cats following an official study published in 2023.
11. Operation Mosquito (2021): Aims to inform with updated data and raise awareness about the presence of mosquitoes in Spain and the dangers they entail.
12. Pac-Versary (2020): Marking the anniversary of the game Pac-Man, it reported on why this game became an industry classic.
13. Paw Frontier (2025): A *newsgame* that reports on illegal animal trafficking, in which the player takes the role of a border agent.
14. PizzaCoin (2021): Reports on the Crypto market on the occasion of the famous "Bitcoin Pizza Day."
15. Burned Out at Work (2022): Reports on "burnout" syndrome, which was included as an occupational disease by the World Health Organization (WHO) that year.
16. Rushing Mama (2021): Reports on news affecting mothers on Mother's Day 2021.
17. So Much Trash (2023): Warns of the increase in marine debris in 2023 and invites the player to save the oceans from pollution.
18. Polar Survival (2020): Reports on the effects of climate change and the changes in the diet of polar bears.
19. Voyage à France (2023): Reported on the new AVE (high-speed rail) routes to Paris and places the player at the controls of a train during the journey.
20. Whale Project (2024): A *newsgame* about the dangers whales—a fundamental pillar of the marine ecosystem—face due to human activity.
21. Work rights, right…? (2022): A *newsgame* that reported on the precarious labor situation suffered by workers during the 2022 Qatar World Cup.

All of these *newsgames* followed the steps proposed in the design, and all of them were subsequently published in a media outlet. Among the media organizations that featured these *newsgames* are the third

most-read national newspaper, 20 Minutos, as well as Radio Nacional de España, Onda Cero, Diario de Navarra, Telecinco, Mega Star FM, and Diario Popular, among others.

5. Conclusions

The interpretation of the news message in the 21st century is intimately linked to the direct and immediate participation of the reader (Kaufmann et al., 2022), demonstrating a symbiosis of informative space that acts decisively in the configuration of the message (Rodríguez et al., 2022).

The academic literature used in this work addresses the need to offer new readers interactive formats that respond to the demand for participation in the communication of news events and the search for unique experiences (Consalvo et al, 2016; Grace et al., 2025). In this sense, *newsgames* are formats that consciously foster their bond with the user through sources, informants, and simulated experiences that establish renewed textual chains within the news narrative (Bogost et al., 2010; Chess et al., 2022). They provoke unprecedented empathy and awareness (Conti et al., 2025; Eigenfeldt et al, 2011), given the video game's potential to transmit messages in an entertaining way, the reader's capacity for message retention (Sitzmann & Elly, 2010), and its potential to expose the player to narrative approaches that are particularly sensitive to the coverage of social, cultural, and environmental themes (Consalvo et al., 2016, p. 4; Schrier, 2017).

Following the documentary research, supported by the results of two funded research projects, the objectives set in this research article have been oriented towards a *newsgame* design proposal that facilitates a process for creators to disseminate newsworthy events not only to traditional readers but also to digital natives.

Through the use of this method, more than twenty *newsgames* have been successfully published in national media outlets. Therefore, this design model has been validated, denoting the success of the format and the proposal, as well as its potential to transmit, connect, and disseminate social, cultural, and environmental themes with an informative character.

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