IASC 4L00

Team-based Practicum in Interactive Media Design and Production

Fall/Winter 2018/2019

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Note: when emailing the instructors or advisor, please put IASC 4L00 in the subject line.

COURSE MEETING TIMES:
MONDAY 1 PM to 5 PM – PROJECT CHECK-IN/CHECK OUT AND PRODUCTION WORK TIME
TUESDAY 9 AM TO 12 PM and 1 PM TO 4 PM – PRODUCTION WORK TIME

TH269C SEMINAR ROOM AND TH269J & TH269K GAME DEVELOPMENT LAB

COURSE DESCRIPTION

Principles and methodologies around interactive design; interface design and information design in relation to the conceptualization, planning and production of an interactive multimedia project taking into account diverse and complementary roles of writing, narrative structure, play mechanics, and the creation and integration of visual and audio elements.
Seminar, lab, 10 hours per week.

COURSE OBJECTIVES

This course will emulate a professional media development studio environment to support the realization of a unique, creative, critically engaged, polished and fully functional interactive media project, or game, expressed in a single prototype. Students will collectively conceive and execute the project in all its dimensions during this course.

They will organize and function as a production team with each individual providing leadership in specific production role(s) that will contribute in a substantive way to the overall project. Experts from relevant fields will be selected in consultation with students to review the project at various stages in production.

The final deliverable in this course will be a polished and functional build of a game or other interactive media expression that:

- consists of original assets
- has at least one novel feature
- is fully tested
- provides an intelligent, engaging and challenging user experience

The finished project will ***be presented publicly*** at the end of the course and must be made available online.

Note: See Project Framework and Requirements below for details

Learning Outcomes

As referenced from the IASC handbook, the 4L00 capstone project class is intended to be the synthesis point for the full arc of an IASC student's education and development. The team of students completing this course can expect these Learning Outcomes, by category, as core areas of development.

Foundational Knowledge

- Applies the principles of aesthetics and design to art and interactive media project work;
- Demonstrates the ability to interpret standards, conventions, schematics, and common practices;
- Understands the interconnectivities between visual/aural/haptic forms as they contribute to artistic practices.

Transferable Skills

- Demonstrates strong higher order thinking skills (e.g., analysis, synthesis, and evaluation);
- Critically evaluates the quality of information and resources;
- Develops coherent arguments to support specific points of view;
- Employs a diverse technical skillset with one or two specializations;
- Produces technical and user documentation;
- Honours copyright and fair usage laws. Credits others as appropriate.

Creativity

- Demonstrates the ability to think divergently and 'out of the box';
- Demonstrates an openness to new ideas and ways of doing things;
- Demonstrates an entrepreneurial spirit within academic, creative arts, and/or business contexts.

Intrapersonal

- Is self-motivated, well organized, and dependable;
- Exhibits a high degree of self-efficacy;
- Learns from one's successes and failures;
- Demonstrates a future oriented mindset;
- Demonstrates a sensitivity to diverse contexts (e.g., cultural and ability level).

Collaboration

- Works collaboratively with others (e.g., undergraduate/graduate students, professors, and librarians);
- Provides and invites constructive feedback;

Project Management

- Effectively applies business and project management principles to the execution of projects (e.g., time and risk management, project scoping, and quality control);
- Produces project and business plan proposals;
- Produces project timelines/schedules with embedded milestones;
- In collaboration with others, secures the expertise and resources needed to achieve project goals;
- Establishes criteria for assessing project success;
- Endeavours to the meet the expectations of project sponsors;
- Demonstrates a responsiveness to user testing and feedback;
- Is able to multi-task and manage multiple projects simultaneously.

Career Preparedness

- Builds a professional portfolio which showcases one's accomplishments in the IASC program.

Learning Outcomes (cont.)

Digital Expression (Concentration)

- Produces discipline-based design documents;
- Uses production tools to create discipline specific digital artifacts (e.g., text, images, 3D objects, animation, audio, video, multimedia, apps, and games);
- Creates coherent narratives for various media platforms (e.g., text, image, and video) and demonstrates a historical/contextual understanding of narrative theory (i.e., narratology);
- Designs effective marketing plans and materials in support of completed projects (e.g., advertisements, press releases, testimonials, reviews, and social media promotion).

Digital Prototyping (Concentration)

- Demonstrates a knowledge of common programming languages (e.g., C#) and basic computing concepts/modes of thinking (e.g., algorithmically, logically, modularly, and systemically);
- Applies the principles of systems design to the contexts of physical computing/embedded systems/fabrication;
- Develops working prototypes from inception to production;
- Employs iteration and versioning concepts/processes.

Digital Scholarship (Concentration)

- Effectively draws on quantitative and qualitative primary data.

Instructional Design (Concentration)

- Demonstrates proficiencies with a suite of multimedia and instructional design tools;
- Effectively achieves learning goals through the integration of texts, multimedia, and interactive media;
- Collaborates with subject matter experts;
- Demonstrates a theoretical and applied understanding of usability principles;
- Designs user interfaces that are functional, standards compliant, and attractive.

What is Expected of Students

Because this class will function as a production team, absence from class ***must be kept to a minimum***. Students will all depend on each other for the success of the project. In addition to class meeting hours, students should expect to spend **a minimum of an additional 5 hours per week** on the course and project. All members of the project team are expected to contribute on a positive and practical level to the team project as detailed in this course outline. **Any student who accrues 5 absences throughout the year without formal instructor approval will receive a zero in their individual performance review and skills assessments. Late arrivals or early departures without instructor approval will be classified as 'absences' at instructors' discretion.**

Late work will significantly affect the project as a whole and will be reflected in the mark for work each student is responsible. No work is deemed to have been submitted unless it has been added to or updated in the project repository. Students who are not present at the weekly production 'check-in' meeting will not receive a mark for that week.

Students will all be expected to have input into all aspects of the project but each **student will be directly responsible for selected aspects of the game, with specific assigned tasks and responsibilities unique to them**. In accepting a given role and set of responsibilities, you are expected to develop new skills and expertise in a secondary area.

Students must **respect all their fellow team members** with whom they are collaborating on this project. All students will be attentive listeners, communicate clearly and follow through on all commitments. Where there are differences or concerns with others on the team, these should be raised immediately and directly with the relevant person and/or relevant team leads. **Address problems directly** with the party with whom you have issues whenever possible.

IMPORTANT DATES AND ACTIVITIES

Week	**Date**	**Content**	
1	Sep 10/11	Course Introduction; Team Skills Inventory; Concept & Planning; Role Assignments;	Start DTDs; Select and develop production plan and tools requirements
2	Sep 17/18	Continue DTDs Planning; Organizational Requirements Complete	Start Preproduction, First Check-Out, Determine which game concepts & mechanics will be tested etc.
3	Sep 24/**25**	Preproduction, Test, implement key game mechanics, build raw models/images etc	**Version 0.5 of DTDs due** (*Not Graded, Submitted for Professional Feedback*)
4	Oct 1/2	Collect results/feedback from instructors and preproduction	Professional Consultation
	Oct 8 to 12	READING WEEK	
5	Oct 15/**16**	Production Begun, Content and Scope of White Box Build determined	***Version 1.0 of DTDs and Production Plan 1 Due***
6	Oct 22/23	Production ongoing, Recommended Start Production Plan 2	
7	Oct 29/30	Production ongoing, Testing concepts, Feedback cont.	
8	Nov 5/6	Production ongoing, Testing concepts, Content and extent of final game will be determined, Feedback cont.	
9	Nov 12/13	Prototype/White Box Bug testing	
10	Nov 19/**20**	***White Box Build, Version 2.0 of DTDs and Production Plan 2 Due***	
11	Nov 26/27	Collect results/feedback from instructors and preproduction	Professional Consultation 2
12	Dec 3/4	Final Content and Scope Targets Proposed and Defined, Consultation Addressed, Production Ongoing, Interim Role Performance Reviews	
		WINTER BREAK	
13	Jan 7/8	Final Content and Scope Targets Detailed and Finalized, Break Production Reviewed	
14	Jan 14/15	QA and UX Testing Plans complete	Production Ongoing
15	Jan **21/22**	**Alpha Build Complete (ungraded), Alpha QA & UX Focus Groups Complete**	
16	Jan 28/29	Production ongoing, Feature Completion, ***Alpha QA & UX Testing Report Due***	
17	Feb 4/5	Marketing Material Plan (stand-up for Spring Open House, trailer, flyer, etc)	
18	Feb 11/12	***Beta Build, Version 3.0 of DTDs Due***	
	Feb 18-22	READING WEEK	
19	Feb 25/26	Collect results/feedback from instructors and preproduction	Professional Consultation 3
20	Mar 4/5	Beta Build QA & UX Focus Groups Complete	
21	Mar 11/12	QA, UX and final features implementation, ***Marketing Materials Due***	
22	Mar 18/**19**	Release Candidate Build	**All Submissions Ready**
23	Mar 25/26	QA, UX and final build refinements	
24	Apr 1/**2**	Peer Evaluations Completed	***Final Build Due, Final Role Performance Reviews Underway***

EVALUATION

The final mark of a student is composed as follows:

60% - Project Team Submission Evaluations
40% - Individual Development Assessment

The final mark will consist of both an individual and group component. The two marks are weighted 60% for the group mark and 40% for the individual mark.

The **Project Team** component grade is based on the following individual pieces, submitted by the team as a team (totaling 60% final).

Week 5	**DTDs Version 1.0**	**– 5% of the Project Team mark**
Week 5	**Production Plan 1**	**– 5% of the Project Team mark**
Week 10	**DTDs Version 2.0**	**– 5% of the Project Team mark**
Week 10	**Production Plan 2**	**– 5% of the Project Team mark**
Week 10	**White Box Build**	**– 5% of the Project Team mark**
Week 16	**QA&UX Report Due**	**– 5% of the Project Team mark**
Week 18	**DTDs Version 3.0**	**– 5% of the Project Team mark**
Week 18	**Beta Build**	**– 5% of the Project Team mark**
Week 21	**Marketing Material**	**– 5% of the Project Team mark**
Week 24	**Final Build**	**– 15% of the Project Team mark**

The **Individual Development Assessment** mark is made up of two major components:

Week 24 Performance Review – 30% of the Individual mark
Individual mark based on the weekly evaluation by the instructors of student's work, contribution and accomplishments and combined with the scores of their peer evaluations. Includes peer review details and issued at course completion.

Week 24 Skills Development – 10% of the Individual mark
Recognizing that development of interactive media is fundamentally a cross-disciplinary pursuit, a portion of the individual grade requires the application, development and/or acquisition of technical and professional skills outside your primary responsibility set in support of the project. A willingness and successful effort to onboard skills and proficiencies outside one's core expertise is given particular consideration.

INTERACTIVE MEDIA PROJECT: FRAMEWORK AND REQUIREMENTS

The IASC 4L00 project must be a creative, critically-engaged*, formally coherent, sustained and purposeful digital interactive exchange between participants and content. It must have **at least one novel feature** that is not commonly seen in commercial entertainment media. Content can include real, virtual or a combination of the two. The IASC 4L00 project can be, but is not limited, to a video game. The finished project must be meaningful, affective, polished and complete. A completed project will include, but not be limited to, a clear expression of the following elements:

- Platform
- Scope appropriate to timeframe, team size and capabilities
- User Interface
- Environment/Level & associated rules and objectives
- Narrative (character, plot, setting, events and their relationship to story/meaning)
- Interaction patterns (gameplay) including cut-scenes
- Meta-narrative
- Aesthetic (cohesive and affective sensory content)
- Mechanics (designed and functioning consistent with project objectives)
- Dynamics (sequence and feedback)
- Production Process

It will focus on developing these elements to their fullest extent in a single level.

**Critical engagement is a process of approaching ideas and actions in a questioning manner. It clarifies goals, examines assumptions, discerns hidden values, evaluates evidence and uses this information to shape new intellectual or creative possibilities. Someone who is critically engaged is willing to imagine or remain open to alternative perspectives and is willing to integrate new or revised perspectives into their ways of thinking and acting. A critically-engaged creative project will demonstrate both an understanding of and reflection upon concepts/theories. It will productive challenge existing methods and conventions and pursue the development of innovative structures and forms.*

POTENTIAL PRODUCTION ROLES (Project Dependent)

Producer(s)

Responsible for defining and maintaining project pipeline management process so that game production goals are realistic and consistently set and met and all production information is accessible at all times.

Consults with all team members to:

- Create and maintain a mechanism (Excel or other tool) for project management that inventories and tracks status of all game assets and production milestones.
  - This must include breakdown of stages in workflow for all types of assets
  - It must include criteria for evaluating successful completeness of all assets
- Identify production priorities and major production goals
- Provide status updates and production summaries on a regular basis
- Identify and maintain an orderly file repository and version control system for storage, transfer and access to project assets.

Designer(s)

Responsible for articulating and ensuring coherence in overall game - its concept, features, purpose and flow; seeks to balance story, environment and gameplay;
Responsible for creation and maintenance of Design and Technical Document (in consultation with team)

Consults primarily with Producer, Level Designer, Mechanics Developer, and Narrative Developer, Art and Audio Directors as well as all team members to ensure that the project coheres with the DTD.

- Conceptualizes and articulates overall user experience (for DTD)
- Coordinates production of coherent DTD and revises it as necessary
- Consults with all team members and departments to ensure project coherence
- Vets all features of design, gameplay, interface and world throughout development process
- Collaborates with Level Designer, Mechanics Developer and Narrative Developer in evolution of project
- Develops criteria for testing user response

Art Director

Responsible for project aesthetic (visual experience)

Consults primarily with the Designer, Narrative Developer, Level Designer and Art team to:
Create Art Direction Bible (for DTD) that includes:

- statement of visual style
- mood board
- colour palette(s)
- visual targeting examples for key assets
- develops criteria for testing user response

Advises on Camera and Lighting
Establishes workflow, asset creation pipeline and priorities in consultation with Art team:

- **Concept Artist**
- **3D Artist - Character and Prop Designer/modeler**
- **Texture Artist**
- **Animator**

  Each of these will take leadership in the creation of a particular type of visual asset. They are each part of the Art Team. Team members may play multiple roles in the Art Team.

Audio Designer

Responsible for all sound elements and their relationship to the game design and project aesthetic

Consults primarily with the Designer, Level Designer, Cinematics Director and Art Director to:

- Create statement of visual style (for DTD)
- Create and implement sounds in game engine
- Record and edit voices
- Place and time audio components (with Level Designer
- Develop criteria for testing user response

Level Designer

Responsible for the game's environment in the game engine

Consults Primarily with Designer, Narrative Developer, Art Director, Mechanics Developer as well as Puzzle and UI developers to:

- Develop concepts, sketches, models, maps (for DTD)
- Lay out, map features, determine environmental conditions, gameplay regions, features and events, and add aesthetic details and cutscenes in level editor
- Develop criteria for testing user response

Mechanics Developer

Responsible for planning and implementing all rules and feedback mechanisms to enable meaningful gameplay

Consults primarily with Designer, Narrative Developer, Level Designer, Puzzle and UI Developers to:

- Determine style and goals for gameplay (for DTD)
- Define core mechanics and dynamics of the project (for DTD)
- Ensures game balance in the development of gameplay systems
- Script and Program, behaviours, progression, achievements, rewards, etc.
- Develop criteria for testing all mechanics

Cinematics or Animatics Director

Responsible for filmic cut scenes and/or animatics that bridge sections of gameplay and advance understanding of the story plot

Consults primarily with Designer, Narrative Developer, Art Director and Audio Director to:

- Plan and storyboard live action and/or animated scenes as necessary to enhance player understanding of story and motivations for DTD.
- Determine production tools, methods, locations and schedules
- Find and direct actors
- Film or animate and edit clips
- Test and revise clips as required for coherence with overall project
- Develop criteria for testing user response

Narrative Developer

Responsible for development of the story elements and plot and all written aspects of the project and their relationship with the design and dynamics of the project

Consults primarily with Designer, Level Designer, Art Director, Audio Director, Cinematics Director, and Mechanics Developer to:

- Devise narrative concept (for DTD)
- Draft and refine plot and narrative
- Draft and refine Game captions and/or dialogue for Cinematics or animatics
- Develop criteria for testing player response
- Write summaries and promotional material (in consultation with Designer)

Puzzles and/or supplemental projects

Responsible for the conceptualization and development of all 2D interactive or AR aspects of the project

Consults primarily with Designer, Art Director, Level Designer, Mechanics Developer and Narrative Developer

- Propose, plan and test puzzle concepts or features for other project supplements (for DTD)
- Design, refine and implement puzzles or supplements
- Develop criteria for testing

Interface Design

Responsible for all interface for interaction and feedback components of the project

Consults primarily with Designer, Art Director, Level Designer and Mechanics Developer

- Propose, design and implement HUD (for DTD)
- Propose, design and implement Titles and tutorials
- Design and implement other graphics including those for promotion

Quality Assurance

Responsible for discovery and documentation of all defects and bugs and for determination that the game is playable and understandable to a user.

Consults primarily with Producer, Designer, Level Designer, and Mechanics Developer

- Develops comprehensive criteria for testing game elements
- Establishes testing methodologies and schedule (for DTD)
- Design and implement formalized Bug Testing
- Design and implement formalized Play Testing
- Recruit testers
- Manage process around reviews by external project reviewers

Marketing

Responsible for planning and executing a campaign for the promotion of the project. Note: the person fulfilling this role must also fulfill a production role such as writing, QA, interface design.

Consults primarily with Producer and Designer as well as the entire team.

- Propose a marketing strategy and schedule (for DTD)
- Plan and develop promotional materials which may include website, posters, videos, social media, etc.
- Plan and coordinate public unveiling
- Ensure that the finished game is publicly available to an audience (e.g. downloadable) at the completion of the project.

PRE-PRODUCTION PROCESS

Concept Development

The group will begin this process with identifying an overarching or high concept that will frame the game. Narrative will drive the detailed development of the project as it will encompass or suggest essential components of the concept, such as:

- Voice (point of view)
- Setting (world)
- Atmosphere (aesthetic and mood)
- Character(s) and characterization
- Conflict (backstory, internal and external)
- Plot (sequence of events, motivation, player challenges and affordances)

The approach and concept will be developed through discussion, possible proposals, negotiations, balloting and compromise to reach final consensus among the group. As the project concept emerges, it will require pre-visualization and testing to ensure that the concept is sound enough to proceed to the next stage in pre-production. Before the concept can be taken to the next stage, it must be fleshed out and interrogated through:

- multiple iterations (in increasingly greater specificity) of concept sketches of characters, mood, settings, tools, etc.
- layouts and maps
- raw models etc
- tests and implement core mechanics

Design and Technical Documents (DTDs)

The Design and Technical Documents (DTDs) are an assembly and coherent expression of the project's concept, features, objectives, scope, dimensions and production processes. The DTDs may include (but are not limited to) the GDD (Game Design Document), TDD (Technical Design Document), ADD (Art Design Document), SDD (Sound Design Document), NDD (Narrative Design Document), and LDD (Level Design Document). These documents will describe the concept and the key features of the project, as well as define the project's target audience and how it is unique amongst other available projects. They should also define how the project meets the *Project Framework and Requirements* described above.

The Project Designer will coordinate the production of the DTDs and all members of the team will contribute components according to their selected production roles. The DTDs must contain a section from each department that articulates in detail all aspects of the work they plan to do. The drafts from each department will be submitted to the designer and s/he will craft the DTDs into a whole.

The project team will therefore define all components and each section of DTDs must thoroughly outline rules, goals, features, mechanics, puzzles, assets, process and all other elements that will be undertaken in support of the project and articulate how these will contribute to the essential nature/purpose of the game.

A first draft (the 0.5 DTD package) will be submitted for review to the instructors in **Week 4**. It will then be revised by the team based on the instructor's feedback and the result of the concept development and testing, including being passed to professionals for consultation and advice. The DTDs will be made available to all team members who shall refer to it when there are questions about any aspect of the construct.

The DTDs are a set of living documents and, as the project evolves, this document should be maintained and kept consistent with any revisions to project goals so as to enable the team to use the DTDs to guide production. The document will be evaluated by the instructors two more times during the production process.

PRODUCTION PROCESS

The Producer and Production Process

The Producer has overall responsibility for keeping the project on track. This means establishing mutually agreeable milestones and production targets as well as selecting and implementing

- process pipeline for protocols, sequence and methods of production
- project management system to ensure all tasks and assets are systematically tracked in real time.

The Producer, with the cooperation of all team members, will be expected to account for the prioritization and status of all work on the project.

The Producer will set up a repository, directory system and file naming protocol to enable team members to transfer all current work-in-progress and versioned assets and documents (for production check-in) into the project. This will support the presentation of work for weekly check-in. A clear pipeline for project development will identify and deliver appropriate and/or completed assets for the game engine. No task will be considered complete until it meets the criteria set by the creator and producer. While there are many steps in the pipeline associated with production areas such as modeling, the ultimate test of completeness is implementation in the game. Ensuring that there is clear understanding of the status of each asset in the pipeline requires discipline and planning - as each team member must find time to appropriately name and transfer files and update status documents as required by the producer. An external drive is available to the class for the all necessary back-up of project files.

Project Management System

The Producer will, in consultation with the team, research, devise and present a model/format for Project Management System to the team. After it is fully agreed upon, Producer will communicate to the team in full detail what is required from individuals on the team to keep this document up to date at all times.

The system will be presented to the team in early October and must be implemented live when submitting the Production Plan 1 in **Week 6**. Traditional systems include Assembla, Hansoft, paper-based Agile management and Excel Spreadsheets.

Whatever systems are selected, they must be capable of providing detailed specifics of the requirements of each task/asset and record its status on the way toward completion (e.g. mesh, materials, binding, animation, critique, upload, implemented in engine, tested, complete).

The Production Tracking process will form the core of the team's weekly check-in/check-out process. All "work-in-progress" asset and task goals should be evident in the document each week and the successful accomplishment of in-process work will be accurately recorded there and reviewed by the group and the producer so that new weekly goals can be set.

Weekly marks for individual progress will be based on records in the tracking system and attendance in class to report on work in process.

It is the joint responsibility of the producer and each member of the team to ensure that the production tracking information is constantly updated to reflect the actual status of all task goals and assets. The quality of the project, as well as each student's mark, depends upon it.

Weekly production meetings

Weekly Project Debrief – focus on issues, priorities and shared communication that effect the project overall.

Each week, the team will discuss and evaluate the project as a whole and will address any issues around the realization of the project that are emerging. Team members shall present concepts, sketches, maps, models, mechanics, etc. for feedback from the team. They will bring forward any opportunities they see to adjust the production in their areas of expertise and they will address any problems, need for clarification, conflicts, impediments, etc. that impact the whole project. This is part of the creative process. This Debrief can also be seen as a form of critique in which the team examines assumptions, explores context in greater depth and seeks to strengthen the project.

Check-in/Check-out Process

When preproduction commences in mid-September the team will meet to prioritize and distribute work and to affirm that tasks already specified and assigned have been completed. In this way, the project will be kept on track.

The detail as to how this works is as follows:

- Upon review of the up-to-date Project Management Document (that tracks all assets, tasks and upcoming milestone goals), the team members and Producer will determine what tasks are necessary to complete for the coming week.
- **"check-out"** = a process by which each team member, in consultation with the Producer and team, identifies the precise tasks they plan to undertake during the coming week. The formal check-out process will allow for regular update to the project management system.
- Students are advised to keep their own independent written record or log of the weekly tasks to which they have committed for their portfolio
- Team members will ensure that the project management system is accurate in its record of their tasks so that, at a glance, the Producer and instructors will know what work is underway.
- **"check-in"**= affirming the completion of the "checked-out" work tasks in the project management system and reporting to the group on their work.
- Reporting on work completed will take the form of showing that work wherever possible. Evidence of all work should be available in the project repository and be shown the group as necessary. Work will not be checked in unless the person responsible for it is present at the check-in meeting.
- Completed work tasks that are not recorded in the project management system or that do not reside in the project repository is not considered "done".

DEVELOPMENT DELIVERABLES

WHITE BOX PROTOTYPE (PROOF OF CONCEPT)

By the end of the first term the project shall be presented as a playable "white box" prototype. It will demonstrate:

- core mechanics of the project will be operational,
- level laid out, mapped, scaled, with triggers
- all assets (models, props, sounds, dialogue) represented as simple draft placeholders
- basic HUD in place
- matinees, cinematics presented as captioned storyboard or text sequence
- puzzles, supplements as draft placeholders

The result will provide a player with the opportunity to play through the game, with all its features present. The player must be able, by interacting with the prototype, to comprehend the story and understand and achieve the game goals. It must be possible to assess the prototype for bugs in the mechanics as well as for quality of play. The precise criteria for evaluation will be determined by the students and the instructors in Week 7. This build will be reviewed by industry professionals. In addition, this version will be used for intensive testing of the projects content and delivery. The testing will also capture information about the players overall experience and comprehension of the project's purpose.

BETA VERSION

By **Week 18**, the game should be developed to the stage where it can be evaluated for remaining production requirements. A comprehensive plan for polishing the final version will be established based on this version.

For example, this means the beta version of an interactive game has\is:

- Reasonably defined as “Feature Complete”
- All mechanics refined and optimized
- Level representative of the game’s aesthetic with attention to scale, most materials, props and all triggers
- Characters are fully developed
- HUD complete
- Titles, instructions, captions in place
- audio themes, dialogue recorded and added,
- Puzzles and supplements developed
- Matinees and cinematics (including voice) developed

The precise criteria for evaluation will be determined by the students and the instructors in Week 14.

FINAL BUILD

Fine tune and polish

- level layout, lighting and triggers
- sharpen the mechanics
- interfaces and mechanics of puzzles or supplements
- visual and other properties all assets
- credits
- revisions to any captions, dialogue
- re-writing, re-recording and re-editing of cinematics
- fly-through and/or promotional animatic.

See the Project Framework and Requirement listed above for more detail on what constitutes a finished production.

The team will negotiate a date for the final reveal of the project, with an expected Final Build submission date of **Week 24**. This public event to which industry, academic and fellow students are invited should occur before the end of April in that school year. The team will give a formal presentation of the game describing its premise, context and production process. The game must be available to the audience for some to play and others to observe the gameplay. The game must be available at this time for download.

PROMOTION AND MARKETING

The team is encouraged to promote the project by whatever means are at their disposal. A website and social media promotion have, in the past, been successfully leveraged to build awareness of and showcase the project. IASC 4L00 projects have also negotiated promotion through Brock TV and BUSU. While members of the team will contribute to this activity, the focus of the course is on conceptualization and production of the project itself. Only one person from the team will be designated to work in this area.