



THE CLIENT

TRANSMEDIA CAMPAIGN

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BUSINESS PLAN

SUMMARY & GOALS

SUMMARY

Oscar Campos is looking to create a two-week transmedia campaign that will increase his value as an addition to a video game studio by showcasing his skillsets through a poster, video, website, social media, and AR filter.

SUCCESS INDICATORS

- 10 studios contacted.
- 3 interested studios reply.
- 1 interviews scheduled.

ZAG STATEMENT (POSITIONING)

Oscar Campos is the only designer that is dynamic enough and willing to invest a lot of time and resources for studios throughout the nation who want to create memorable experiences for millions worldwide.

USER NEED

COVID-19 affected all industries on the global scale. Many people in the labor force were mandatorily made to work from home. While many industries were expected to be hit the hardest, the video games industry seemed like it would have one of the easiest paths to having their employees work from home. However, “One third of developers experienced pandemic-related delays” (Waber & Munyikwa, 2021). Developers had difficulties communicating with one another because of the lack of a shared physical space. This, along other issues such as an increased stress on the servers, struggles with getting voiceovers, and other shipping delays, saw “in some cases costing companies as much as \$1 million per day” (Waber & Munyikwa, 2021). This is not even accounting for the problems that already exist in most studios such as “production problems are mostly limited to design and technical aspects of games, while management problems are present in all aspects of development” (Lejtenyi, 2021).

On the other hand, the number of people who play video games exploded. “As of June 2020, time spent video gaming during the COVID-19 pandemic increased by double digits in all regions” (Clement, 2022). For many, playing video games was a stress reliever and a distraction from what was happening during the pandemic. A lot of people who played online multiplayer video games felt less alone. Thanks to this boom, over “two-thirds of Americans, 227 million, play video games (Snider, 2021). Even other industries related to gaming, such as video and live streaming industries, saw an increase in their users. “In 2020, the global number of gaming video content viewers surpassed 1.2 billion, up from 944 million 2019 (Clement, 2022).

The pandemic increased sales throughout the industry as more people spent most of their time playing video games. COVID-19 pushed the industry “to a record \$56.9 billion in 2020, a 27% increase over the previous year” (Mastantuono, 2022). Post-pandemic though, the video games industry is looking to come back from a slight correction year in 2022. “While this revised forecast may seem like a setback for the games market, we note that the sum of revenues generated from 2020 to 2022 is almost \$43 billion higher than we originally forecast pre-pandemic” (Wijman, 2022). Looking at 2023, “Morgan Stanley analysts remain bullish on the industry” (Morgan Stanley, 2022). They believe that due to a decrease in supply chain issues, more people will be able to get a hold of newer consoles, which feeds into AAA development. While a global recession is looking like the future, game sales have proven to be resilient to these economic downturns.

With the increase in the player base as well as many new technologies emerging and flourishing (AR and VR), studios need workers that are flexible, dynamic, and quick learners more than ever. They need people that are knowledgeable in both the design and technical aspects of video game development.

THE COMPETITION

WHO	Liam Kerr	Riley Watkins	Benjamin Linden	Dylan Smith
ABOUT	Based on Irvine, California	Based on the Greater Seattle Area	Based on Bedford, Massachusetts	Based on Houston, Texas
FOCUS	- General Game Design - Social Media Marketing	- General Game Design - Software Development	- General Game Design - Programming	- General Game Design - 3D modeling
NUMBER OF PROJECTS	4	3	1	5
AREA OF EXPERTISE	- Scripting - Data - Marketing - Writing	- Scripting - Puzzle Games - Data	- Puzzle Games - Scripting - Level Design	- 3D Modeling - Environment Design - Blender - ZBrush
SOURCES	(Kerr, n. d.)	(Watkins, n. d.)	(Linden, n. d.)	(Smith, n. d.)

COMPANY SWOT

S

STRENGTHS

- Experience learning and using multiple programs.
- Knowledgeable of current trends in the industry.
- Extensive experience in creating, testing, reiterating, and improving work.
- Voluminous experience in teamwork and structure.

W

WEAKNESSES

- Lack of professional experience.
- Limited financial resources result in not working with some industry standard tools.
- The number of personal projects does not rival the competition.
- Personal projects are not as in-depth as the competition.

O

OPPORTUNITIES

- Gaming has one of the biggest markets in the entertainment industry. “By 2025, the gaming industry is set to be worth over \$268 billion” (Howarth, 2023).
- Games that were created by a single person can still generate massive amounts of revenue. For example, Lucas Pope created the game Papers Please, which sold over 500,000 in less than a year (Hansen, 2014).
- An increasing number of industry-standard tools are becoming free to use. For example, the Unreal Engine’s creators (Epic Games) made the engine free to use up to the first \$1 million in revenue. Then they change 5% royalties on revenue AFTER the \$1 million (Machkovech, 2020).
- Industry trends change all the time. This leads to games possibly redesigning their entire structure, which results in an ever-changing work environment.
- Many games go unnoticed due to how many get released per year. In 2022, just under 13,000 were released on Steam (SteamDB, 2023).
- A high number of people competing for the same role.
- Delays and cancellations of games could lead to layoffs. “Over 60 games were delayed last year, many of which were highly anticipated, huge-budget titles. It’s not gotten better in 2023” (Robson, 2023).

T

THREATS

DIFFERENTIATION

To differentiate Oscar from the competition, he will focus on being more transparent with the client. He will attempt to bring the client with him through every step of the project. From the beginning phase of brainstorming, to the evolution of the project based on feedback, to the final product.

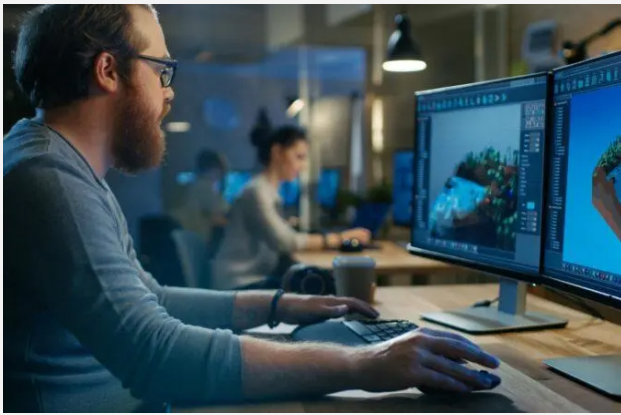
Most of the competition wants to just show the final product, which can leave the client feeling disconnected and sometimes uncomfortable bringing up their ideas. Oscar wants to connect with the client more and make them feel comfortable with the product he is creating.

TARGET MARKET PERSONA



TARGET MARKET 1

- **Name**
Alvin Darwin
- **Background**
Game Designer, 28-46 years old
- **Stage of Life**
Adult
- **Location**
California
- **Gender**
Male & Female
- **Likes**
Scroll through Social Media, Watching Shows/Movies, Playing Video Games, Music
- **Dislikes**
Slow Internet, Open-Mouth Chewers, Squeaky Noises
- **Challenges**
Procrastination, Traffic, Occasional Crunch Time, Scheduling



TARGET MARKET 2

- **Name**
Ralf Redd
- **Background**
Level Designer, 26-36 years old
- **Stage of Life**
Adult
- **Location**
California
- **Gender**
Male & Female
- **Likes**
Traveling, Watching Shows/Movies, Playing Video Games, Music
- **Dislikes**
Working in a Strict Environment, Too Many Meetings, Being Rushed
- **Challenges**
Procrastination, Traffic, Occasional Crunch Time, Scheduling



TARGET MARKET 3

- **Name**
Mable Madeline
- **Background**
Project Manager, 38-52 years old
- **Stage of Life**
Adult
- **Location**
California
- **Gender**
Male & Female
- **Likes**
Traveling, Visiting Family, Music, Working
- **Dislikes**
People who aren't self-driven, Disorganization
- **Challenges**
Stress from Stakeholders, Some People Don't Work as Hard, Traffic, Stress from Project not Meeting Deadlines

TARGET MARKET 1

SUMMARY

Alvin Darwin is a 32-year-old game designer living in Los Angeles, California. In his free time, he likes to travel, catch up on the newest shows and movies, listen to music, and play video games (M. Mason, personal communication, January 30, 2023). At least twice a week, he likes to work on his own personal project (either after work or on his free days), so during those days, he's working all day long (K. Horn, personal communication, December 12, 2022).

Alvin watches these shows and plays these games not only for personal entertainment but also to be inspired by and learn from other pieces of entertainment (C. Paschal, personal communication, January 30, 2023). He mainly uses Twitter, but occasionally will browse LinkedIn, Facebook, and Instagram when bored (C. Dionne, personal communication, January 13, 2023). He works in a large studio with a team of game designers. While they all have their own things to work on, they have weekly sessions where they critique and give feedback to one another. His team consists of self-driven individuals who are passionate about the project and are open to feedback from other team members and general audiences, which is something he appreciates a lot. (K. Lee, personal communication, December 7, 2022).



INSIGHTS

- Game designers are usually busy during work, and especially so during crunch time (before a title launch or a big update). Research their studio to know what they're working on, and contact them during non-crunch time days.
- Contact game designers during work hours (non-crunch days) as that's when they dedicate that time towards work. Once they get home, they like to focus on their own projects or personal entertainemnt.
- Most game designers use Twitter and LinkedIn for work related posts. They use Facebook and Instagram for more personal communication and social media browsing.

SOURCES

(A. Kim, personal communication, January 30, 2023)
(C. Dionne, personal communication, January 13, 2023)
(C. Paschal, personal communication, January 30, 2023)
(D. Duffy, personal communication, December 7, 2022)
(D. Krishn, personal communication, January 30, 2023)
(K. Horn, personal communication, December 12, 2022)
(K. Lee, personal communication, December 7, 2022)
(M. Gallo, personal communication, January 30, 2023)
(M. Mason, personal communication, January 30, 2023)
(M. Millican, personal communication, December 7, 2022)
(R. Ellis, personal communication, December 7, 2022)
(R. Pendant, personal communication, January 30, 2023)
(R. Smith, personal communication, December 12, 2022)
(T. Spisak, personal communication, December 12, 2022)

BUSINESS MODELS

WORK SALARY

The salary of a game designer can depend on the studio they’re working on, the project they’re working on, and their experience. For an entry-level game designer, their typical salary is around \$55,300 (ZipRecruiter, 2023). The median base salary is \$83,470 and the top 10% is around \$134,723 ((ComputerCareers, 2022)

SALES

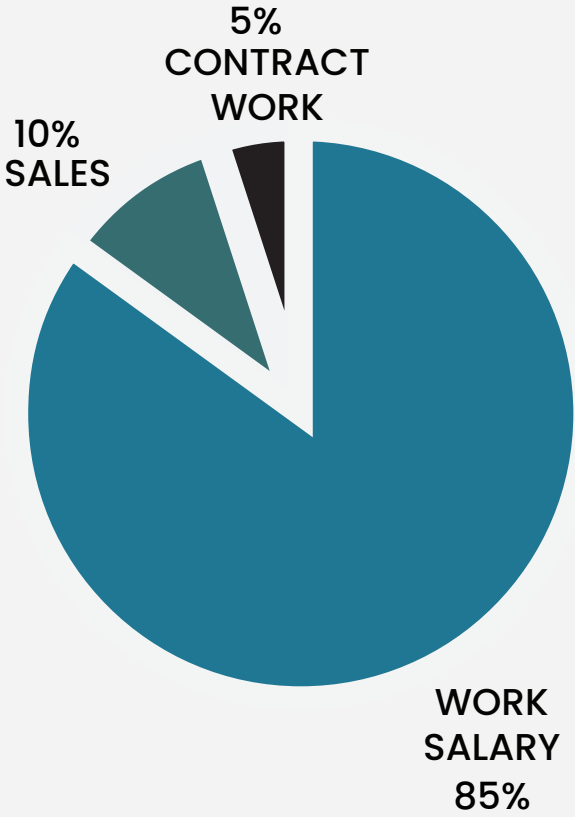
Games will be sold under Steam. Typically, early indie game developers generate less than \$5,000 a year. In fact, “over half of the games on Steam have never made more than \$5,000. That’s before Steam cuts, discounts, returns etc” (“Games Industry Data”, 2023).

CONTRACT WORK

Oscar is also leveraging contract work. On average, a typical game developer doing contract work can charge upwards of \$35 per hour. Since Oscar is just starting out, he’s looking to charge around \$15 per hour (“Game Developers”, 2022).

	2023	2024	2025	2026	2027
REVENUE	\$2,500	\$57,000	\$62,700	\$68,970	\$75,867
EXPENDITURES	\$250	\$46,636	\$48,967	\$51,416	\$53,986
NET	\$2,250	\$10,364	\$13,733	\$17,554	\$21,881

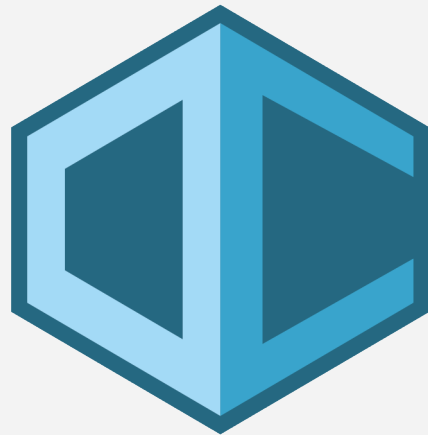
Expanditures calculated by cost of living in California plus average inflation per year (“Current US Inflation”, 2023).



PROJECTIONS & BUDGETING

	COST	MAN HOURS	ON-GOING DEVELOPMENT
Website	- \$0 man hours (personal time) - \$12/yr domain fee - \$180/yr WIX fee	10 hours	4 hours per month @ \$15 per hour
Video	- \$0 man hours (personal time) - \$0 UH Equipment - \$0 music license	20 hours	None
Social Media	- \$0 man hours (personal time)	10 hours	8 hours per month @ \$15 per hour
AR	- \$0 man hours (personal time)	10 hours	None

PRODUCTION



Oscar Campos
Producer

Oscar Campos is an undergraduate at
the University of Houston

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TREATMENT

TAGLINE & SYNOPSIS

TAGLINE

“Just keep trying different things”.

BACKSTORY

Oscar is on his final year of University and has been working on his game development skills for three years. He has recently felt confident enough to take on clients and their ideas. One of these clients has big aspirations about how they want to create a game that will easily rival the games that AAA studios release. The client believes that he can easily solve many of the issues that the studios have and just needs someone to create the levels.

SYNOPSIS & ACTS

“Just keep trying different things” is something Oscar tells himself when trying to decide what to do next when facing a difficult problem. In this situation, Oscar works with a client through different media to make the project succeed.

Act 1: A client contacts Oscar regarding a potential game project. This client dreams that their game will easily compete with the ones from triple A studios.

Act 2: Oscar meets up with the client (sometimes through not ideal forms of media) and discusses the project. The client cannot make up their mind regarding what kind of project they want it to be.

Act 3: Oscar finally decides to combine all of the ideas into one. The client ends up loving the new project and wants to move forward to other parts of the project.

MEDIA

Website: The portfolio of Oscar. Through this website, the client contacts Oscar regarding a project proposal.

AR: The client at one point does not know what type of project they want to do. To try to help with this, Oscar creates an AR filter that will spin and randomly choose a different game/genre from a list.

Video: The client wants to do something similar to other developer blogs they’ve seen on YouTube. They want Oscar to upload a video detailing a new update towards the game they’re working on.

Social Media: Similar to the video section, the client wants to do something similar to other developer blogs. This time, the client wants Oscar to upload a couple of screenshots about bugs encountered, an update to the game, or something similar to those things.

BACKSTORY

SETTING:

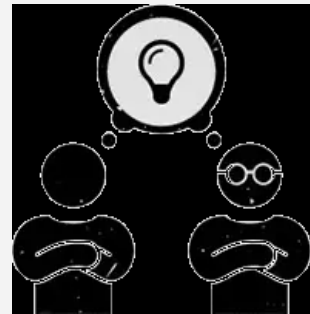
- Home (remote work)
- Office

LOOK & FEEL:

- Silly
- Realistic

EMOTIONAL IMPACT:

- Accomplished
- Relatable
- Memorable



CHARACTERIZATION & ATTITUDE



Oscar Campos | 24. yr. old

- **Marital Status**
Single
- **Nationality / Race**
Mexican
- **Strenghts**
Persistent, Hard-Working, Self-Driven, Constantly Motivated, Creative
- **Weaknesses**
Lack of Professional Experience, Limited Financial Resources, Ocasionaly Busy w/ Other Projects
- **Family**
Two Parents, Three Siblings
- **Likes**
Creating Things, Being Relaxed, Quiet Background Noise When Working
- **Dislikes**
Being Stressed, Unclear Guidelines/Goals, Noisy Environment When Working
- **Desires**
Working on Dream Job/Project, Sufficient Income
- **Fears**
Not Meeting Expectations, Not Being Comparable to Competition, Not Given Opportunities to Succeed
- **Physical Attributes**
Six-Foot Tall, Average/Slim Build, Long Black Hair, Wears Glasses.



Client | 32. yr. old

- **Marital Status**
Unknown
- **Nationality / Race**
Unknown
- **Strenghts**
Persistent, Creative, Optimistic, Enthusiastic
- **Weaknesses**
Lack of Professional Experience, Expectations Are Too High, Moves on Too Quickly, Slightly Ignorant of Reality
- **Family**
Unknown Marital Status, Two Parents, One Sibling
- **Likes**
Coming Up w/ Ideas, Hard-Workers, Loose Guidelines
- **Dislikes**
Being Stressed, Others Not Meeting Expectations, Selfishness
- **Desires**
Creating a Successful Project, Project Makes Large Amounts of Income
- **Fears**
Not Meeting Expectations, Not Succeeding, Lack of Job Security
- **Physical Attributes**
Five-Foot Eight-Inches Tall, Average/Slim Build, Short Curly Brown Hair, Wears Glasses.

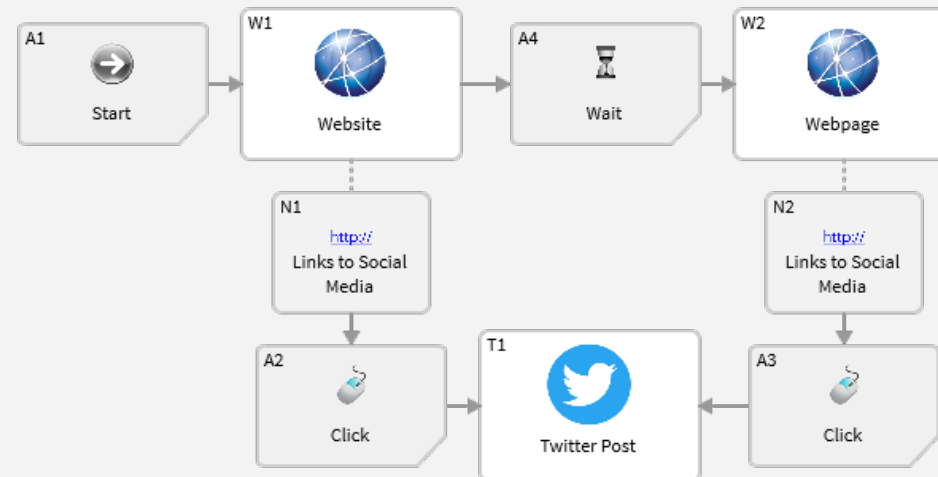
USER JOURNEY W/ PLOT POINTS

	ACT 01					ACT 02				
	DAY 01	DAY 02	DAY 03	DAY 04	DAY 05	DAY 06	DAY 07	DAY 08	DAY 09	DAY 10
WEBSITE	Client checks out portfolio website of Oscar & decides to contact him.		Oscar & Client discuss project ideas and expectations.		Oscar & Client discuss new project ideas and expectations.			Oscar & Client discuss new project ideas and expectations.		
VIDEO								Oscar uploads a video that goes over the entire story of Oscar and The Client.		
AR FILTER							Oscar creates an AR Filter that gives the Client a random game/genre.			
SOCIAL MEDIA				Oscar uploads social media post that promotes the video.			Oscar uploads social media post that shows off and promotes the Instagram AR Filter	Oscar uploads a second social media post that promotes the video.		

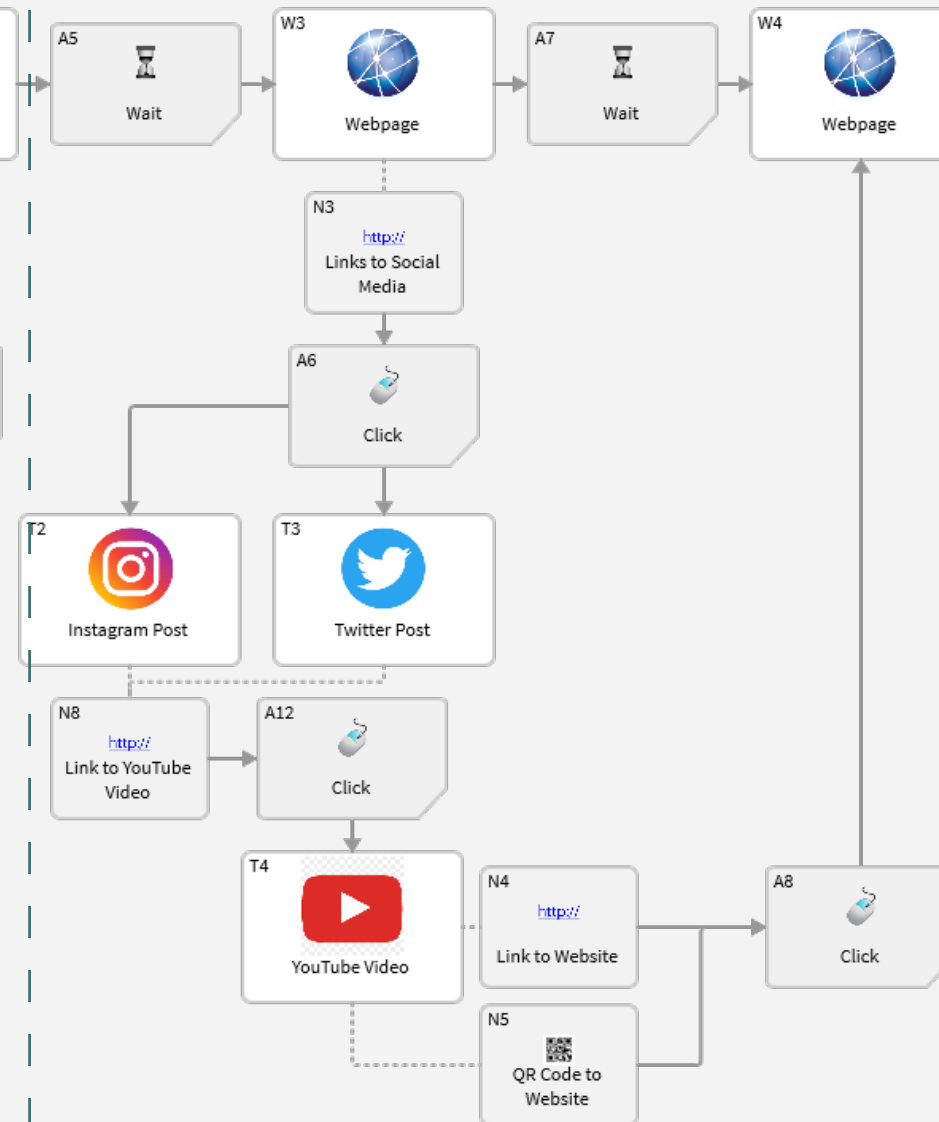
	ACT 03				
	DAY 11	DAY 12	DAY 13	DAY 14	DAY 15
WEBSITE	Oscar & Client discuss new project ideas and expectations.		Oscar & Client discuss new project ideas and expectations.		Oscar & Client discuss final project.
VIDEO					
AR FILTER					
SOCIAL MEDIA	Oscar uploads a social media post that advertises himself and how to get into contact with him.		Oscar uploads a social media post about a possible future installment into this Transmedia story.		

XMPIE USER JOURNEY

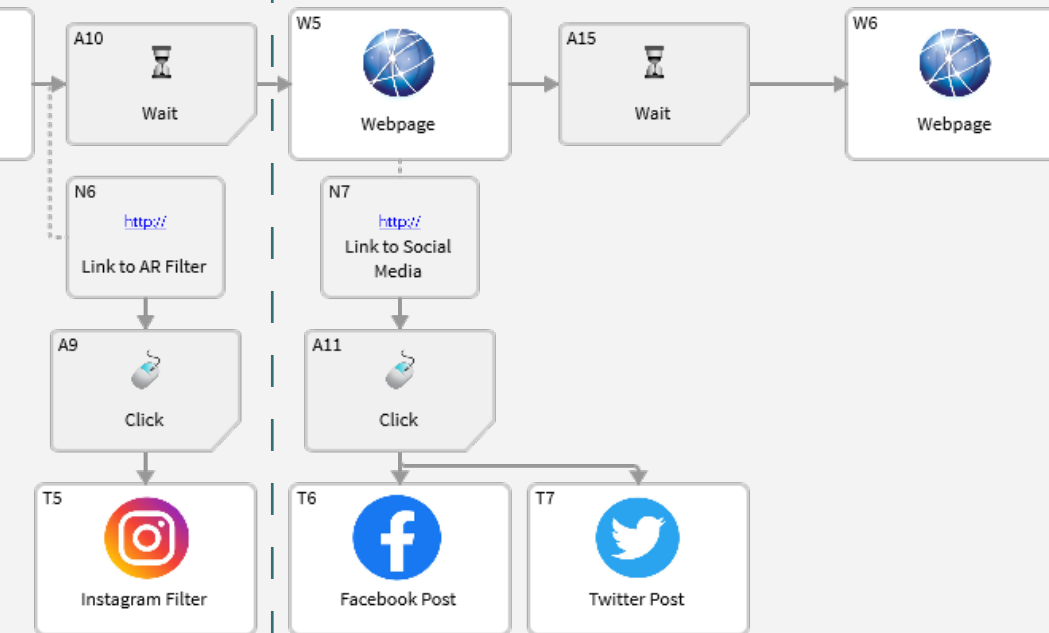
ACT 1



ACT 2



ACT 3



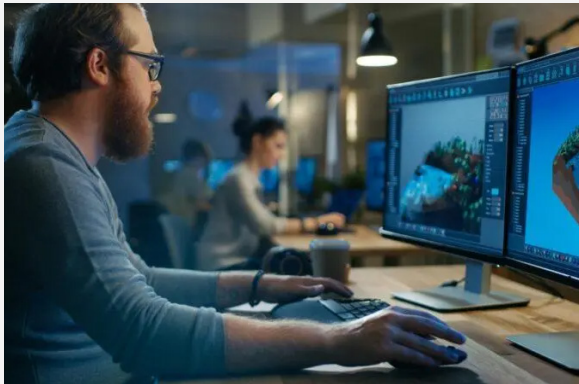
USER CENTRIC SCENARIOS



TARGET MARKET 1

Game Designer

- Interests**
Playing video games, watching shows/movies, scrolling through social media.
- Active on**
Twitter, Instagram, Facebook, LinkedIn.
- Values**
Adaptable people, self-driven individuals, creative designers.



TARGET MARKET 2

Level Designer

- Interests**
Traveling, watching shows/movies, playing video games.
- Active on**
Twitter, Instagram, Facebook, LinkedIn.
- Values**
Relaxing coworkers, self-driven individuals, creative designers.



TARGET MARKET 3

Project Manager

- Interests**
Visiting family, traveling, music.
- Active on**
Twitter, Instagram, Facebook, LinkedIn.
- Values**
Self-driven individuals, hard workers, people who follow guidelines.

Point of Entry



Point of Entry



Point of Entry



RULES OF ENGAGEMENT

YouTube

Terms & Conditions

Google and YouTube have a standard terms and conditions. “You must be at least 13 years old to use the service” (YouTube, 2022). Something noteworthy on their terms & conditions is that while the user owns the content they upload, YouTube is able to access that content thorough the service.

Privacy of Data

YouTube’s parent company, Google, collects a user’s “unique identifiers, browser type and settings, device type and settings, operating system, mobile network information including carrier name and phone number, and application version number” (Google, 2022).

User Contribution

Liking, commentating, and sharing video. Users also commentate during the live stream.

Facebook & Instagram

Terms & Conditions

Facebook (now Meta) and Instagram also have standard terms and conditions. One of the most notable things are that users “must provide us with accurate and up to date information (including registration information), which may include providing personal data. Also, you may not impersonate someone you aren’t” (Meta, 2022).

Privacy of Data

Meta collects the user’s name, contact information, password, date of birth, purchases made through the Facebook marketplace, payment credentials, and more. They also “collect technical system information about the devices you use” (Meta, 2022).

User Contribution

Liking and commenting on social media posts.

Twitter

Terms & Conditions

Twitter’s policies state that “by submitting, posting or displaying Content on or through the Services, you grant us a worldwide, non-exclusive, royalty-free license (with the right to sublicense) to use, copy, reproduce, process, adapt, modify, publish, transmit, display and distribute such Content in any and all media or distribution methods now known or later developed” (Twitter, 2022).

Privacy of Data

Twitter collects a user’s Twitter posts, interactions with other users’ content, device information (including your address book), and your IP address. They also do something called inferred identity. Which is collecting “information that we use to infer your identity as detailed below” (Twitter, 2022).

User Contribution

Liking and commenting on social media posts.

Wix

Terms & Conditions

Wix has different terms & conditions from other platforms since they’re a website builder provider. One of the more important things is that Wix’s terms & conditions “supersede any arrangement between you and the Reseller with regard to your use of the Wix Services” (Wix, 2022).

Privacy of Data

Wix collects “the activities or navigation undertaken by Users and End Users through the Wix Services and/or User Platforms” (Wix, 2022).

User Contribution

Visiting website.

Web Builds



Wix Website

Existing Resources



YouTube Channel
Twitter Page
Facebook Page
Instagram Page
AR Filter

Non-Web Software Builds



Five Social Media Posts

Video Production



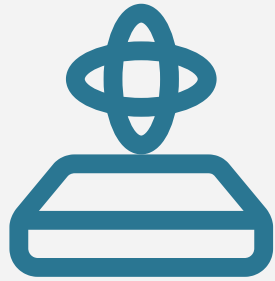
One YouTube Video

Physical Builds



N/A

PLATFORMS & CHANNELS



AR FILTER
DEADLINE: FEBRUARY 27



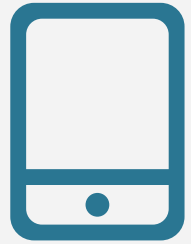
POSTER
DEADLINE: MARCH 6



VIDEO
DEADLINE: MARCH 20

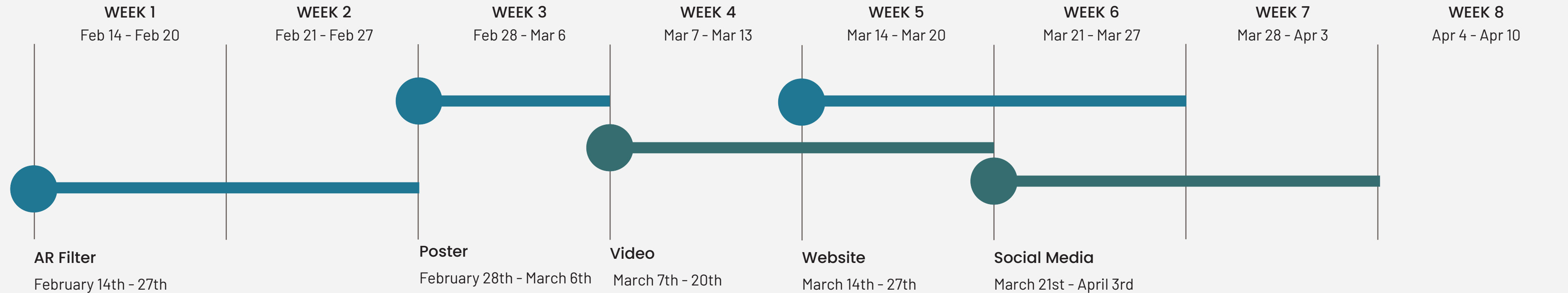


WEBSITE
DEADLINE: MARCH 27



SOCIAL MEDIA
DEADLINE: APRIL 3

PRODUCTION TIMELINE



DESIGN

CAMPAIGN LOOK & FEEL

SUMMARY

Oscar seeks to bring forth a sense of clarity, efficiency, and coherency throughout all his projects.

COLORS

Blue “has a calming and relaxing effect on our psyche” (Olesen, 2023). Blue here symbolizes security, trust, loyalty, and responsibility. It is meant to broadcast confidence, honesty, and reliability. Similar to blue, **green** is “a generous, relaxing color that revitalizes our body and mind” (Olesen, 2023). Green symbolizes harmony, safety, and growth. It’s meant to broadcast hope, prosperity, and luck. Finally, this slight **off-white** color is “associated with cleanliness, simplicity, and perfection” (Olesen, 2023). This color symbolizes control, neutrality, and practicality. It’s meant to radiate clarity, openness, and reliability.

TONE OF VOICE

Calming, Detail-oriented, Organized, Dynamic

BLUE	GREEN	WHITE	BLACK
R 42	R 62	R 243	R 0
G 118	G 110	G 243	G 0
B 146	B 113	B 243	B 0
C 84%	C 78%	C 0%	C 0%
M 44%	M 43%	M 0%	M 0%
Y 31%	Y 49%	Y 0%	Y 0%
K 5%	K 16%	K 5%	K 100%
#2a7692	#3e6e71	#f3f3f3	#000000

2D IMAGERY

Throughout the campaign, paper prototypes of early design work will be used to give off a sense of evolution (through different versions of the prototype) and design thinking.



3D IMAGERY

Throughout the campaign, different games will be used to showcase where game design applies to. Most people think that game design is only found in video games, but a Oscar wants to show that it can be found in all games.



TYPOGRAPHY

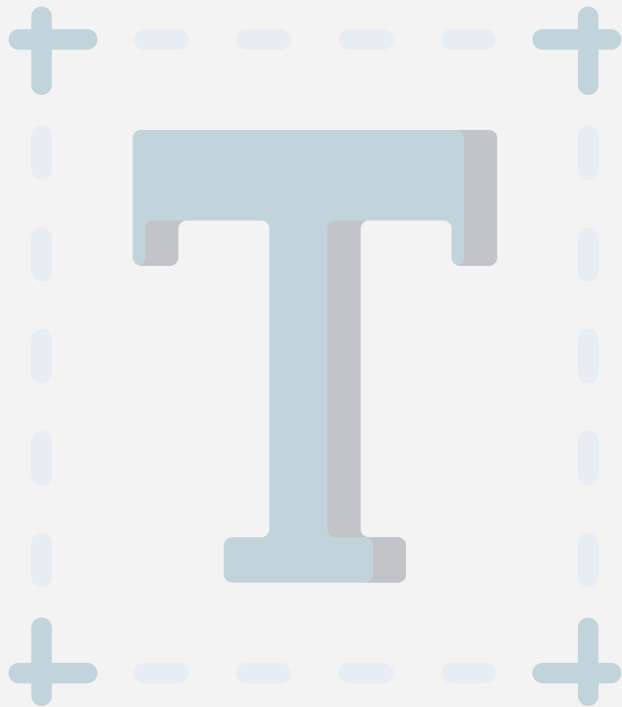
SUMMARY

To further radiate the look and feel that Oscar is trying to achieve, he chose Poppins, Futura, and Barlow to be his three main typefaces. Poppins is used almost exclusively for large headings. Futura is going to be used for any sub-headings and things that have to draw some attention. Finally, Barlow will be used for any large bodies of texts.

HEADER: FUTURA

SUB-HEADER: Poppins

Text: Barlow



MEDIA DESIGN STYLES

VOICE OVER



Jake, from State Farm

Not him specifically, but the way he speaks and the overall “calming tone” he presents

[LINK TO HIS VOICE](#)

MUSIC

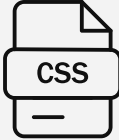
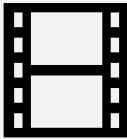


The soundtrack is mostly jazz and “motivational”-like music.

#	<u>Title</u>	<u>Performer(s)</u>
1	<u>“Inner City Blues”</u>	Dr. SaxLove
2	<u>“Blue Bossa”</u>	Philip Harper
3	<u>“Looking for an Adventure”</u>	Dr. SaxLove

TECHNOLOGY

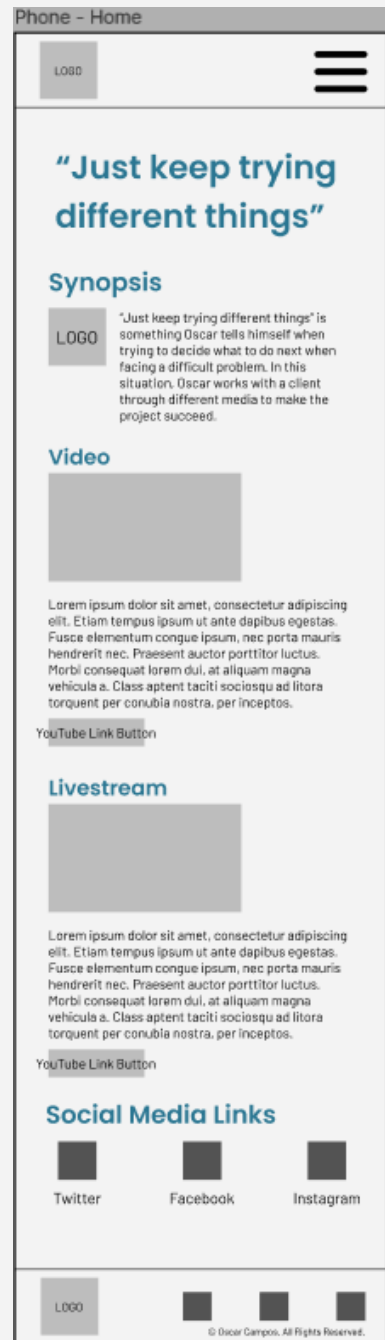
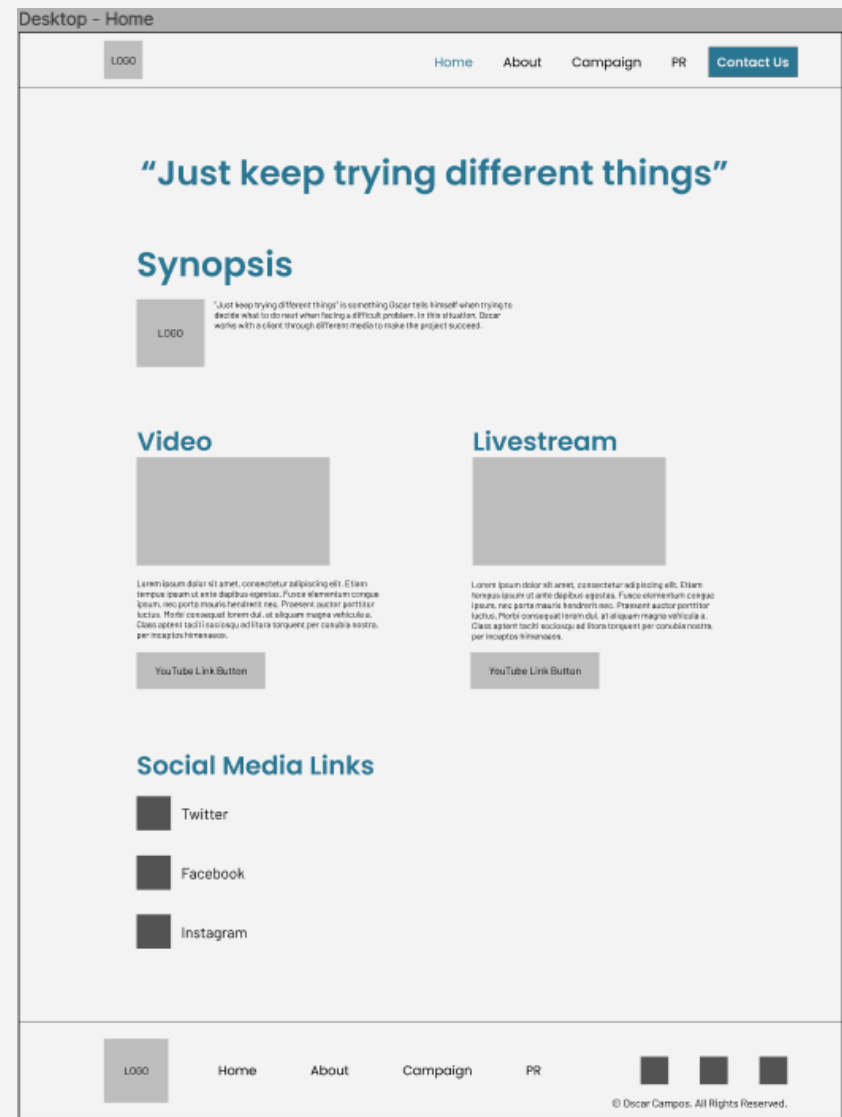
PLATFORM VISION & SERVICE BUILD INFRASTRUCTURE

	BUILT IN	FINAL FILE FORMATE	DISTRIBUTED THROUGH	PLATFORM DISTRIBUTION DEVICE
Website	Built with WIX 	HTML, CSS, JAVASCRIPT   	Browsers    	Apple / Windows, PC & Mobile     
30 sec – 120 sec Video	Edited in Adobe Premiere Pro 	Exported as Quicktime H.264 	Browsers via YouTube or via YouTube app 	Apple / Windows, PC & Mobile     
Social Media Assets	IMAGES: Created with Photoshop & exported as JPEGs TEXT: created in Google doc   	JPEGs and text  	Browsers via Twitter, Facebook & Instagram   	Apple / Windows, PC & Mobile     
AR	Created in Meta Spark 	Meta Spark Format 	Mobile   	Mobile   

WIREFRAMES

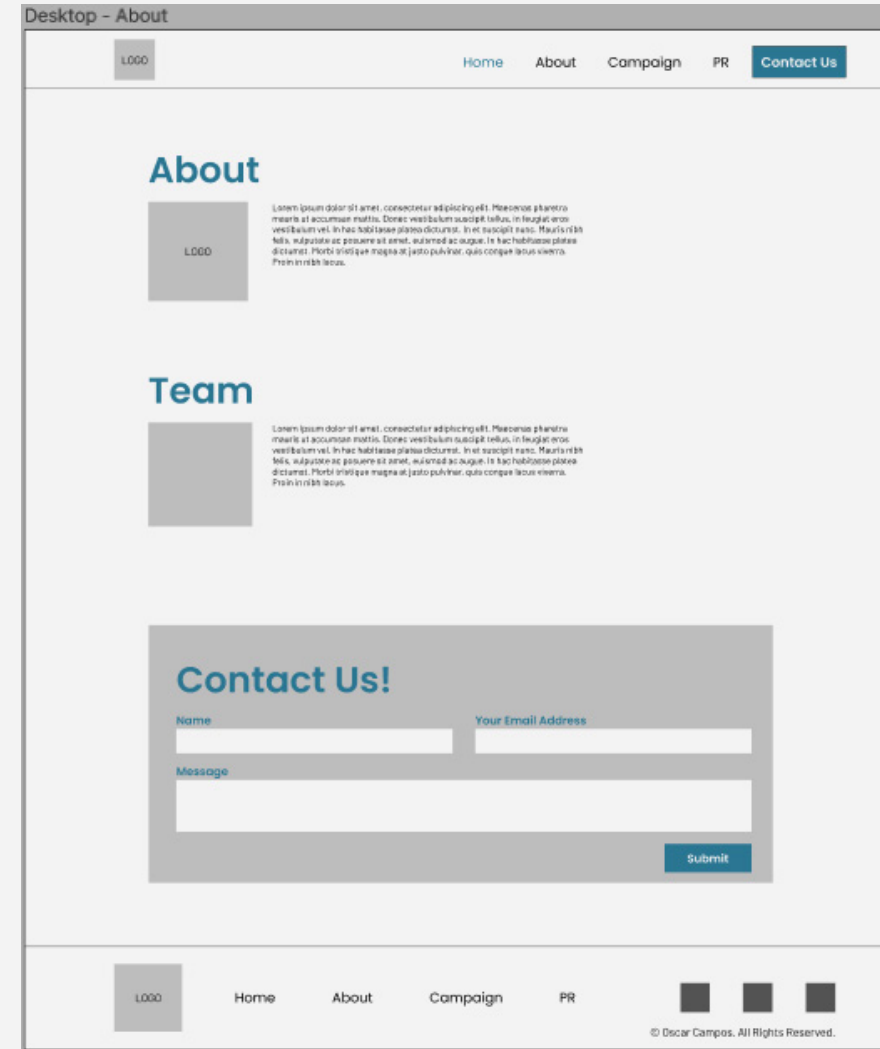
HOME

Desktop and Mobile Wireframes



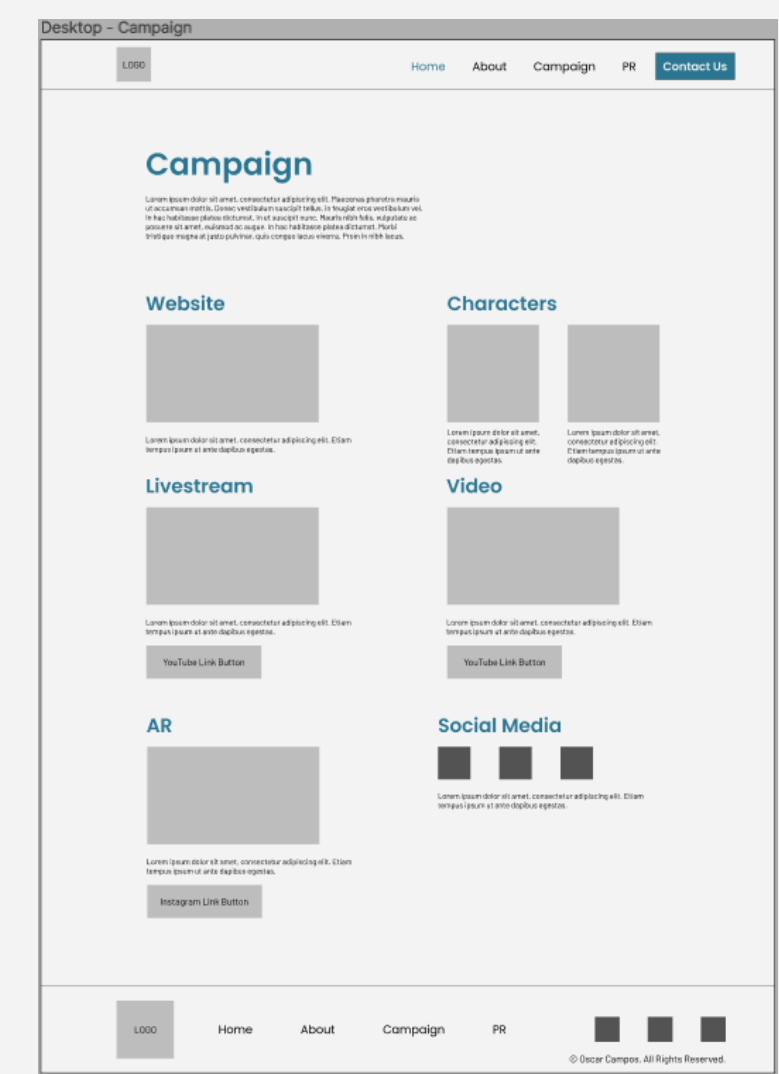
ABOUT

Desktop and Mobile Wireframes



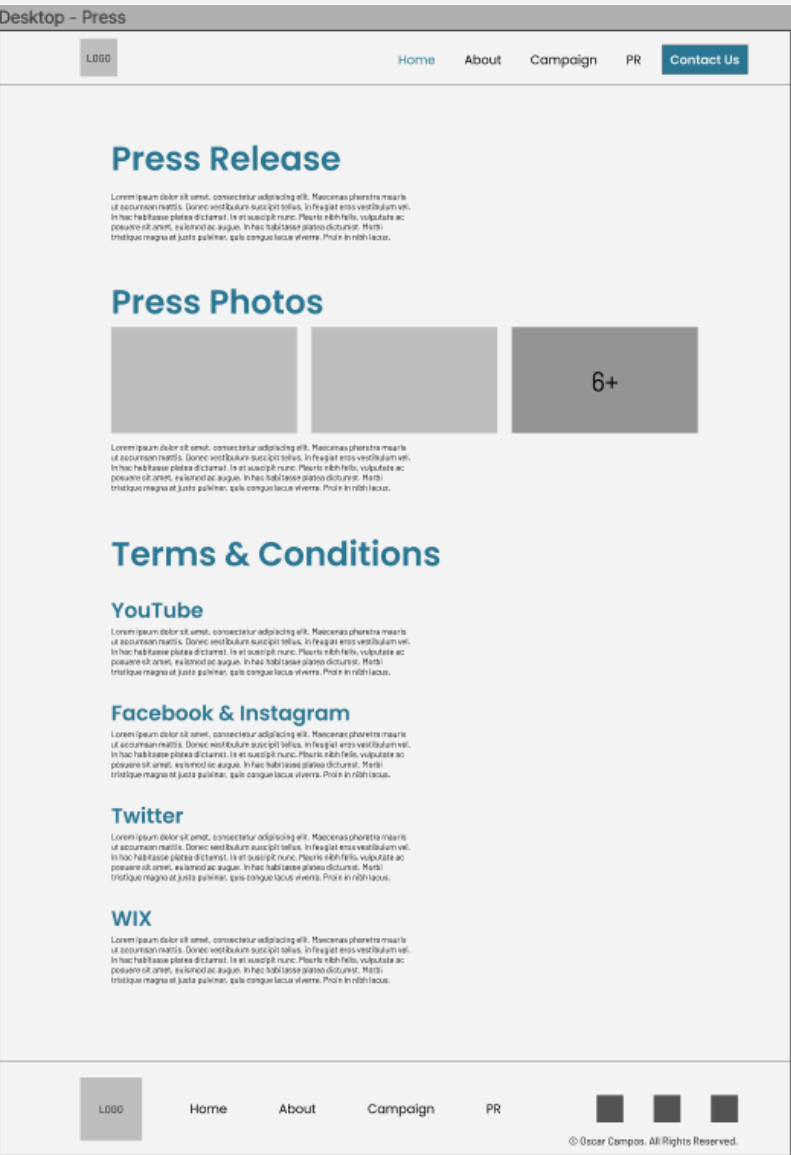
CAMPAIGN/CHARACTERS

Desktop and Mobile Wireframes



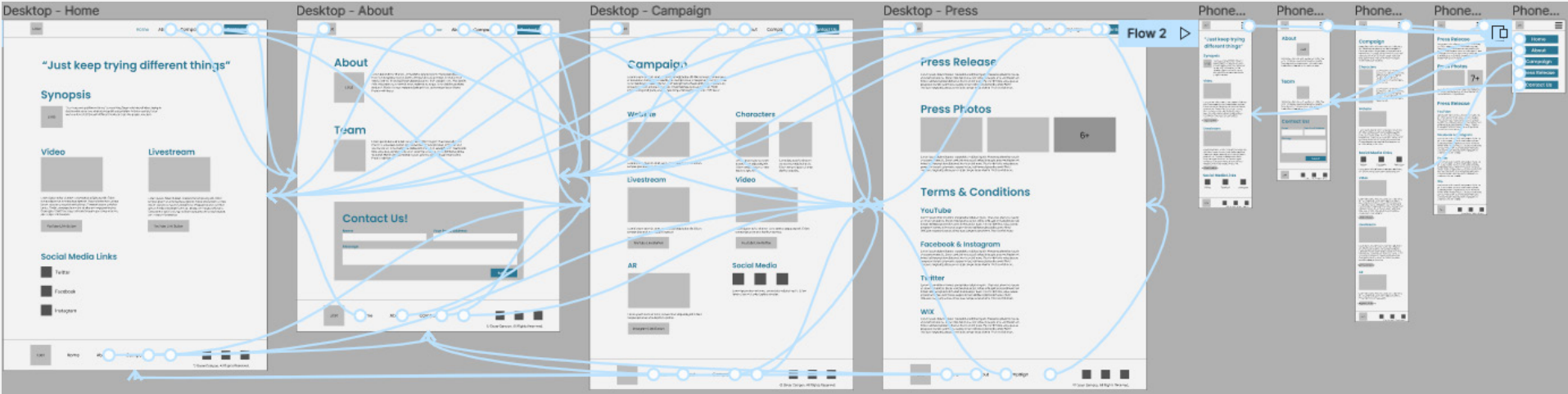
MEDIA/PR

Desktop and Mobile Wireframes



OVERALL & MOBILE MENU

Desktop and Mobile Wireframes



LINK

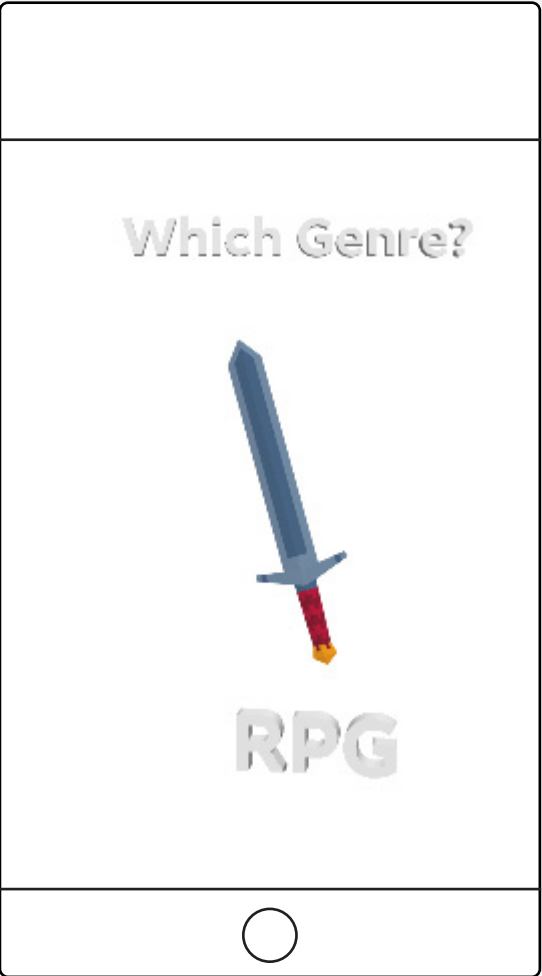
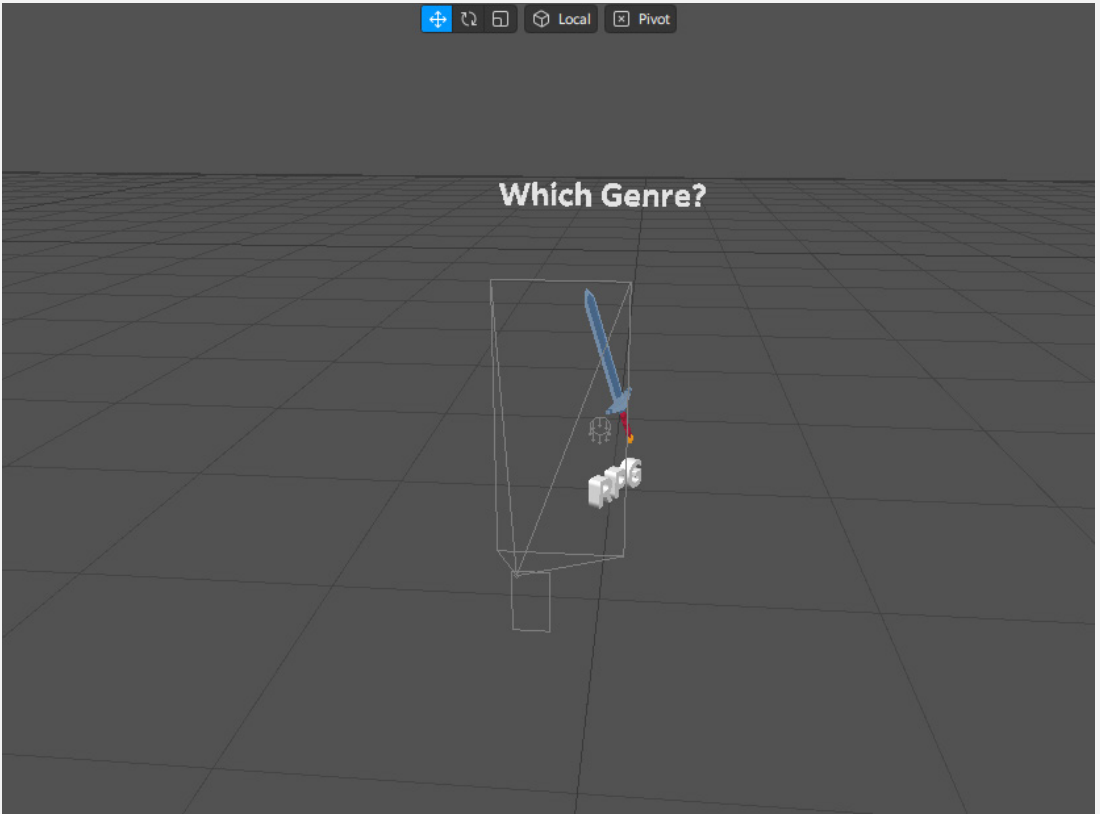
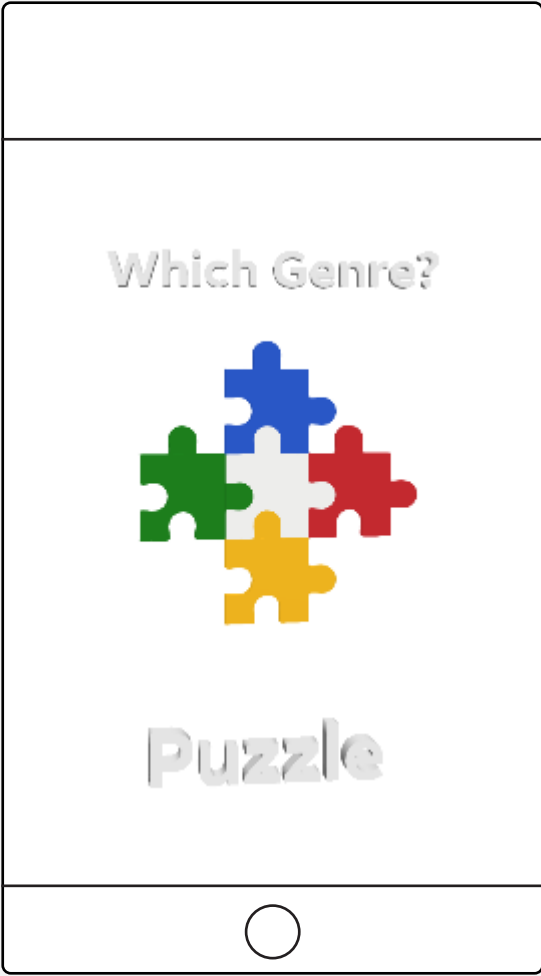


AR EXPERIENCE

INSTAGRAM



FACEBOOK



ASSETS



POSTER & SCRIPT

DURATION	SHOT LIST	VISUAL	AUDIO
0:00:02	01	Zoomed in shot at either a phone or computer icon on the task bar.	Notification sound. Either from a phone or a computer.
0:00:03	02	Over the shoulder look at email. Oscar reads the client's email.	
0:00:07	03	Close up shot of a Microsoft Teams / Zoom call w/ client.	Client and Oscar talk.
0:00:04	04	Oscar is building a level.	Sirenic music. Client is talking about what the level looks like.
0:00:06	05	Oscar is in a call with the client presenting the work.	Oscar & client talk about the level. Client wants to do something different.
0:00:04	06	Oscar is building a level.	Client is talking about what the level looks like.

DURATION	SHOT LIST	VISUAL	AUDIO
0:00:05	07	Oscar is in a call with the client presenting the work. This shot is a bit shorter than the one at shot list #05	Oscar & Client talk about the level. Client wants to do something different with the level/ game.
0:00:03	08	Oscar is building a level again.	Client is talking about what the level looks like.
0:00:02	09	Oscar is in a call with the client again.	Oscar & Client talk about the level. Client wants to do something different with the level/ game.
0:00:02	10	Oscar builds the level again. One second later, he is in a call with the client. Switching between the call scene and the level design scene becomes quicker and quicker.	Client only talks about wanting to do something different. The client talking begins to overlap with other conversations that the client has with Oscar.
0:00:06	11	Oscar is talking with the client presenting yet another level.	There is a long pause before the client says that they'd like to do something different.
0:00:01	12	Zoomed-in shot of a blank screen/level	

DURATION	SHOT LIST	VISUAL	AUDIO
0:00:02	13	Oscar looks defeated staring at a blank screen, not knowing what to do.	
0:00:02	14	Oscar then comes up with another idea and begins working on the level.	
0:00:06	15	Oscar presents the level to the client. This level is a mash up of older levels all combined into one. Oscar even describes the level as a mash up.	Oscar & the Client talk about the level. The Client ends up saying that the level is perfect.
0:00:04	16	A call to action to viewer to follow the story through the website, livestream, etc .	Sirenic music.

STORYBOARD

Shot: 01



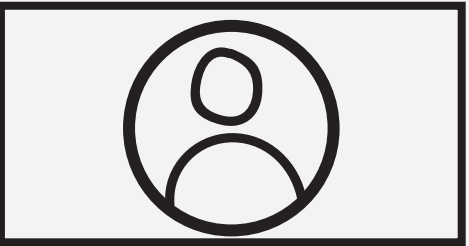
A: Email pops up.
FX: Email sound notification

Shot: 02



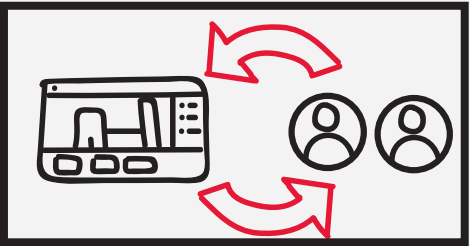
A: Oscar looks at the email.

Shot: 03



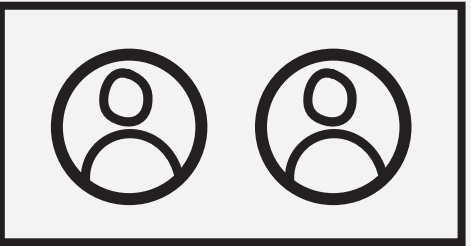
A: Client is talking with Oscar.
D: *Client* - "I'm looking for..."

Shot: 10



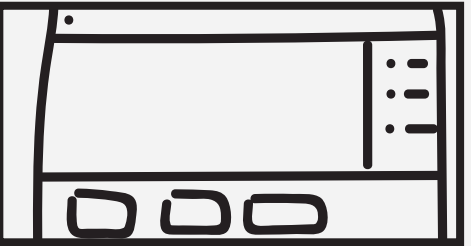
A: The previous shots go back and forth quickly.
FX: Client dialog overlaps with itself.

Shot: 11



A: Client tells Oscar that they don't know what they want.
D: *Client* - "I don't even know what I want..."

Shot: 12



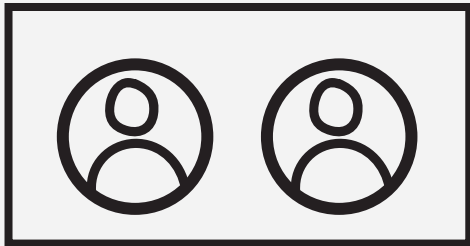
A: Blank screen.

Shot: 04



A: Oscar is working on the level.
FX: Sirenic music
D: *Client* - "The level should..."

Shot: 05



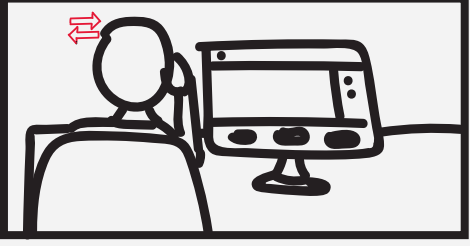
A: Client is talking with Oscar.
D: *Client* - "I like what you..BUT..."

Shot: 06



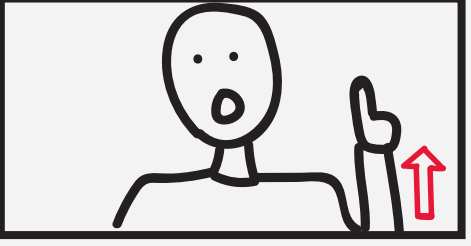
A: Oscar is working on the level.
FX: Sirenic music
D: *Client* - "This level should instead..."

Shot: 13



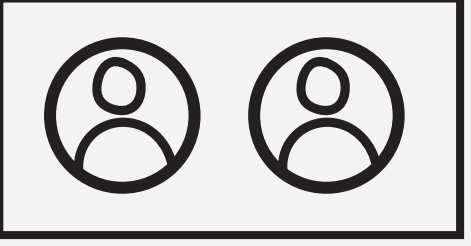
A: Oscar look at a blank screen.

Shot: 14



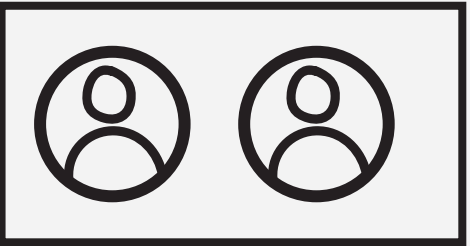
A: Oscar has an idea and meshes up all the levels he's worked on.
D: *Oscar* - "Ouh wait a minute..."

Shot: 15



A: Oscar shows off the new level.
Client tells Oscar that they love the level.
D: *Client* - "I love it!"

Shot: 07



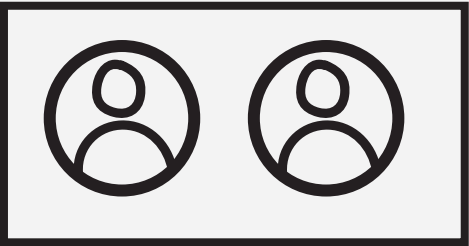
A: Client is talking with Oscar.
D: *Client* - "I like what you..BUT..."

Shot: 08



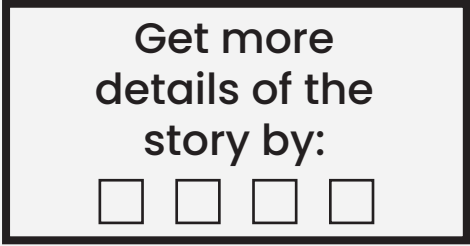
A: Oscar is working on the level.
FX: Sirenic music
D: *Client* - "I was thinking about doing..."

Shot: 09



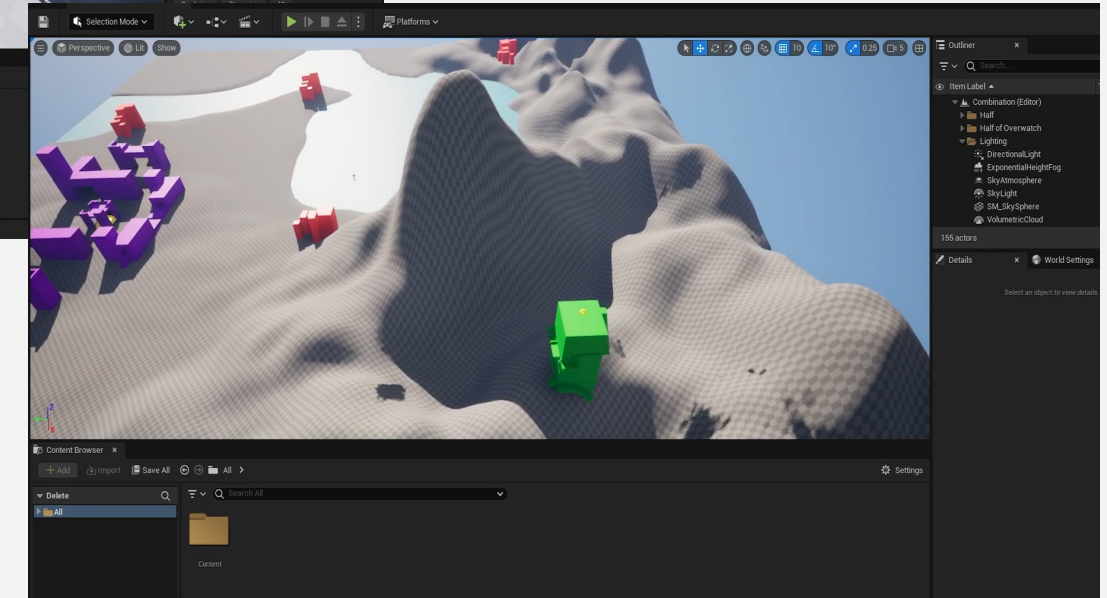
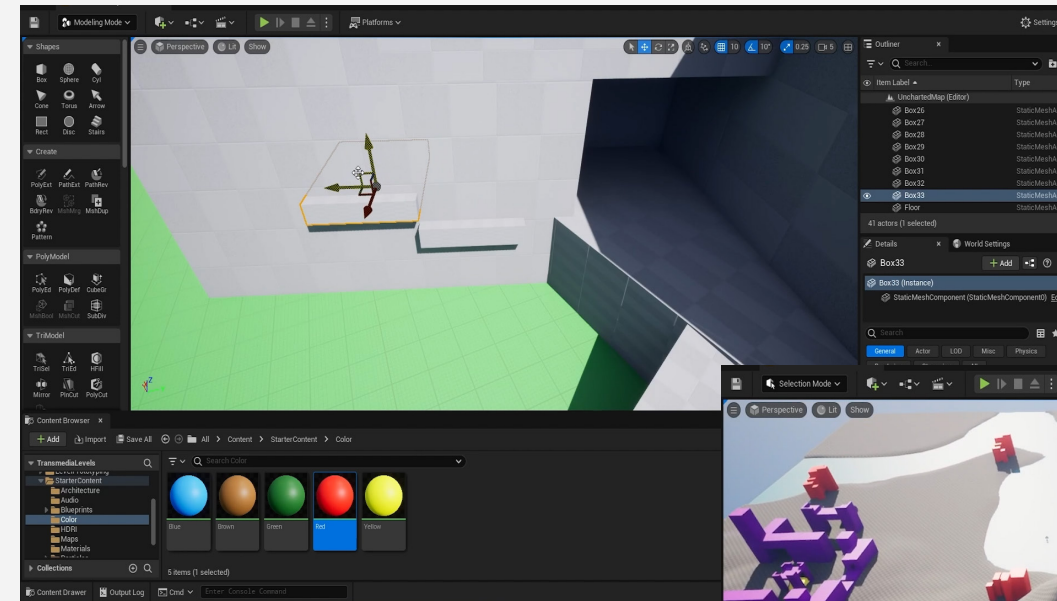
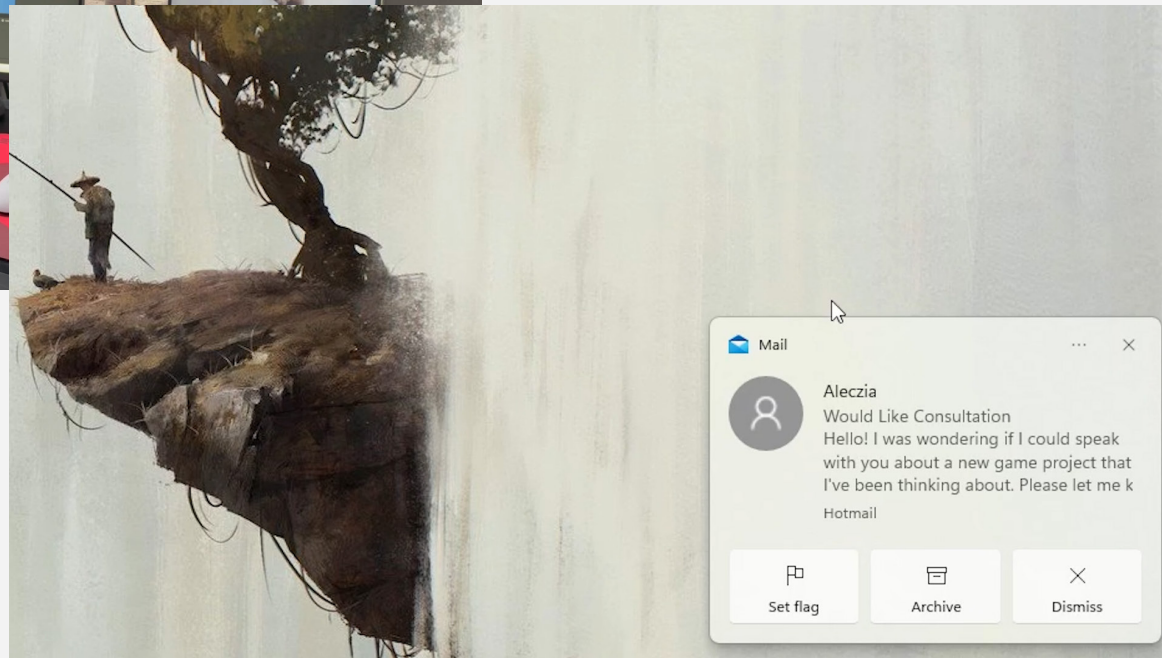
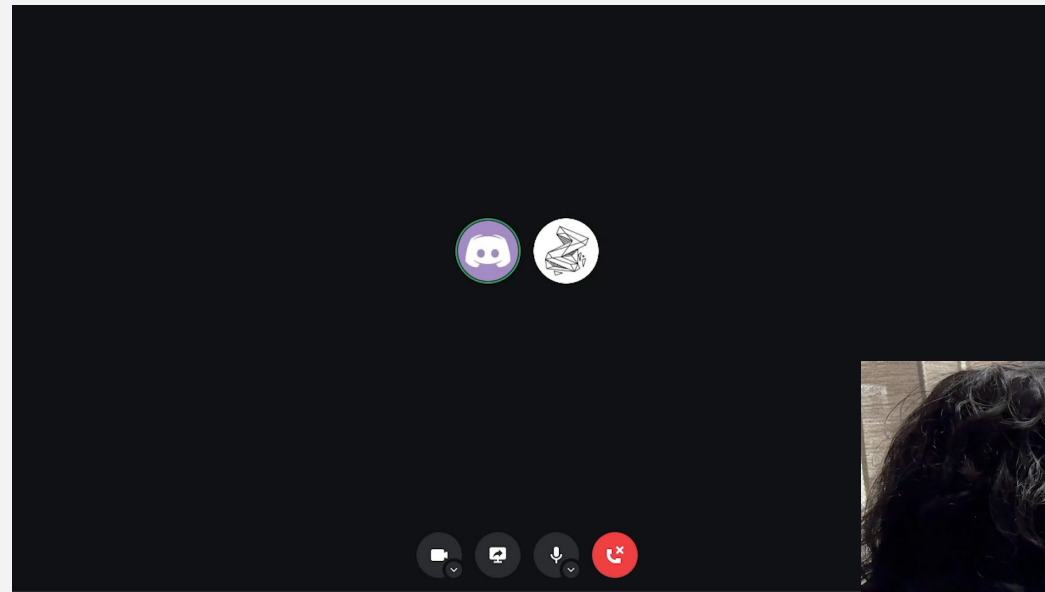
A: Client is talking with Oscar.
D: *Client* - "Yeah that's great, BUT..."

Shot: 16

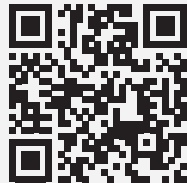


A: Call to action to viewer to follow the story through the website, livestream, etc .

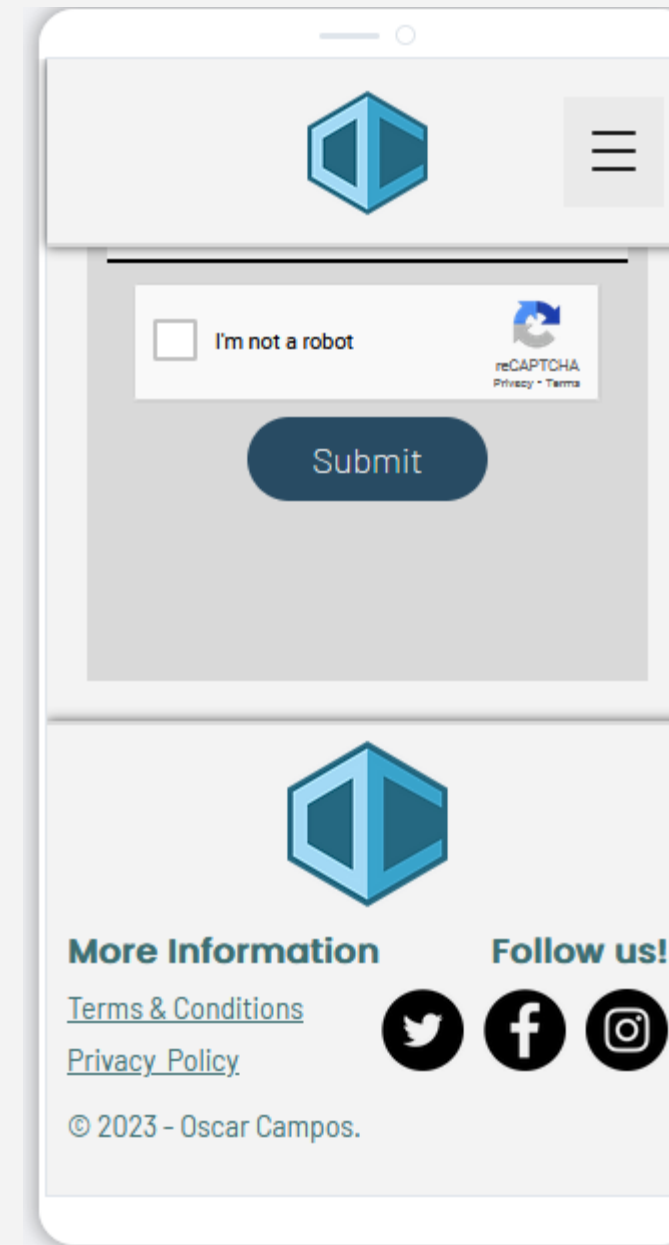
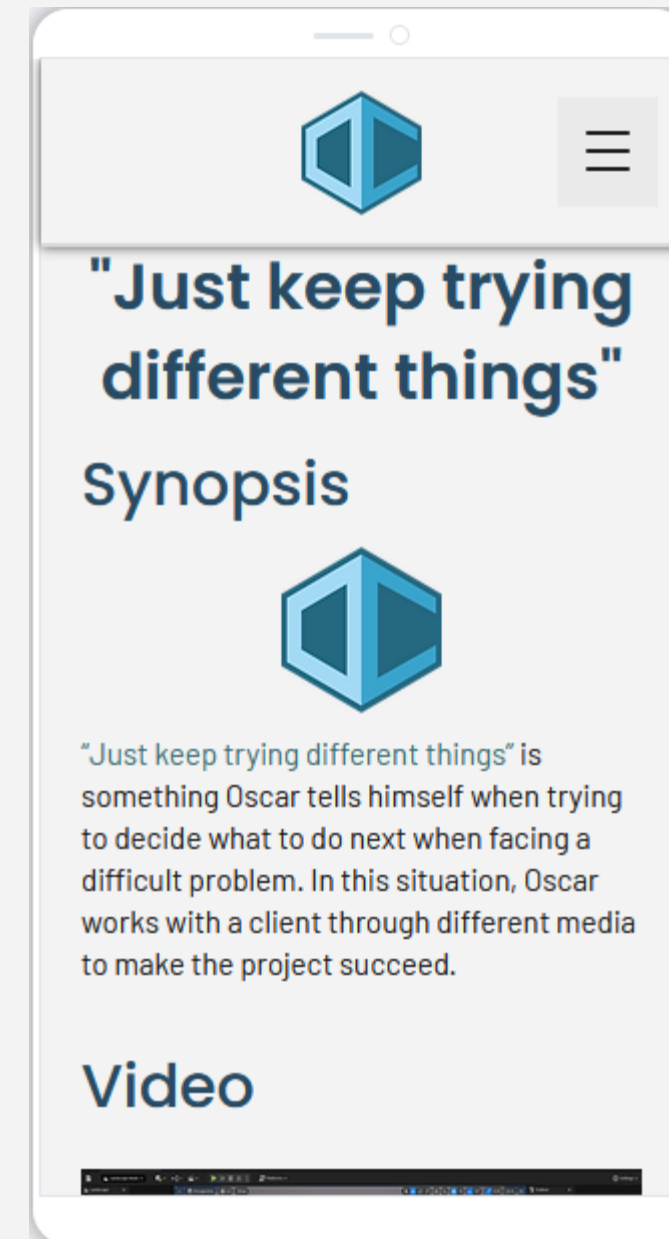
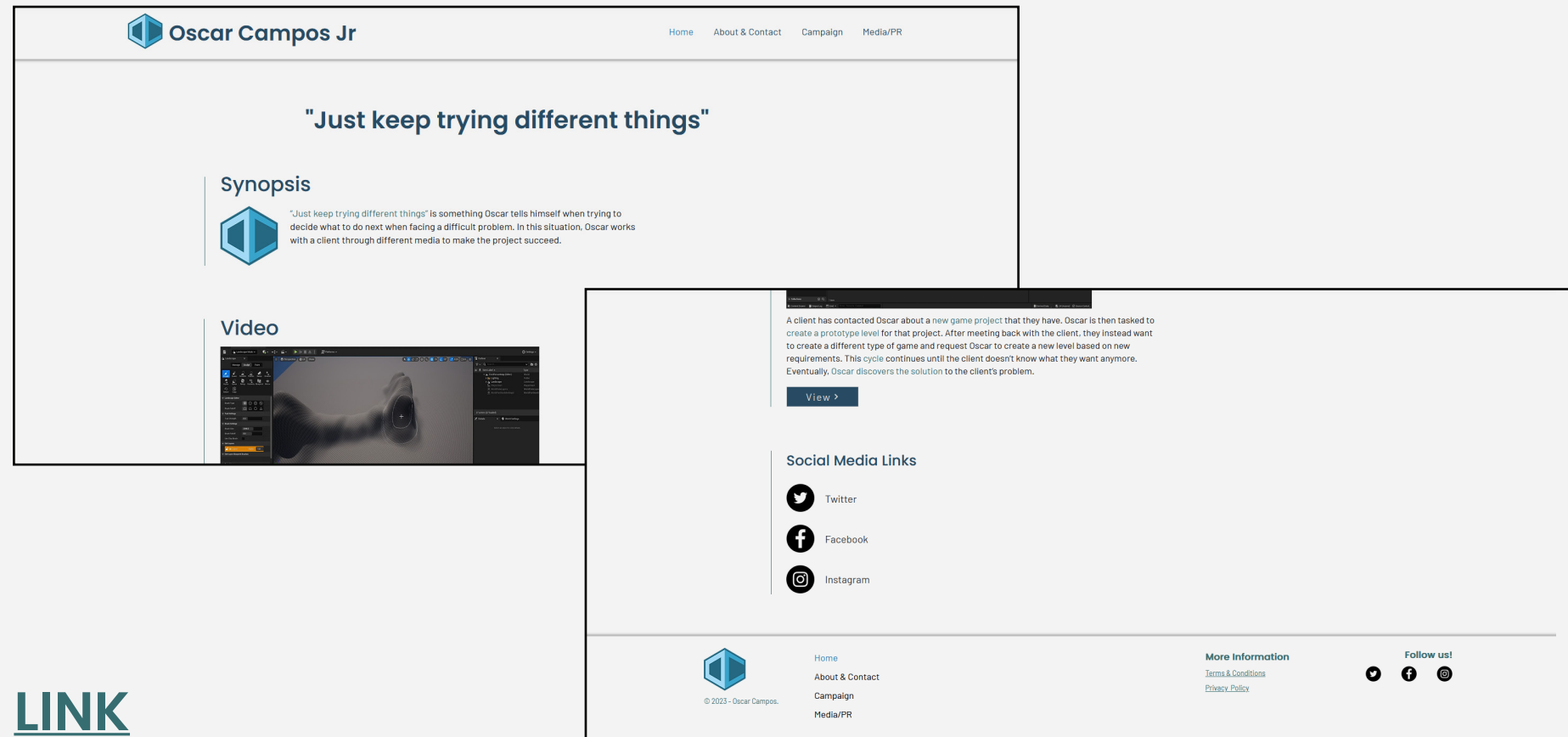
VIDEO



LINK



WEBSITE



SOCIAL MEDIA POSTS

POST 01

Photo



April 7 - Friday
10 am PST

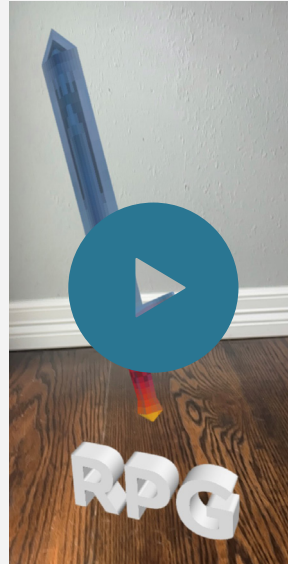
Figuring out how to create something for an indecisive client can be challenging. Find out how Oscar created a level that the client didn't even know they wanted!

Please visit www.oscarmacamposjr.com for more information!

#OCMedia #LevelDesign #GameDev

POST 02

Video



April 10 - Monday
10 am PST

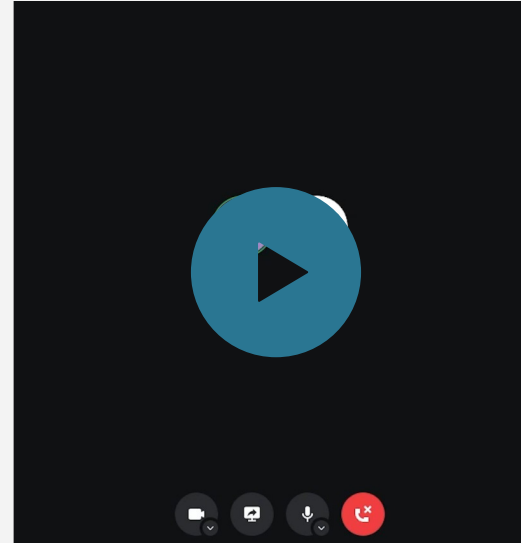
Don't know what game genre you want to play or create a game in? Use this Instagram AR filter and let it answer that question for you!

Please visit www.oscarmacamposjr.com for more information!

#OCMedia #LevelDesign #GameDev

POST 03

Video



April 11 - Tuesday
10 am PST

Watch the fictional story of how Oscar tackled a client's proposed project!

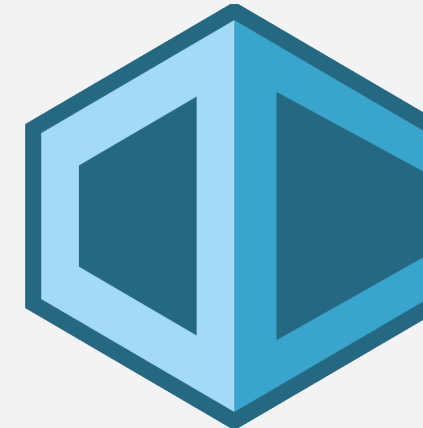
<https://youtu.be/m3zY4oUtYG4>

Please visit www.oscarmacamposjr.com for more information!

#OCMedia #LevelDesign
#GameDev

POST 04

Still



April 14 - Friday
10 am PST

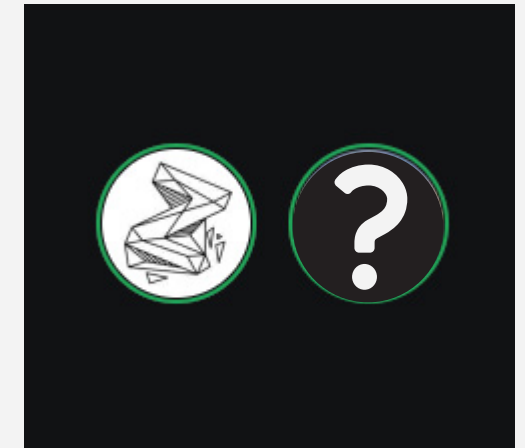
Want to know more about Oscar and possibly collaborate with him on your next project? Visit the campaign website and look under the "About" section!

Please visit www.oscarmacamposjr.com for more information!

#OCMedia #LevelDesign
#GameDev

POST 05

Still



April 16 - Sunday
10 am PST

What's next for Oscar? Maybe another client or maybe a professional project? More of his story will unfold in the future.

Please visit www.oscarmacamposjr.com for more information!

#OCMedia #LevelDesign
#GameDev

INFLUENCER LIST

STUDIO	NAME (FIRST AND LAST)	TITLE	CONTACT	NOTES
Raven	Damoun Shabestari	Game Designer	LinkedIn: Damoun Shabestari	Have talked to him many times over LinkedIn.
Blizzard	Crystal Mora	Recruiter	LinkedIn: Crystal Mora	Was my early careers recruiter when I applied for an internship.
EA	Jake Rodriguez	Recruiter	LinkedIn: Jake Rodriguez	Was my early careers recruiter when I applied for an internship.
Suspicious Developments	Steve Lee	Level + Game Designer	Twitter: @essell2	Seems to be very community driven. Has a discord server for his followers.
GameDev.tv	Rick Davidson	Game Designer + Teacher	Twitter: @rickdme	Is a teacher at popular learning website GameDev.tv.
GameDev.tv	Patrick Haslow	Game Designer + Teacher	Twitter: @PatrickHaslow	Is a teacher at popular learning website GameDev.tv.
PlayStation London	Jack Chapman	Level Designer	Email: jackchapmandesign.com	
Asobo Studio	Laura Mas Maury	Level Designer	Email: laura-masmaury.com	Recently gave a talk at GDC over level design evolution.
Zynga	Elisabeth Beinke	Assoc. Level Design Director	Twitter: @ebeinke	Has a LinkedIn profile on their Twitter profile. Just left a studio.
Bungie	Tami Lam	Game Producer	Twitter: @cuppy	Has their own blog on their website (cuppyville.com).
Blizzard	Megan Embree	Game Producer	Twitter: @so_bewitching	Working on an unannounced game. Seems very active on Twitter.
Bounding Box Software Inc.	Jason Mojica	Game Designer	Twitter: @generalvivi	Working with somene else on a new indie title that recently came out.
Black Cube Games	Majid Rahmani	Level Designer	Twitter: @majidragmani	
Freelance	Jonny	Level + Game Designer	Email: Jonathonwilson92@gmail.com	Is currently looking for work.
Gamecan Official	Vahab Ahmadvand	Technical Designer	Twitter: @VahabAhmadvand	He is an authorized instructor.
4A Games	Slava Ryzhkov	Level Designer	Email: theoldgames99@gmail.com	
New World Interactive	Philippe Sylvestre	Assoc. Level Designer	Twitter: @PhillySylvestre	Seems to want to help others try to break into the industry.
Ubisoft	Lex	Assoc. Level Designer	Twitter: @LexZerion	
Iron Galaxy	Mike	Recruiter	Twitter: @Shutinngamer	Has a Twitch channel.
DoubleMoose	Liam Forsberg	Level Designer	Email: liamforsberg99@gmail.com	Has a small YouTube channel.

PRESS RELEASE

FOR IMMEDIATE RELEASE:

Oscar’s Transmedia Journey: A Level Designer’s Quest to Turn a Client’s Vision into Reality.

Houston, Texas – April 13, 2023 – The customer is always right! That’s something that’s regurgitated often in the business world, and it’s especially true when working under a contract. Oscar, whose only experience is working on his own video game levels, has a new challenge ahead. He must work with an indecisive client who keeps and make their dream video game level into reality. Follow along this Transmedia campaign this April to figure out how Oscar overcomes this hurdle and discovers a solution to the client’s problem. This campaign will feature various social media posts, videos, and even an AR filter!

Oscar Campos is a Digital Media undergraduate at the University of Houston. He’s been learning game development on his own for a couple of years and strives to improve his talents every day. Specifically, he wants to further improve his level design skills and that’s what he’s been focusing on at this time.

Story

In this fictional story, someone known as “The Client” has reached out to Oscar about a new game project that they’ve been working on. The Client wants Oscar to create a video game level similar to those found in a popular video game genre (or specific game). After working on the level, Oscar meets back up with The Client and showcases what he’s been working on. The Client likes the level; however, they want to create a different type of game inspired by a completely different game/genre. The Client then tasks Oscar with creating a new level for that new game project. This cycle continues for a while until The Client ends up saying that they don’t even know what they want anymore. Oscar then comes up with the idea of meshing all of the levels together into one. He then presents this new “Frankenstein-ish” level to The Client, who ends up loving it.

Transmedia Assets

This story is presented as a Transmedia campaign. The website contains all of the information about the campaign as well as links to everything listed above. A video shows the story and how Oscar and The Client interacted. The social media posts serve as either advertisements for the video/website, or give extra information about Oscar. An AR filter has multiple 3D objects that symbolize different game genres. An object is randomly chosen, and it serves to give a creator an idea of what kind of game to make next or it gives a random user a genre of what type of game they should play. Finally, a poster is another piece of advertisement for the video.

About the company

Oscar Studios was founded in January 2023 by Oscar Campos. The primary focus of this studio is to create fun experiences and solve any problems that their client is having. While the main expertise of Oscar and the studio revolves around game design and UX design, they’re also proficient in photography, videography, printing, and graphic design.

Contact Information

Oscar Campos
(832) 716 – 7144
camposjr.oscar@cougarnet.uh.edu

###

PROMO EMAIL

Dear [Influencer],

I hope you’ve been having a great day! I’m Oscar Campos, a Digital Media undergraduate at the University of Houston. I’m reaching out to you because I really enjoy your work and I’m currently working on a Transmedia campaign that you might be interested in.

I’m asking for your assistance in promoting the campaign by liking or commenting on a few of my social media posts. I understand you’re under a busy schedule, but I would greatly appreciate any support you could offer. I’d be glad to give you a shout out or credit you for helping me in this campaign. Your support would help me reach a broader audience and would therefore help me reach my personal goals.

The website link is under my name below. Please let me know if something like this interests you. I’d be happy to provide you with more details about the campaign and answer any questions you may have.

Thank you for your time and consideration.

Best regards,

Oscar
(832) 716- 7144
ocampos2@cougarnet.uh.edu
<https://www.oscarmacamposjr.com/media-pr>



INFLUENCER LIST RESPONSE

NAME (FIRST AND LAST)	TITLE	CONTACT	1st EMAIL (4/7)	2nd EMAIL (4/11)	3rd EMAIL (4/14)
Damoun Shabestari	Game Designer	LinkedIn: Damoun Shabestari	Y		
Crystal Mora	Recruiter	LinkedIn: Crystal Mora	N/R	N/R	N/R
Jake Rodriguez	Recruiter	LinkedIn: Jake Rodriguez	N/R	Y	
Steve Lee	Level + Game Designer	Twitter: @essell2	N/R	N/R	N/R
Rick Davidson	Game Designer + Teacher	Twitter: @rickdme	N/R	N/R	N/R
Patrick Haslow	Game Designer + Teacher	Twitter: @PatrickHaslow	N/R	N/R	N/R
Jack Chapman	Level Designer	Email: jackchapmandesign.com	N/R	N	
Laura Mas Maury	Level Designer	Email: laura-masmaury.com	N/R	N/R	N/R
Elisabeth Beinke	Level Design Director	Twitter: @ebeinke	N		
Tami Lam	Game Producer	Twitter: @cuppy	N/R	N/R	N
Megan Embree	Game Producer	Twitter: @so_bewitching	N/R	N/R	N/R
Jason Mojica	Game Designer	Twitter: @generalvivi	N/R	N/R	N/R
Majid Rahmani	Level Designer	Twitter: @majidragmani	N/R	N/R	N/R
Jonny	Level + Game Designer	Email: Jonathonwilson92@gmail.com	N/R	N/R	N/R
Vahab Ahmadvand	Technical Designer	Twitter: @VahabAhmadvand	N/R	N/R	N/R
Slava Ryzhkov	Level Designer	Email: theoldgames99@gmail.com	N/R	N	
Philippe Sylvestre	Level Designer	Twitter: @PhillySylvestre	N/R	N/R	N/R
Lex	Level Designer	Twitter: @LexZerion	N/R	N/R	N/R
Mike	Recruiter	Twitter: @Shutinngamer	N/R	N/R	N/R
Liam Forsberg	Level Designer	Email: liamforsberg99@gmail.com	N/R	N/R	N/R

LEGEND	
Y	Accepted
N	Declined
N/R	No Response

RESULTS

RESULTS

SOCIAL MEDIA PAGES

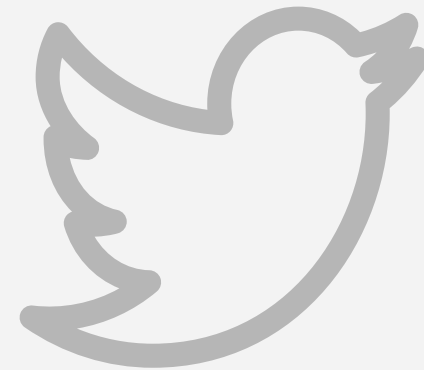
10 Average likes per Instagram post.

13 Average engagements per Twitter post.

62 Average impressions per Twitter post.

16 Total followers.

16 Opens on AR Filter



WEBSITE & VIDEO

14 YouTube views so far.

3 YouTube likes.

11 Site sessions throughout the campaign.

68 Average seconds spent on the website.



STATUS & NEXT STEPS

FUTURE STORY

For the future, Oscar Studios is planning to continue the story by introducing a new client with new problems. There is also a possibility that the first (original) client comes back because they want to try something different.

FUTURE MARKETING STRATEGY

There are a number of steps that Oscar Studios could implement to increase their audience size and gather a bigger following. Some key aspects that they should focus on are:

- Expand their social media pages by increasing the number of posts and possibly invest in ads.
- Collaborate with other small video game studios or indie developers. A lot of these studios seem eager to have someone advertise their product for a small (or no) fee. Maybe try to negotiate a shout out for shout out or provide free work to one another.
- Oscar Studios needs to keep their existing audience engaged. They could continue with the story that they have or provide some sort of behind-the-scenes look as to how the story was created.

SUMMARY & CALL TO ACTION

SUMMARY

Oscar Studios managed to surpass expected levels of engagement for their Transmedia campaign. They've increased their follower count by 16 (from 0) and get an average of 62 impressions per Twitter post.

CALL TO ACTION

Oscar Studios is expected to continue with their story in order to increase engagement from their new found audience. They're expected to upload new social media posts, create more videos about either a fictional client or what kind of video games they're working on.

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