THE VOICE IN BETWEEN

[TEAM MANAGEMENT & COMMUNICATION PLAN]

CONTENT

PROJECT PLAN SUMMERY

The Void In Between is a passion project which takes death, experimentation, and the question of do memories transcend death and fuses that with the "New Weird" and "Horror" genre to deliver an AAA'esk action game. The game asks a simple question.

"We have been bringing back the recently dead in modern medicine for a while now, why not go further?"

This document has been made to convey the idea of how the team would function including tentative timelines. The aim of this project is to just create a game that we all are proud of from all disciplines of Game Design: Narrative, Combat, Level Design and many other. This project is a test for us to see the limits of our skills and to push them even further in order to deliver an industry level game and to make us better designer/ developers.

Warning: The purpose of the project is not to glorify the experimentation over death or the possibility of immortality or to hurt or demine any community, cast or religion in any particular way.

GOALS

The goal of this project is to make us stand out amongst the thousands of newcomers in the industry by producing something that is extremely close to the quality that they deliver.

The project is being made as a part of the final semester project for University for the Creative Art by the master students of said university. But our aim is not just to have this as a project, we want to push this as a free game on all both itch and steam for everyone to play and enjoy.

As a team we also wish to put this game out into Festivals for the coming year of 2023 as the deadline for this year are over. The festivals that we would be targeting would be based around student games and places that help newcomers connect with the industry and at the same time submit the game for a high standard awards in the category of student games.

On a personal level, the goal is also to learn about Unreal for most of us and of some to develop even higher skills in the engine. This project has given us the platform to hone our skills and push ourselves to the limits to know our strengths and weakness, preparing us for the gaming industry.

PROJECT SCOPE

Ideally the scope of the project is huge for an individual and hence we decided to work as a three-man team whilst collaborating with other disciplines withing the college.

Also, the plan as mentioned above is to submit this experience into festivals, hence it mandatory on our part to have a polished experience which increases the workload.

Due to our aim to go for Festivals, our need to collaborate with people has also increased which has increased the scope of the project. We don't aim to have this as just an "assignment", we want a polished product at the end of this. To achieve this, we would be collaborating with Music Composers from the university, Film Making & Screen Acting students from University to at the end deliver an experience that speaks to the audience.

We also will be working with Motion Capture, which further increases the scope of the project and hence the decision to make a small, polished section out of our whole narrative to the highest level of quality. The reason for a small section over a full game has also been made as the total scope of the project is huge and would require us at least a year, hence for now we would be making a small section and submitting it over and eventually finishing the full game and making it available for everyone to play.

TENTATIVE TIME FRAME

The production cycle has been divided into four stage:

1. **Pre-Production**

   The pre-production phase includes the basic design of the game. In this phase, we would be designing the whole game that we will be making along with all necessary elements being documented. This phase will also include finding the individual required research.

   (Since we are going to be marked individual, research will also be provided individually by diving the topics.)

   The final phase of pre-production will include programming all the basic interaction & the full script of the game. We would also be short-listing the actor we require and getting in touch with the college music department to book the recording room for a day for our recordings to be done. This will lead to a proper reading of the script to the team, actors, music composers and some close friends for further opinion.

   Time Frame for Final Stage of Pre-Production – **3 Weeks | [3rd to 23rd June]**

2. **Production**

   The production phase will include making all the necessary assets or finding assets that we cannot make ourselves and putting everything together.

   This phase will basically be about building the whole game and bringing to a beta level. During this phase, all the main story interaction, level building, audio ques, narration placeholder and basic lights would be implemented in the scene.

   Time Frame for Production Phase – **6 Weeks | [24th June to 05th August]**

3. **Initial Testing**

   As soon as the Beta version of the game is ready, the game would be put into initial testing phase where we would invite our friends and peers to playtest out game. This will be done to get an understating of how conformable they are with the experience and how well they understand the controls, objective & plot of the game. This will also be the test of how well we have been able to make the player uncomfortable with the game.

   Initial Testing Days – **5th and 7th August**.

4. **Post-Production**

   After receiving the feedback, we would implement those feedbacks and begin the post-production phase. Here all the final post processing, visual effects, light effects, rendering & final voice implementation will take place.

   Time Frame for Post-Production Phase – **3 Weeks | [6th to 19th August]**

5. **Packaging**

   The remaining few days will be given to rendering the whole game, building the lights & texture sample, and finally building the whole game to deliver an executable for everyone.

   Time Frame for Post-Production Phase – **3 Weeks | [20th to 22nd August]**

This production cycle leaves us with 1 week of buffer period which would be used as per the needs or to further polish the experience. As we continue with this production phase, the research that had been chosen by individual teammates must be taken care on their own as it is an individual section.

TEAM

The Void In Between is a 3 – man Core Team project. The members of this team and their respective roles have been mentioned below.

1. Aviroop Roy
   (**Narrative Designer**, *Game Designer, Technical VFX Artist, Shader Artist, Motion Capture Artist*)

2. Kunal Handa
   (**Combat Designer**, *Game Designer, Technical Designer, Lead Programmer, Quality Assurance*)

3. Bhuvanesh Tekavade
   (**World – Level Designer,** *Game Designer, Technical Designer, Project Manager, Integrator*)

Throughout the production phase of the game, every individual would be responsible for their roles along with the respective chapter that they have chosen. At any given point, a primary role can question the implementation of anyone's level if it does not follow the vision and pillars that have been decided.

College Collaborations:

1. Vinay Kumar Sharma – MA Film Making
   (*Cinematic Supervisor & Editor*)

2. Nishant Bhokare – MA Product Designer
   (*Sound Engineer, Back-Up Artist, Quick Fixer*)

3. Viral Parmar – BA Music Composition
   (*Music Composer*)

4. Sana Kalhon – MA Screen Acting
   (*Motion Capture Actor, Voice Actor*)

5. Diya Menaria – BA Film Making
   (*Voice Actor*)

Extremal Collaborations:

1. Jayson Baird (Voice Actor)

"The above-mentioned team has prior experience of working together in various projects and at different capacities. We three have been knowing each other for years now, which has given us the ability to understand each other's strength and weakness and making us a good team to rely on."

COMMUNICATION & MANAGEMENT

Communication plays a vital role in team projects and it's the backbone or the foundation of making something great. Good communication is vital to keep conflicts away and to have the whole team aligned on the experience. There has been a tentative timeline decided to avoid crush during the production and that can only be made sure with proper communication between the team.
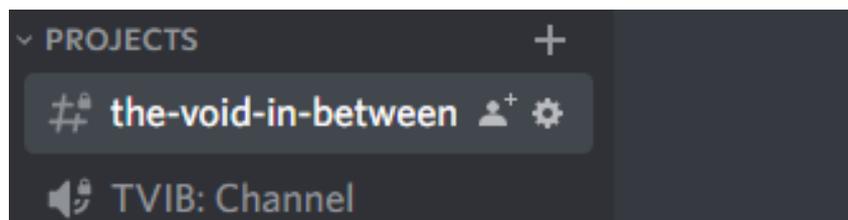
OBJECTIVE

The goal is to keep everything about the game extremely transparent amongst the team-mates to avoid type of dysfunctionality in the team. The objective of have such a transparent communication is to make sure that everyone is always on the same page and knows about their respective deadlines.

GUIDELINES

The project management tools used for The Void In Between is Notion.io, Miro & Microsoft Tasks. Communication will do using voice channels like Discord and email services of Outlook. We have a WhatsApp group with the extended team and for the core to keep the communications clean and sorted.

A discord channel has been set-up in a privately owned server which contains a voice channel and a text channel for communication.

(Discord Channel in a private server)

A Notion page has already been set-up for managing projects along with a discord channel up and running. Notion contains:

1. **Team Home** – This will contain the **Team Objective,** which is the complete breakdown on general task that will make the whole game with tentative dates.

   What's New will be a hub for all announcements related deliverables or meetings.

   This also contains a page that will keep a list of all the **paid and free assets** with Harvard referencing for future purposes.

Team Home

Team

⭐ What's New

🚙 Team Objectives

Resources

📑 Paid Asset List

[FREE] Free Asset List

What's New

Announcements

- Monday - Proposal & Presentation

All Hands Notes

Type '/' for commands

Team Objectives

Add all tasks here! This section will contain all the work with its breakdown. Here the task would be discussed and added as a team.

🏗️ Design

- Game Design Documentation & personal S.W.O.T analysis
  - ☐ General Documentation [Convert from PPT]
  - ☐ Aviroop personal S.W.OT analysis
  - ☐ Bhuvanesh personal S.W.OT analysis
  - ☐ Dhruv personal S.W.OT analysis

🎨 Art

- Understanding Art
  - ☐ Research on Art Style
  - ☐ Breakdown of each scene [Aesthetical POV]

⚙️ Coding

- Mechanics
  - ☐ Walk
  - ☐ Grab [Single Hand & Double Hand | Real-World Physics]
  - ☐ Throw
  - ☐ Button Push Trigger
  - ☐ Lever Pull Trigger

📔 Research

- To be added after the green light!

📑 Paid Asset List

List of all the paid assets in one place that looks at the costing, links, and respective Harvard Referencing.

+ Add a view   Properties   Group   Filter   Sort   🔍 Search   ⋯   New ⌄

Aa Name	# Price	🔗 Link	≣ Harvard Referencing	+
Example Asset	£10.00	www.example.com	Example Asset, Asset Maker, [Paid], Available from "www.example.com"	
+ New				

COUNT 1

[FREE] Free Asset List

List of all the paid assets in one place that looks at the costing, links, and respective Harvard Referencing.

+ Add a view   Properties   Group   Filter   Sort   🔍 Search   ⋯   New ⌄

Aa Name	🔗 Link	≣ Harvard Reference	+
Example Asset	www.example.com	Example Asset, Asset Maker, [Free], Available from "www.example.com"	
+ New			

Calculate ⌄

2. The **Docs folder** will contain all the documents required for the game in one place so that anyone that wants to make a change can make it and we can keep a track on the changes itself.

3. **Meeting Notes** will comprise of all the notes that have been made during the meeting. The documentation is formatted to allow us to read the notes properly. It will contain key notes, individual made pointers and links that had been shown or discussed during a meeting. This will allow us to build a better critical reflection later on towards the end of the project.


4. The last would-be **Task Manager**: here each teammate must add their task to the respective places along with breakdown details so that everyone can be on the same page. This would be used during sprints to keep a track of the tasks and backlogs.

👹 Team Tasks
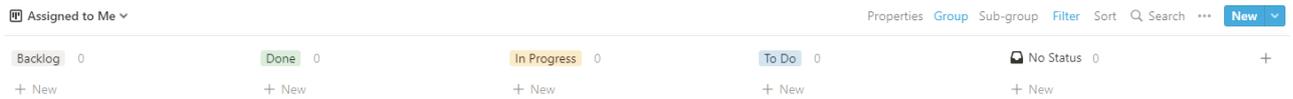
Using these two main platforms we would be keeping the communication strong and making sure that our tasks are being managed and done as per deadline to not enter a crunch period.

We also had a Miro Board for the concept and general workflow of the game:
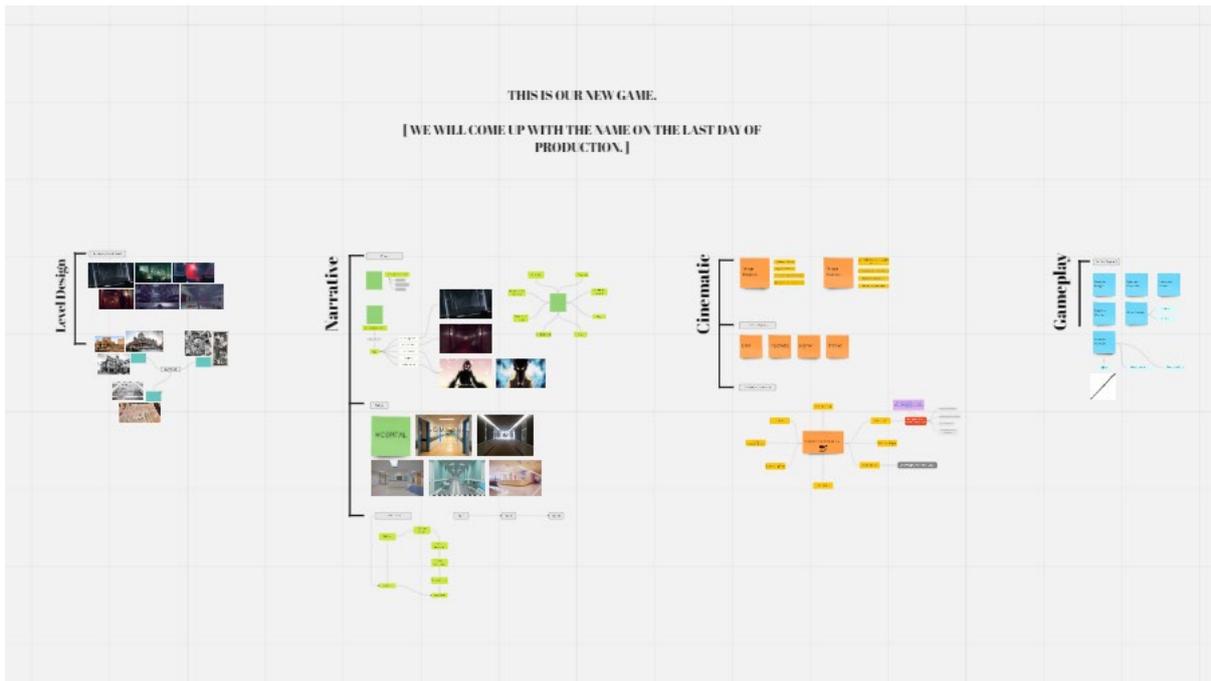
(Concept Map)
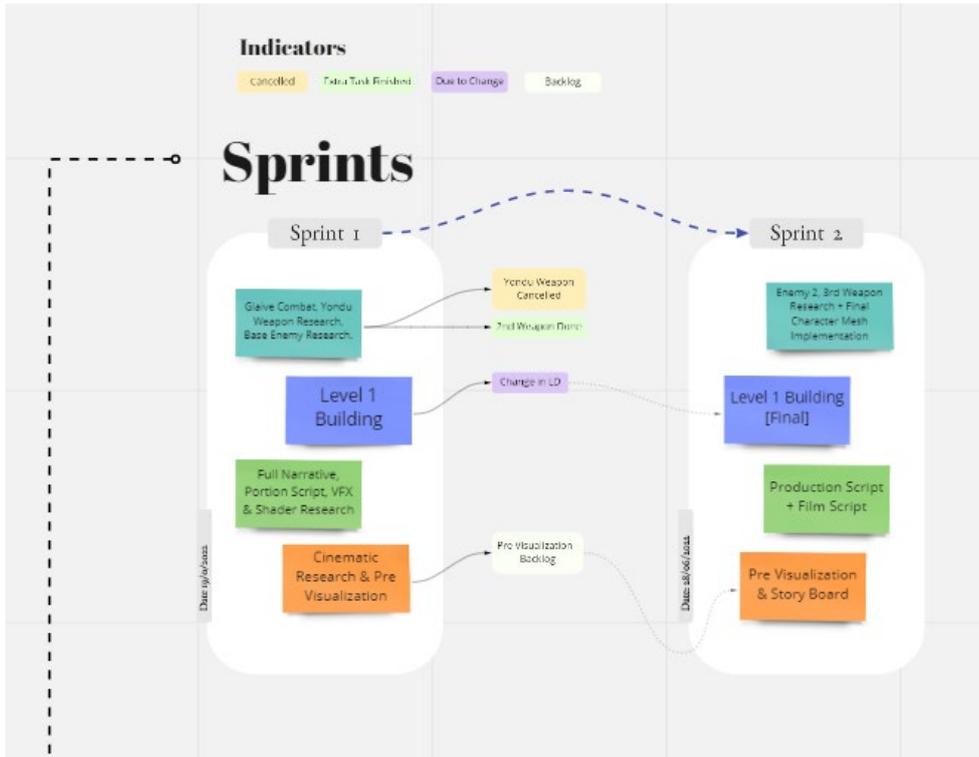
Miro also consisted of a workflow which is used to keep a track of the project and to make quick tasks within meeting before putting it on notion on Microsoft tasks.
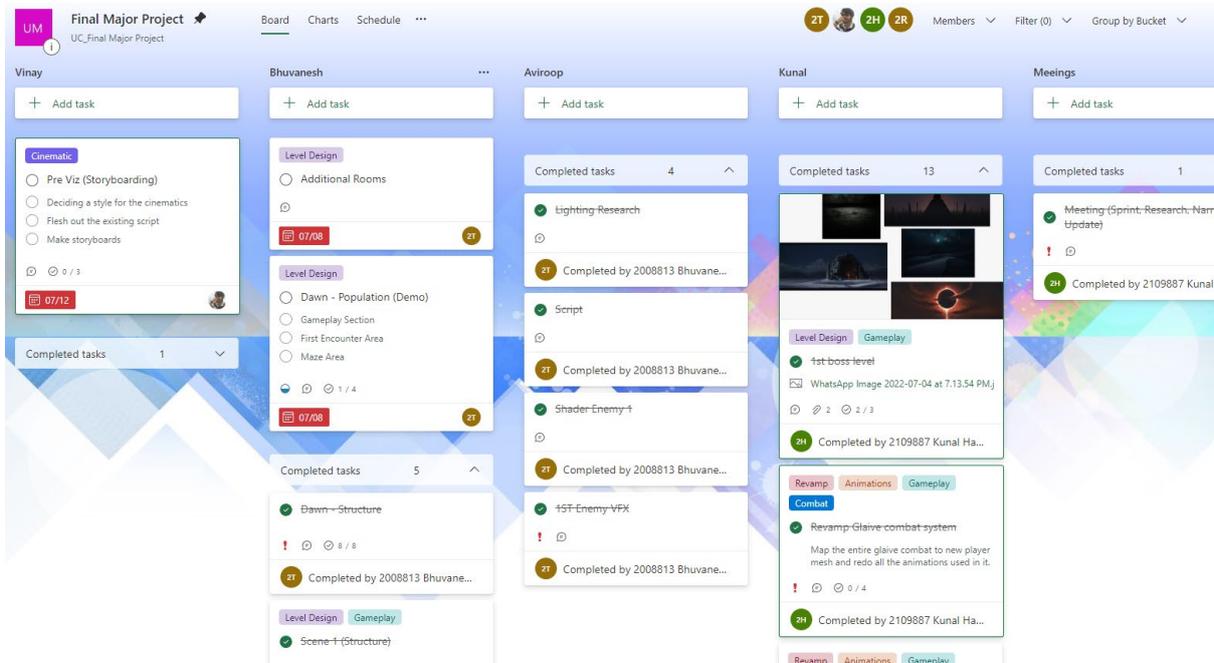

(Production Map)

(Sprint Task List & flow of tasks into one other was done from here.)

Microsoft Tasks was used to keep a track of everyone's individual tasks and manage backlog.

(Task List on Microsoft Task)

SCHEDULE

The team will follow SCRUM as a project management methodology with weekly SCRUMs being planned every Monday.

After receiving the green light, the sprints will begin.

- Here work would be distributed amongst the teams.

- Meetings would be planned for the rest of the week.

Every Monday, we will have a scrum meeting to discuss the progress of everyone task where everyone would individually exam the task, they did in the prior week along with where they are in order to complete a task. Once all the tasks have been reported and reviewed on Monday, approved tasks will be moved to Complete and unproved would go to Backlog.

Meeting would generally be decided during the Monday Scrum Meets but sometimes meeting can help on a one-day notice. Any leave for from the meeting will need to be prior informed with the next available date so as to figure out if the meeting has to be held or postponed.

EVENTS

- Every Monday – SCRUM Meets

- Meeting decided as per requirement.

- **Mechanics Showcase** – 30st June 2022

- **Game Update 1** – 20th July 2022

- **Testing**– 5th August 2022

- **Game Update 2** - 16th August 2022

- **Final Submission** – 23rd August 2022

INDIVIDUAL

This might be a team project but as for the academics everyone is going to be marked individually. Each teammate as an individual has their own skill set and their area of expertise, this gives us a benefit as a team as we can always communicate with each other to solve issues and fix engine problems. But since we are also being marked

individually, each individual is responsible for the betterment of the experience and for their own work & research.

RESPONSIBILITIES

Once the tasks have been divided into individuals and a time frame has been chosen to solve the problem, that particular functionality is their responsibility. The team will be there to help and guide an individual in the correct direction, but the work will not be shifted.

Everyone has their dedicated department and are fully responsible for their tasks, If someone is not able to complete a tasks due to a valid reason, the team will help out to make sure the project is on track. If an individual is not able to perform a task or is extremely late due to their lack of interest, it will be taken into consideration and written down at the end report to clearly indicate the incompetency during the project making it easier for the trainers to know their work.

Everyone can take part in other departments as well but the final decision making of that department will be decided by the head of the department. A random change into the vision without the team's confirmation will not be tolerated and will be indicated to the trainers for better understanding.

Example – Anyone that is building the scene cannot randomly decide to put a red tint in the sky, things like these need to be referred to the Art Director and on approval that person can take those actions.

A document would be drafted with pillars and directions to help us build the game in the correct direction and changes in those pillars would be discussed during SCRUM meets.

RESEARCH

Every individual in the team is responsible for their own research. Each individual would be doing their own research to regarding common and specific topics which would be later put into one document with names of individual with their respective topic. Here are some of the topics that will be researched:

- Brutalist Architecture – Bhuvanesh Tekavade

- Weapons & Combat Styles – Kunal Handa

- Horror & New Weird Genre – Aviroop Roy

These are just briefs and each individual is allowed to explore these topics and other if needed to create a comprehensive research document. This will also include some

technical research for each individual, some might have more tech research than other due to lack of Unreal Engine knowledge & understanding.

COLLABORATION

The scope of this experience is high as we intend to showcase and submit this for festivals and conventions. This also has led us to the conclusion that we need to collaborate with different disciplines within the university to achieve the quality that we have imagined.

Due to this there are three main disciplines that we would be collaborating with in different capacities:

FILM MAKING

During the inception of this project, we wanted to create an experience that is as close to a AAA or iii game in the industry, and to achieve something like this we needed someone with the understanding of cinema & camera to be able to guide us to create heartfelt cinematics in the game.

This was achieved by bringing in Vinay Kumar Sharma as our Cinematic Supervisor & Editor to help us out with story boarding, previsualization and helping us out with the basic fundamentals of cinematics.

The collaboration was also informed to the Film Making professors and the idea was pitched to them to make sure that they know about the work that is being made by one of their students. This project in no means was going to contribute to the marks in the Film Making department, this was a pure passion collaboration.

This is going to be a platform to advertise his skills as cinematic designer and hopefully help him land a job in his desired department of gaming.

MUSIC COMPOSITION

For the music of our game, we would be collaborating with a student from Music Composition department of UCA, Farnham and for SFX we were taking help from an old friend in MA Product Design, Nishant Bhokare.

Both would be receiving a comprehensive document of our requirements in terms of music and sfx along with references, preferred instruments depending on scene or particular chords we would desire by the end of June. They will have a whole month to complete this task while we will be helping him on the side.

Ideally, we would be expecting to receive all the music and sfx before the post-production phase of the game begins.

VOICE ACTORS

We would also be collaborating with a MA Screen Acting Student named Sana Kalhon for the motion capture acting and voice over of one of the character. Along with Sana, we would also have Diya Menaria as a backup from BA Film Making 2nd Year.

For the male voice, we would be looking for the voice actor on Mandy, a website that connects voice actors with potential opportunity.

Post confirmation, we would also book the sound studio in UCA depending on our search of the voice actor. We are in touch with the film making students and our friend from music composition and they will let us know who to contact once we have decided on the voice actor.

BUDGET

Since we have no artist in the team and nor do we know someone that can deliver the quality that we desire for this project, we had decided to buy the assets that we needed. All assets that we will be buying will be modular so that we can create any scene the way we want without any hinderance in the vision of the game.

We decided on a budget for this game which was comfortable for the project. The budget was set only for the core team as we did not want to burden the extended team because of our vision. The budget decided was **200 GBP** per person.

To treat our whole team for their efforts with the project, there also were two planned team dinner which will be help somewhere in Farnham and the money will be handled by the team.