The Marvel Studio creative industry as an object of study for vídeo game creation: The Avengers

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1 INTRODUCTION

Currently in society, the culture of interactivity can be characterized by any event that makes the process of consumption and use fun and this form is constantly changing to reach all types of audiences. The consecutive growth of the entertainment industry has been closely observed in the universe of cultural convergence and video game production. The trend of this market means that new content is created and disseminated on different platforms so that many consumers can relate, thus staying connected for longer.

The advancement of technology also cooperates so that the accessibility of entertainment media remains always close to users, an example of this convergence are video games created from Marvel Studios films and comics, especially the sequel The Marvel´s Avengers and Marvel Revolution, which within the interactive narrative dialogue offer users a new way of interacting with superheroes, resulting in a differentiated experience with the consumption model between the industry and the player.

The cinematic convergence for the development of game design is noticeable these days, especially about responding to the growing demand of the fan community. Marvel Studios, responsible for the cinematographic production of the Avengers, is present as the largest brand reference in the world regarding superheroes, thus holding the power to direct the thoughts and actions of the crowd of fans, moving various entertainment markets. The culture of convergence is very present in this expanded universe, as a way of perpetuating all the work created by the author, which benefits both consumers and the creative industry itself.

Based on the study of transmedia storytelling, convergence culture and participatory culture from the perspective of author Henry Jenkins, this article aims to present the relationship between consumers and the consumer industry in the universe of the Marvel Cinematic Universe (MCU) within the culture of convergence , especially in the production and development of Avengers video games in cultural and literary aesthetic models, reflected in greater interaction between community and fan engagement and in the management of content developed for video games.

The methodology designed for this article begins with a literature review and contextualization of the relevance of the theme for the game and consumer industry, identification and analysis of the strategies that lead to cinematographic convergence for the production and elaboration of the video game, giving it a greater feeling of immersion and also a greater empathy / identification with the work in the emotional and representative scope and ends with a brief discussion about the proposed objective. This study is considered pertinent and relevant not only for the importance of this franchise in the entertainment culture of the last decades, but also for the identification of strategies adopted in the development of this video game that can be analyzed and adapted as good practices in the creation of content of convergence of literary and cinematic works in collaborative and representative cyberspaces for fans.

2 METHODOLOGY AND DEVELOPMENT
The literature and cinema as the main object of video game development
2.1 THE CONCEPT OF VIDEO GAME AESTHETIC EVOLUTION AND ITS ORIGINS

To understand the origin, graphic and technological evolution from the first devices and prototypes to computer, console and mobile games and the process of creating video games as a new form of artistic production, it is necessary to explore its various aspects, in particular the graphic evolution about the cinema until reaching the videogame screen. Video games are based on a distinct and varied set of graphic and narrative languages and thematic inspirations.

The connection to the world of cinema has been present for a long time, whether with the classic game adaptation of the ET movie, to increasingly cinematic playable experiences in 3D worlds. [1] refers to video games as the result of a technology created from the scope of human cultural production that serve to externalize its expressiveness and creativity. The technological and behavioral development of video games finds a constant comparison with cinematographic evolution, but to understand the basis of this constant comparison, it is necessary to understand the emergence and emancipation of cinema itself [2].

Considering that cinema is an art of fusion firstly between theater and photography, and then by literature, architecture, painting and music, thus originating the first multimedia language art, videogames are also characterized by this migration and human reproduction around of a new expressive capacity [1]. [3]. exemplifies the aesthetic experience in the evolution of video games directly related to the personal and projectual expression of the artistic-cultural objects that are inserted in the initial art, thus calling it "concept art", thus being an important vector of evolution and aesthetics. of the video game. However, it is also worth mentioning the "aesthetic experience" mentioned by the author, which is linked by the execution of concept art in his poetic mind that thinks and idealizes from the projected base so that a complete work is produced, dialoguing from the perspective of the artist, observer and user.

From the concepts mentioned above, it is possible to observe the creation of a sense of artistic and cultural context about the development of videogames, which can be represented by a reproduction and convergence of what is considered the seventh art of the world: the cinema.

In the field of entertainment art, the videogame, as well as the cinema, contains all the visual tools of fictional and emotional performance, to attract its spectators / players, so it is also essential to understand the difference in which the behavioral characteristics of the aspects stand out.

Starting with the interactivity within video game platforms, which is the key point of separation from cinema, thus being an interactive mídia [4]. The same author also explains that, unlike cinema, in which the author of the work "shows" in videos and scripts what he has to say, in video games the author neither tells nor shows, he interacts with the receiver and leads him to "do" part of the narrative driving process, where you can only get answers about the context, actively participating and making decisions within the game. The narrative expression that underlies the stories of some video games, at each "step" by those who play it, breaks down along with the interactions made by the player.

2.2 THE INTERACTIVE NARRATIVE

The experience of using the video game about social connections is much more than just the simple act of playing. The identification of the player with the narrative triggers relevant factors for the emotional and psychological study within the video game, which we will address in this chapter.

To date, several concepts and definitions of emotion have been created from research and cognitive experiences. Coming from two latin words ex movere, which mean movements, the definition of emotion is very close to attitudes and reactions and even simple movements of our body. James-Lange defends emotion as a physiological change caused by the stimulus of the environment and being transmitted by sensory perception. Later, this theory was conceived as dependent on the perception that man has about a certain fact, that is, on how we understand and understand a certain situation, the concept of cognitivism emerges [5].

In addition to the above concepts, there is also the definition of basic emotions and secondary emotions. Basic emotions are called universal, also related to the fact that they are congenital, happening almost automatically or unconsciously, whereas secondary emotions reflect the mixtures of basic emotions, learning and assimilation of culture to which the individual is subject. According to [6] we are all born with primary emotions and as we form systematic links between categories of objects and situations, the secondary emotions begin to occur.

Despite all the aesthetic correspondences in the field of videogames about the convergence of the work, there is a starting point that differentiates them. In this case, the consumer industry of Marvel film and its works in comics in the resolution of video game development. According to [1], this difference in the narrative expression of a video game characterized by the player's interaction with it, which would reveal each decision made by the person who plays it, thus creating a meaning in the work from their actions, at which the player is driven to perform. In this regard, among the meanings that the game creates within the user experience, the author highlights the existing layers within its creation: Environments, Characters and Interactivity.

From the concept of interactivity that differentiates a literary narrative from a video game, these three driving narrative components can be observed, starting with the environment. This layer corresponds to the entire stylistic component of the game, the audio and visual space in which the story takes place. [1] Shows that this component is a fundamental point for the game to have rhythm and thus build an atmosphere of meaning creation at an emotional and cognitive level.

3 MARVEL'S CONSUMER INDUSTRY

3.1 UNDERSTANDING THE CONCEPT OF THE CREATIVE AND CONSUMER INDUSTRY FOR VIDEO GAMES

The concept of creative industry is closely linked to the concept of cultural industry and the practice of consumption by society, whether individually or collectively. [7] replaces the term "mass culture" used by the authors themselves with the term "cultural industry", as it is a more coherent characterization about the use of cultural consumption products within society. This is because mass culture was previously understood as that which arises spontaneously from the masses themselves, and the cultural industry is seen as the opposite of this, as it is a domain of superior art and inferior art, thus bringing a certain harm culture for both parties [8].

The author also explains that in the current society in which we live, with a large flow of information and convergence of contents to be born consecutively, most existing products become consumer goods, governed by the power of profit and consumer companies. Thus, in the view of the cultural industry theory defined by [7], these consumer goods are seen as a need produced and created by the media to satisfy the needs of society. Even in a state of distraction, consumer industry products can be consumed by users and still be considered models of the gigantic economic mechanism that manages the creative industry.

Currently, the theory expounded by [7] about the cultural and consumer industry is present, as several resources for accessing its consumption were introduced by technology and with a great accessibility of the internet and the connection between networks, an example is video games. The arrival of the internet and the option of connectivity between users was conceived as an interactive, flexible, and decentralized communication system, this being another strategy of the creative industry to maximize the reach of users, thus producing an interactive chain and mass dissemination [9], thus consolidating the cultural and consumer industry in the 21st century.

[10] presents a more complex theory about the consumer industry regarding the interaction between producers and consumers and between senders and receivers, developing anthropological and urban sociology currents, revealing that the practice of consumption also manifests itself in a rationality interactive socio-politics. The desire and need for interactive consumption by today's society is stimulated by the media, which serves to politically order a society, thus giving rise to a process in which desires are transformed into demands and socially regulated acts, because in this way the individual can exercise the ostentation that its prosperity drives, reverting to fun and interactivity [10].

In this way, it is observed that the act of consumption is directly related not only with society, but with its parameters of purchasing equality and anthropological, thus showing that the consumption process is considered a communicator of a certain social economy of cultural products and interactive, resulting in a culture where the center of anthropological reflection and consumption is the experience capable of naming the world in which we live: the consumer society [11].

3.2 THE MARVEL CINEMATIC UNIVERSE (MCU) AND THE CREATIVE INDUSTRY

Currently, the Marvel Cinematic Universe (MCU) is a franchise that is the result of a combination of two great pop culture brands: Marvel Studio, responsible for a large series of films and superheroes, and Marvel Comics, creator of the characters that appear in the magazines comics from the same films and production by Marvel Studio. This fusion of cultural consumer content bears fruit of various elements of fun within the Marvel universe, further expanding the form of consumption of the brand's fans and, thus enabling new entertainment experiences when it comes to superheroes.

In addition to having comic books, the MCU is investing in the entertainment market more accessible to the community, bringing television series and digital series to consumers, available not only in cinema but on the newest streaming platform Disney Plus +, which serves trigger for viewers to follow the chronology proposed by the brand, thus making a storytelling trend the convergence of superheroes created from comic books. The table below shows the films and series produced by the franchise in chronological order of production phases.

Table 1. Phase onde of the production of the marvel universe.

Year	Title	Production format
2008	**Iron Man**	Movie
2008	**The Incredible Hulk**	Movie
2010	**Iron Man 2**	Movie
2011	**Thor**	Movie
2011	**Captain America: the first avenger**	Movie
2012	**Avengers**	Movie

Table 2. Phase two of the production of the marvel universe.

Year	Title	Production format
2013	**Iron Man 3**	Movie
2013	**Thor: The dark World**	Movie
2014	**Captain America: The Winter Soldier**	Movie
2014	**Guardians of the Galaxy**	Movie
2015	**Avengers: Age of Ultron**	Movie
2015	**Ant-Man**	Movie

Table 3. Phase three of the production of the marvel universe.

Year	Title	Production format
2016	**Captain America: Civil War**	Movie
2016	**Doctor Strange**	Movie
2017	**Guardians of the Galaxy 2**	Movie
2018	**Black Panther**	Movie
2018	**Avengers: Infinity War**	Movie
2018	**Ant-Man and the Wasp**	Movie
2019	**Captain Marvel**	Movie
2019	**Avengers: Endgame**	Movie
2019	**Spider-Man: Far From Home**	Movie

Table 4. Phase four of the production of the marvel universe.

Year	Title	Production format
2021	**WandaVision**	TV series
2021	**Falcon and Winter Soldier**	TV series
2021	**Black Widow**	Movie
2021	**Loki**	TV serie
2021	**What if…?**	TV series
2021	**Shang-Chi and the Legend of the Ten Rings**	Movie
2021	**The Eternals**	Movie
2021	**Spiderman: No Way Home**	Movie
2021	**Mrs. Marvel**	TV series
2021	**Hawkeye**	TV series
2022	**Doctor Strange in the Multiverse Madness**	Movie

Later this year, more films and series from the same universe will be released by the same franchise. In this way, it is observed that over the years the Marvel Cinematic Universe was not limited only to cinematographic productions, adding TV series to its productions, including cartoons, bringing back the literary convergence of comic books.

The growth and expansion of the Marvel brand in the consumer entertainment universe is notorious, based on a narrative context not only of cultural convergence from literature to cinema, but also the result of the transmedia narrative that encompasses all works within the same context.

From this need to follow market demands within pop culture, especially the Marvel universe, another form of entertainment began to be explored outside the franchise, valuing the interaction of consumers with the productions of films and series, such as video game production with the converged media aesthetic of films previously produced by Marvel. [12] explains that the Marvel franchise manages to transform entertainment into mass culture, using what the author calls "emotional capital" so that it can sell its films and series in product form by the cultural industries from their transmedia narratives.

4 THE MASSIFICATION OF CONVERGENCE CULTURE IN THE MARVEL CINEMATIC UNIVERSE: THE AVENGERS

Convergence culture is understood as the migration of content generated from multiple digital media platforms, as well as cooperation between various consumer markets and also the migratory behavior of media audiences from a given creative work [13]. This content migration happens when the media are interactive and participatory, as they coexist and are always on a collision course [12].

For example, the media convergences of Marvel content, it is observed that comic books converge in films, which converge in video games, which converge again in comics and cinema, thus forming a "total package" of entertainment based on a single fictional universe, as exemplified in figure 1.

Fig. 1. composition of the MCU convergence cycle to provide the complete entertainment package.
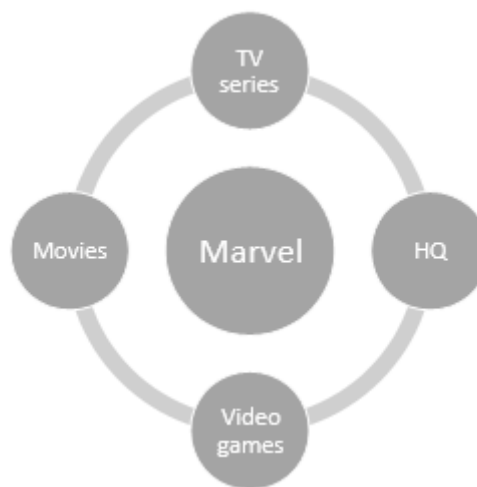
From this convergence cycle, a new initiative can be seen within the Marvel consumer industry, called transmedia narratives characterized by [13], where several stories can unfold on multiple consumption platforms, thus contributing in different ways to the fun of the user and understanding of the storyline phases proposed by the franchise.

The relationship of desire for consumption by Marvel fans comes from an illusory concept used by the entertainment industry, built through its transmedia narratives and that created thousands of consumers inspired to share and disclose by themselves the future works that would thus be released. , as is the example of all stages of the Avengers films, where massive marketing disclosure is made to fans and the media, always resulting in great cinematographic productions [12].

Based on this concept, the Marvel industry will grow exponentially in the market of effective consumer economy that connects consumers who works, thus generating a strengthening of the franchise in the new media industry market and in the hearts of fans.

Another point to be noted within the MCI universe is the brand's loyalty to fans, loyalty generated from an emotional and historical connection of literary and cinematographic convergence, which makes the brand present in any object created for the interactivity, fun and consumption within the universe of

superheroes, such as the sequel to the movie Avengers, which with each release managed to break box office records.

3.1 PRODUCTION OF VIDEO GAMES BASED ON THE MARVEL UNIVERSE OF THE AVENGERS AND THE ENTERTAINMENT INDUSTRY

As previously reported, the Marvel brand has become a major force within pop culture in both the world of comic book literature and film and now the MCU is betting on a new production model of literary and cinematic convergence: the Marvel Games. This new "sub-brand" aims to emulate the superhero blockbusters in the video game space, rebuilt from Marvel productions, with the first Spider-man PS4 release in 2018 [14]. Thus, begins to dismember a new legacy of video games called Marvel's Avengers, which are games based on the Marvel superhero team in the Avengers team.

The first game was developed by Crystal Dynamics and published by Square Enix, released on September 4, 2020, on Xbox One, Google Stadia, PC and PlayStation, followed by an update of the first version for Xbox Series X/S and PlayStation 5 [15]. The game's first narrative is based on the film's story, where the characters of Captain America, Iron Man, Hulk, Black Widow and Thor are unveiling a new high-tech Avengers headquarters in San Francisco, until a catastrophic accident results in a great tragedy. This storyline causes the Avengers to disband and five years later, they must reunite to save the world.

The game's setting is very similar to the Avengers movie, including conical characters, villains and locations similar to movie scenes, which makes the experience very close to the cinema. The interactivity revolves around the use of players to unlock powerful, heroic skills and even unique equipment for each of the characters - heroes. This first version can be played by up to four participants and has regular updates for usability improvements. [15] The image below shows the version of the video game Marvel's Avengers, where you can see the characterizations of the characters identical to those of the movie and comic books.

Fig. 2. Marvel's Avengers game 2020 cover taken from the official promotion website

Another interactivity bet by Marvel with the fans is the first game in RPG format (Role Play Games) called: Marvel Future Revolution. This game has a different proposal from the one seen before, as in addition to being only available for mobile phones (IOS and Android operating systems), it is a novelty of the launch of the first mobile action game in the Marvel universe.

The setting and narrative are also similar to the movies, however the plot of this game was written especially for this version, in this case, the user can watch several new scenes from the Marvel universe. In addition to the spectacular graphics, the cast chosen for the RPG is aligned in a fun and cinematic hero combat where the player needs to challenge the villains and make certain choices to succeed in the game. [16].

What changes from the console version is the variety and the addition of characters, counting for example with the Captain Marvel and Dr. Strange, characters also from the avengers and the narrative made exclusively for Future Revolution, carried out in a multidimensional universe already characterized by Marvel. The fact that there is the possibility of this multiverse, the game has alternative versions for the players and for each character, being able to interact sometimes with each other to fight against the villains in the converged dimensions and worlds, thus, it is up to each player to "help" the supers-heroes saving the world [17].

The image below represents the dissemination of the game on the main platforms for download, where you can observe the visual similarity not only of the movies but also of the games available for console, thus generating a visual identity standard for Marvel's interactive content.

Fig. 2. Cover image of MARVEL Future Revolution game in RPG format for mobile

Finally, one of the main features available to players is the customization of the characters' costumes in a unique and exclusive way, different skills for each character and even several game modes, allowing you to play with friends through an internet connection, in different stories, including Mega War and the Dark Zone [17].

4 CONCLUSION

From the above, it is noted that the creative industry of Marvel is increasingly betting on various interactive content to not only satisfy fans, but also expand the fictional universe beyond comic books and cinema. As part of this study, the focus on the superheroes that make up the Avengers team has a more focused role within the consumer industry and content production also.

In addition to the streaming platform that expands the possibilities of productions, as is the example of TV series, video games are also a new form of interaction and consumption of stories about superheroes. Following the design pattern of the characters with visual identification, in addition to the setting that corresponds to places where some scenes from the Avengers movies have already been filmed, the two video games (both for consoles and for mobile phones) have a storeline unlike any other story already seen in Marvel with the Avengers team, also present with a new narrative with decision-making to continue it, thus generating more durability in the game.

Therefore, it can be concluded that Marvel, like other entertainment industries, did not miss the time to invest in new concepts of interactivity and innovation for the great legion of fans, thus making the brand increasingly active among consumers. and also, more diversified with regard to the accessibility of new stories and content, because even with the paid version of the console video game, still have the possibility of downloading the video game for mobile phones in the free version, with the same quality and standard that governs the legacy of Marvel.

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