



“You Made a Game...Now What?”: Industry Awareness in the Classroom

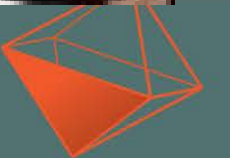
Christopher W. Totten
Founder & Creative Director, Pie for Breakfast Studios

Jerry Belich
Armstrong Professor in College of Creative Arts, Miami
University of Ohio



Christopher Totten

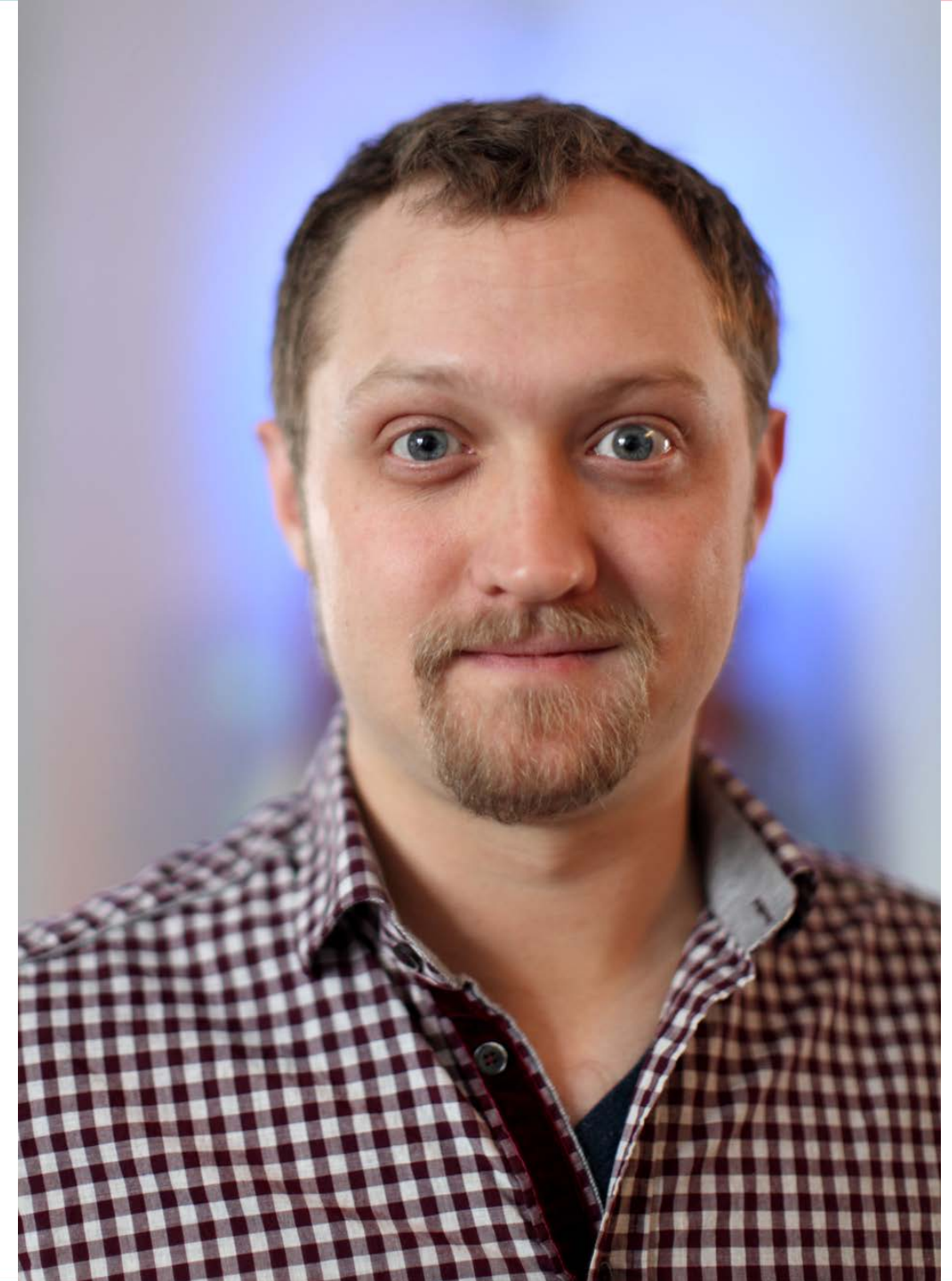
- **Game design instructor**
 - Cleveland Institute of Art
 - Kent State University
- **Founder and Creative Director, Pie for Breakfast Studios**
- **Executive Organizer** Smithsonian American Art Museum Arcade
- **Author/editor**
 - *An Architectural Approach to Level Design*
 - *Level Design: Processes and Experiences*
- **Community organizer**





Jerry Belich

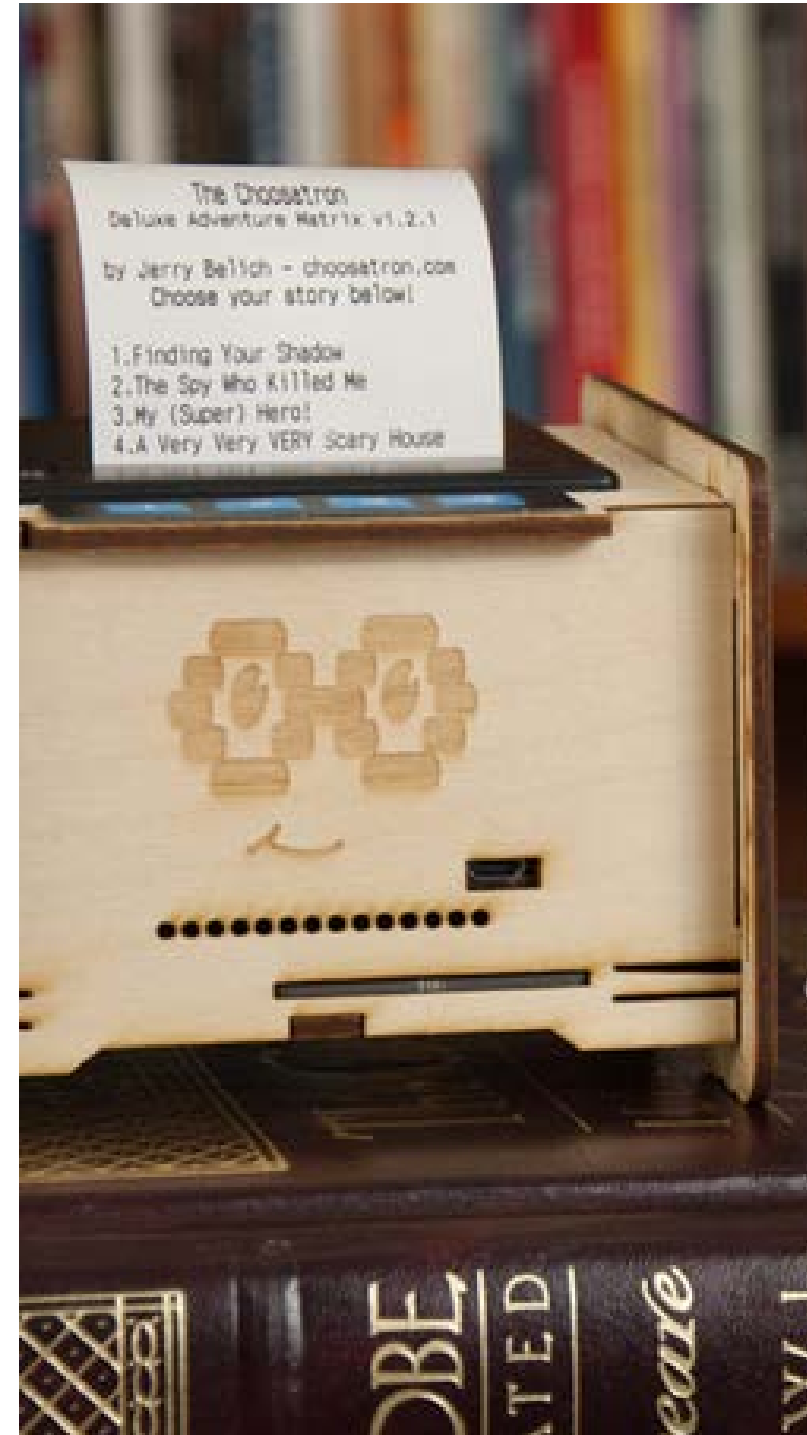
- **Armstrong Professor in College of Creative Arts, Miami University of Ohio**
- Indie game developer and designer
- Creates storytelling experiences in real-world spaces
- Designer
 - *Choosatron*
 - *Please Stand By*
 - *Utopia Room*
- Author: *Burn your Keyboard: Alternate Controller Bootcamp*





Combined experience

- 12+ years game design
- Dozens of festivals and exhibitions
- 12+ Commercially released games
 - Kickstarter
 - Steam Greenlight
- 9 “serious games”
- 13 art/exhibition games
- 4 books on game development/design





Topics

- Background and methodology
- What can we teach beyond game making?
- Internal-facing exercises
- External-facing exercises
- “You Made a Game, Now What?” The Class!



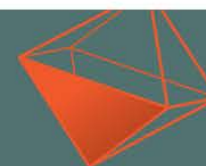
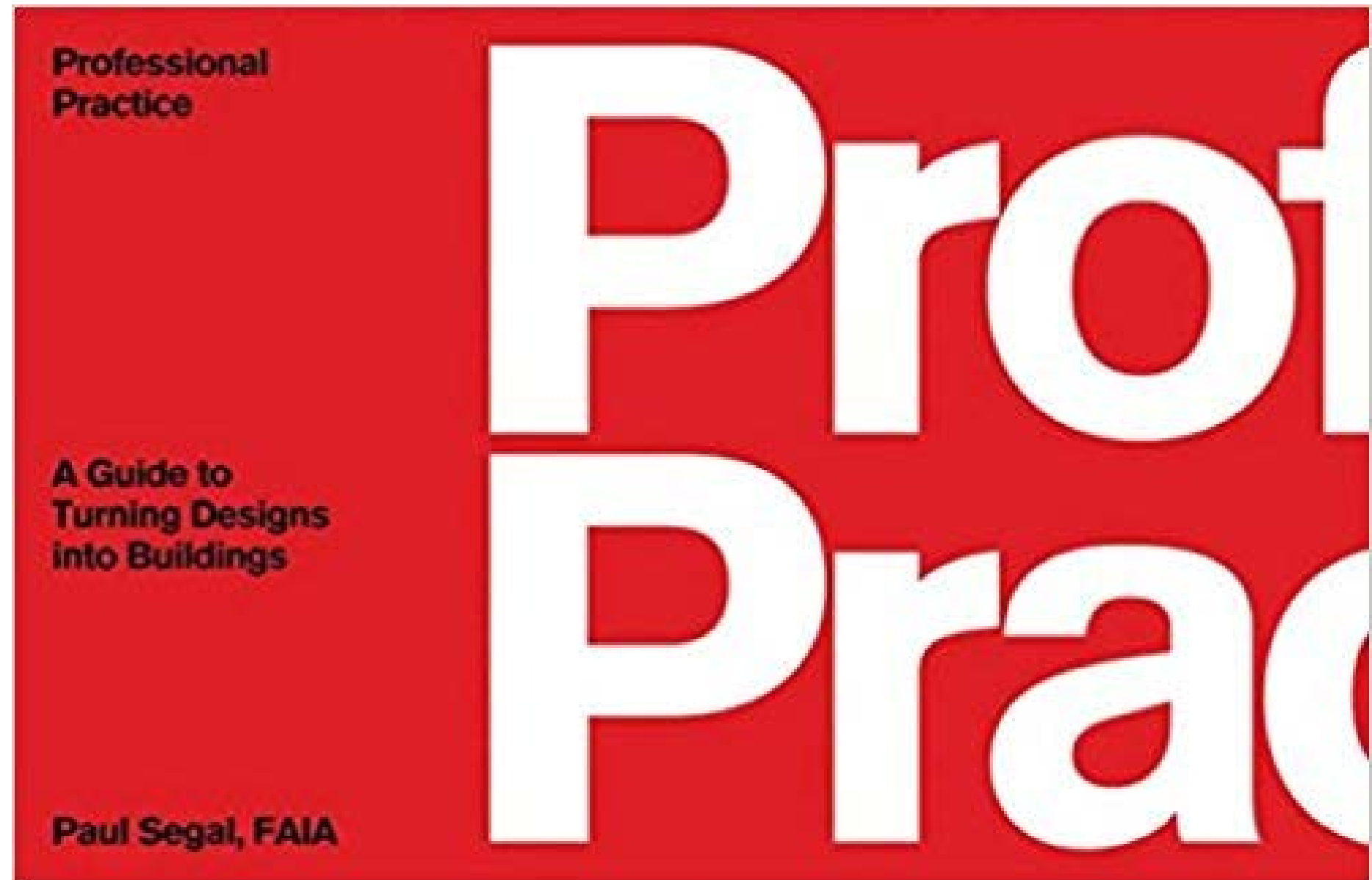


Background and methodology





“Professional practice?
I’d like to hear more
about that...”





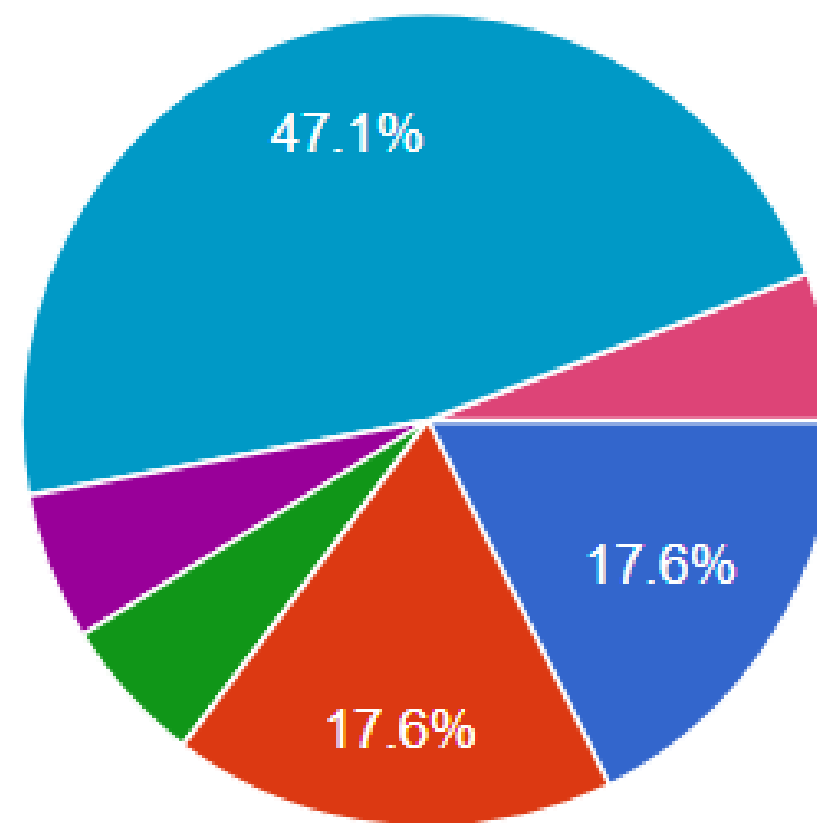
Professional practice poll

- Marketing, outreach, social media, festival submissions, releasing on marketplaces, and so on.
- “If your program teaches post-production as defined in the survey intro, when in your curriculum is it first taught?”
- “We cover playtesting and feedback in these ways as part of our program's curriculum (choose all that apply)”
- “We ask the students to provide the following with their games or create these in our program”
- “Do you or someone in your program teach your students about the requirements for submitting to commercial marketplaces?”
- Do students in your program submit games to festivals, showcases, mega-booths, exhibitions, etc.?





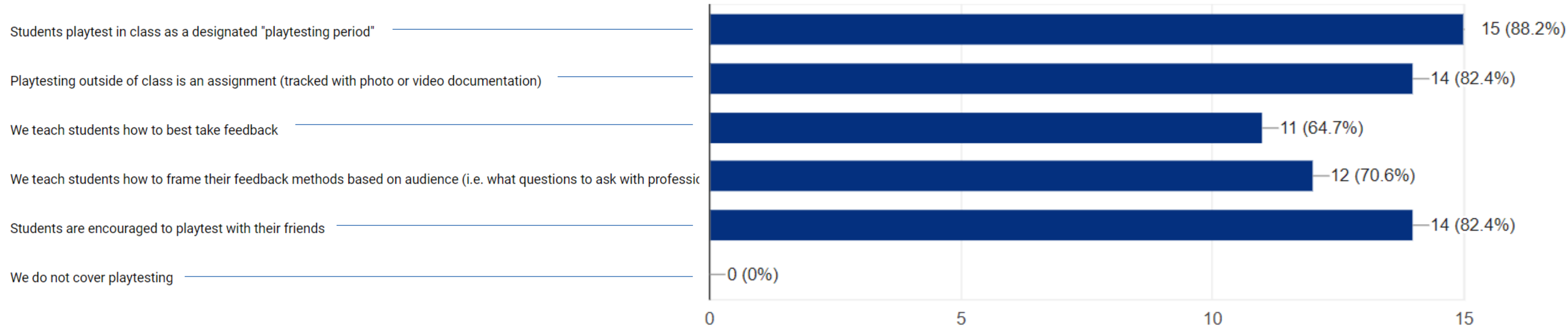
If your program teaches post-production as defined in the survey intro, when in your curriculum is it first taught?



- From the beginning (first year and/or first game course)
- Second year
- Third year
- Fourth year
- Graduate school
- Not part of our curriculum, but individual instructors address it on their own
- It is not addressed in our program

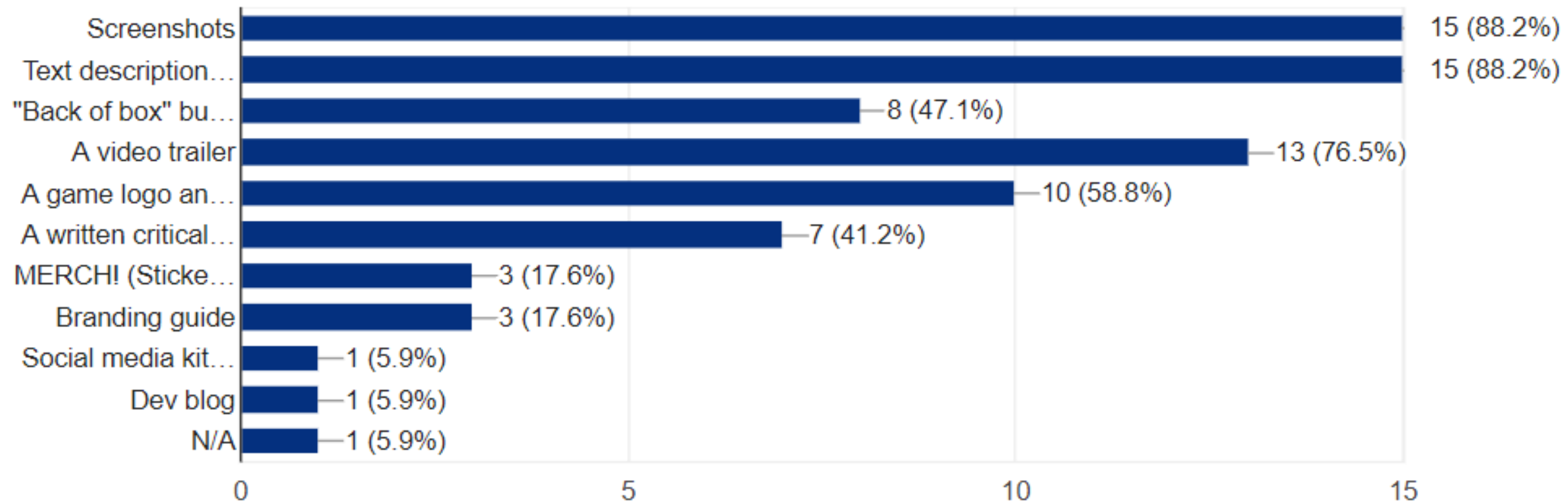


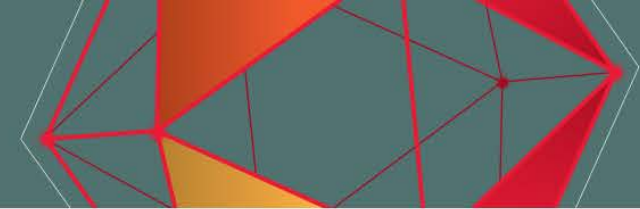
We cover playtesting and feedback in these ways as part of our program's curriculum (choose all that apply)



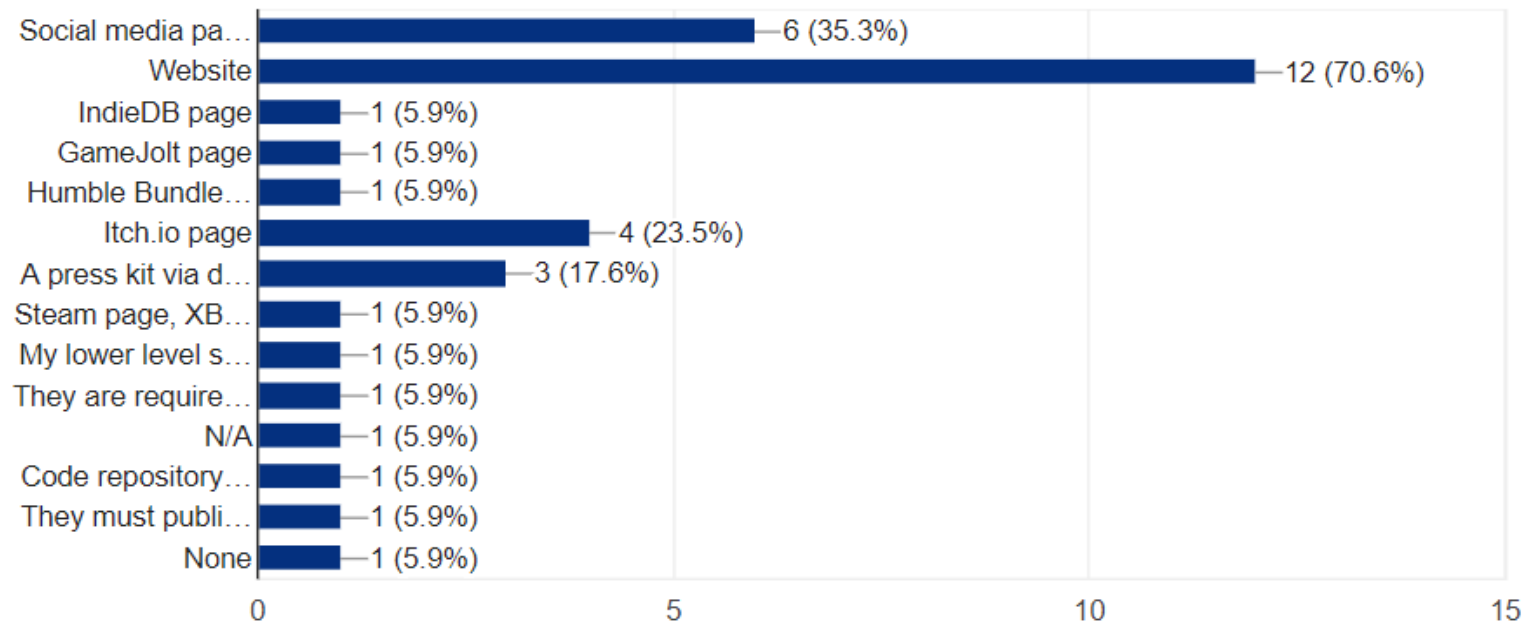


We ask the students to provide the following with their games or create these in our program (choose all that apply):

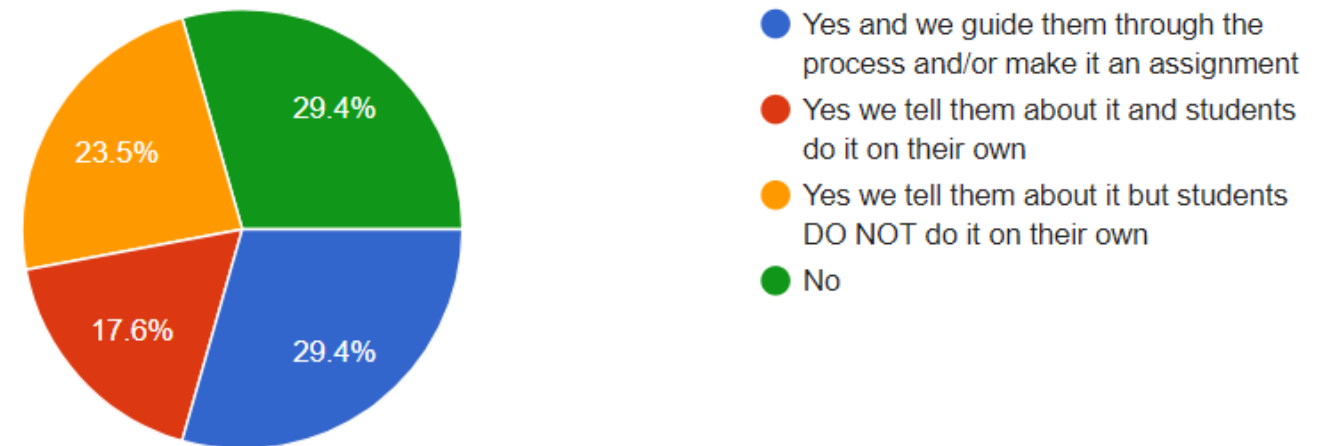




Students in our program set up the following for their games as part of a course's requirements... (choose all that apply)

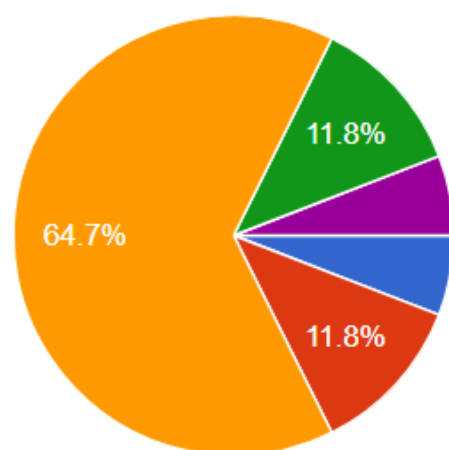


Do you or someone in your program teach your students about the requirements for submitting to commercial marketplaces?



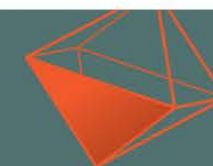
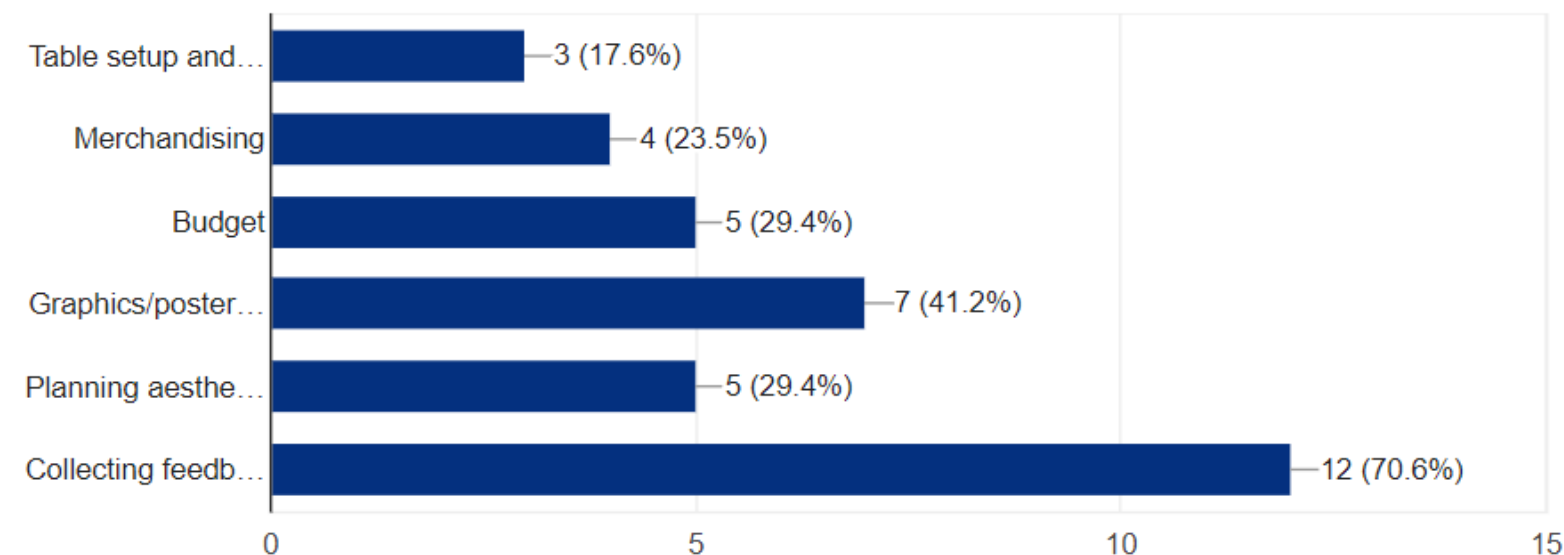


Do students in your program submit games to festivals, showcases, mega-booths, exhibitions, etc.?



- Yes, as part of a course requirement
- Yes, as an optional assignment for extra credit
- Instructors inform students of these opportunities and some students submit on their own.
- Instructors inform students of these opportunities but the students DO NOT submit.
- No

In your program, what aspects of booth planning do you cover? (choose all that apply)





Teaching goals beyond game making

- Design culture
 - Work is expected to be shared/displayed
 - Students expect (and eventually seek out) regular feedback
 - Students learn from one another's assignments
- Making press-kits
 - Screenshots that show important game features
 - Trailers that grab attention and demonstrate game features
 - Writing about your game
- Submitting to festivals
- Posting to marketplaces
- Building an audience

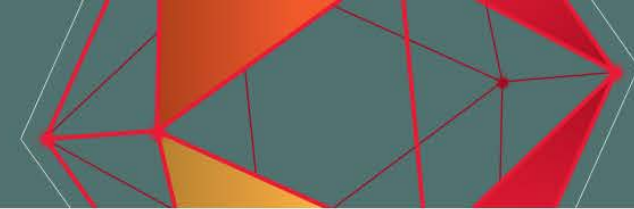




Design culture: “insight rituals”

- Formal public presentations (students, faculty, guests) at all levels
- Teach students to participate in others' critiques
- Post-mortems of every assignment/project





Making press kits

- Consistent material requirements
 - At least 5 screenshots
 - 0:30 – 1:00 trailer
 - Descriptive game text
- Assignments based on industry standard formats
 - Presskit()
 - Festival submission pages
 - Marketplace game profiles
- Recruit “game journalists” to review student games

Jerrytron

[press kit](#)

[Factsheet](#)

[Description](#)

[History](#)

[Projects](#)

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[Images](#)

[Logo & Icon](#)

[Awards & Recognition](#)

[Selected Articles](#)

[Additional Links](#)

[About Jerrytron](#)

[Team](#)

[Contact](#)



Factsheet

Developer:

[Jerrytron](#)

Based in Minneapolis, Minnesota

Release date:

Spring, 2016

Platforms:

[Custom Hardware](#)

Website:

[jerrytron.com](#)

Regular Price:

-

Description

Please Stand By is an interactive story about the past, using the body of a vintage 1951 Capehart television and its dozen-plus controls as an expressive medium, including adjusting the rabbit ears and physically striking the device. It is designed to be physically engaging, and challenge the user to remember lessons learned from past mistakes.

History

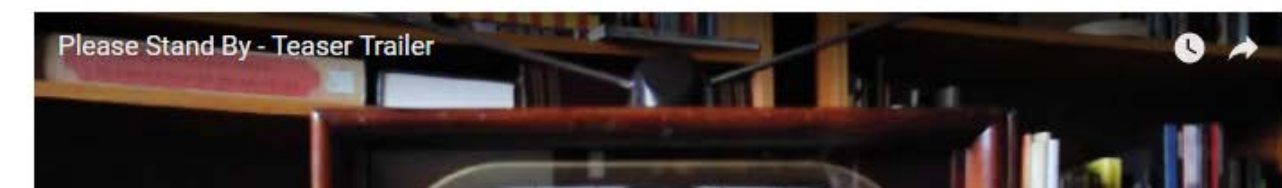
Originally conceived as a very different game set in the 80s by Jerry Belich in the spring of 2015, he looked and found a collaborator and partner in Victor Thompson. As they began to develop the concept together it slipped further into the past, which led to finding much older hardware in which to design the experience.

Features

- Two antennas!
- Power On / Off + Volume Control!
- 10 Channels!
- At least 8 more knobs!
- You can fonze it! (left and right side vibration sensors)
- I think some switches or sliders on the back!

Videos

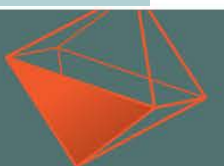
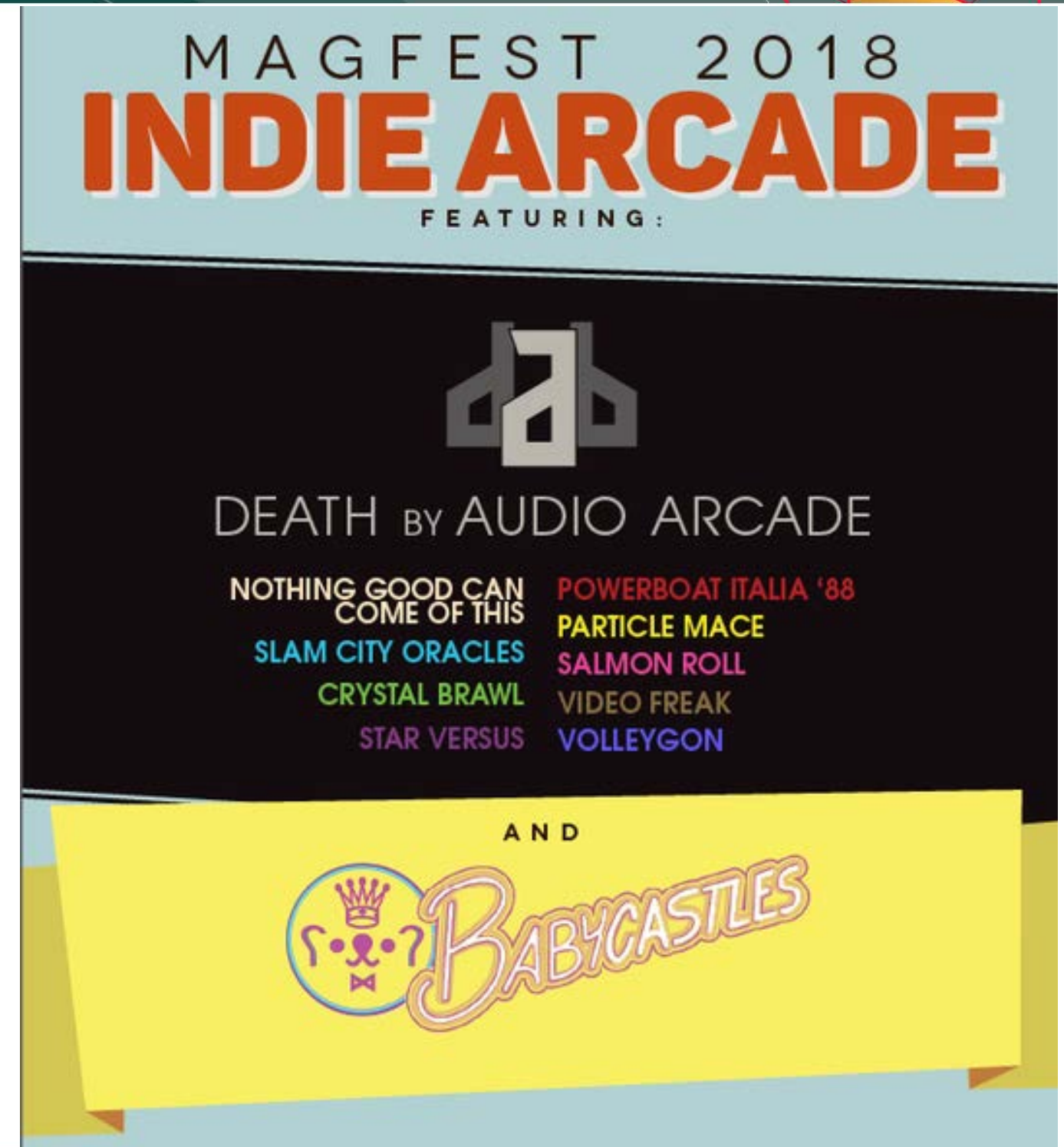
[Please Stand By - Teaser Trailer](#) [YouTube](#)





Submitting to festivals

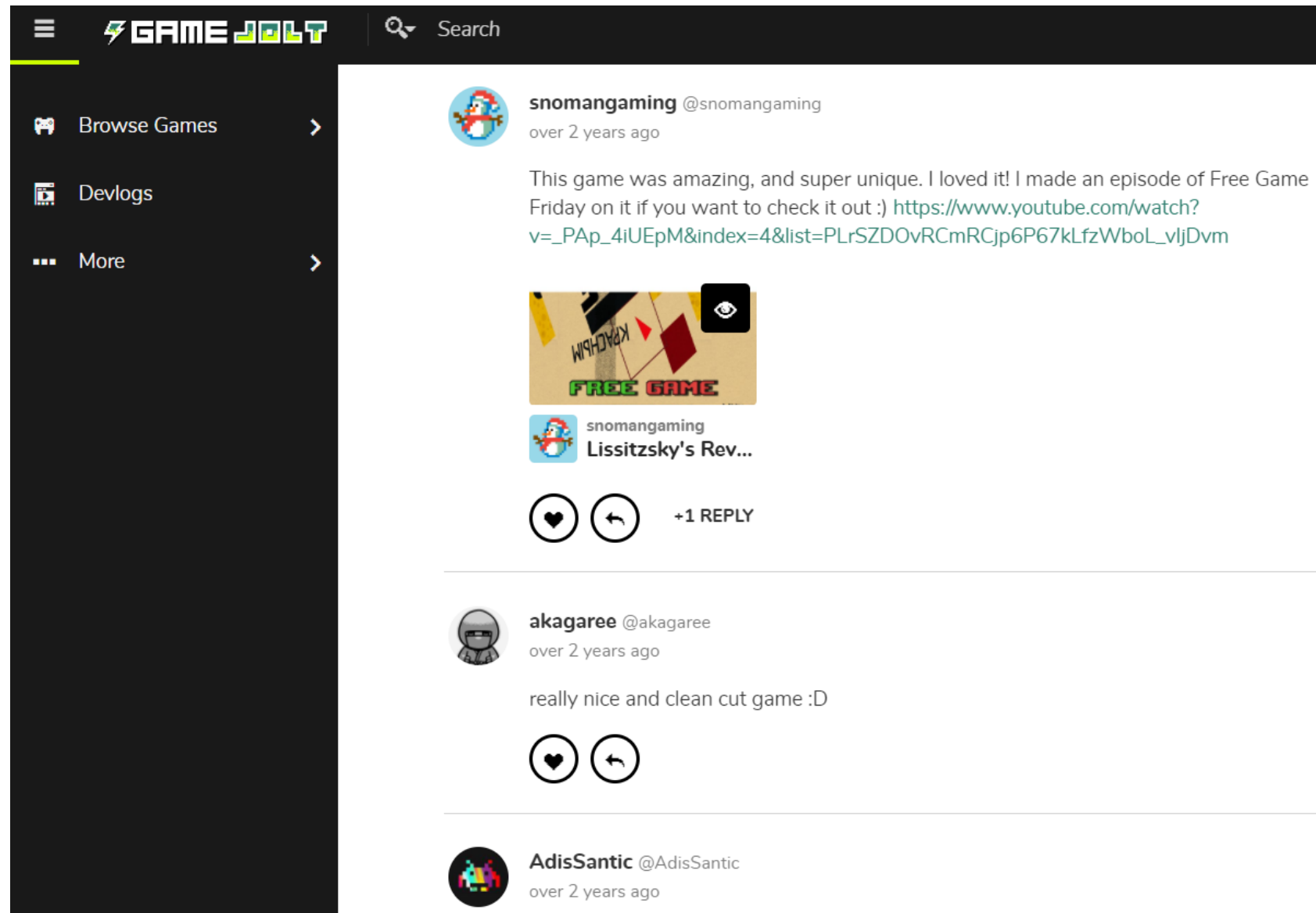
- Have students find 3 festivals that would fit their game
 - Types of games shown
 - Medium (Digital? Non-digital?)
 - Size of project
- Run an internal “mini-con”
 - Require students enter like a festival
 - Design/build a 10'x10' booth
 - Coordinate with on-campus sites
- Internal competition
 - Promotional booths
 - School's festival submission





Marketplaces and building an audience

- Professional identity-building
 - Studio logo
 - Business cards
 - Social media accounts
 - raison d'etre – reason for being
- Marketplaces with audience feedback
 - Itch.io
 - GameJolt
- Social media plan
 - Schedule for postings
 - Hashtags to use (#ScreenshotSaturday)





"You Made a Game, Now What?" The Class!

- Cleveland Institute of Art, GAME 421
Game Media Production IV
- Once a week, 5 hours
- 4th year students - supplement to BFA Thesis
- Content
 - Production methods (Scrum, Agile, etc.)
 - Scope management
 - Marketing, outreach, booths, etc.
 - Assignments from this talk





“You Made a Game, Now What?” The Class!

- “Really helpful, makes me feel prepared”
- “Builds our games up instead of tearing them down”
- “Helps to know others struggle with these issues.”





Thank you

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