Game Developers Conference®

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www.GDConf.com

The Power Of Process:
Take control of the way you do things!

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Media Molecule

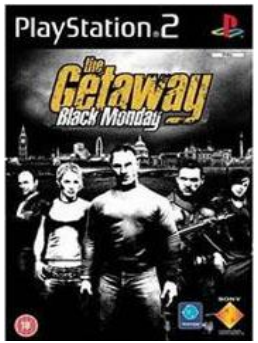
UBM

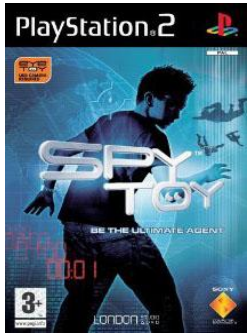
The power of *what*?

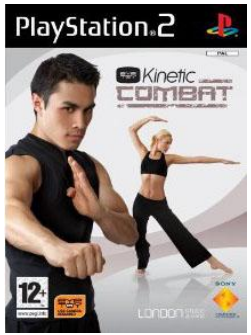
The way that you work:

- How you work on your own
- How you work with others
- The importance of collaboration

Sony London Studio







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Media Molecule

Process Matters!

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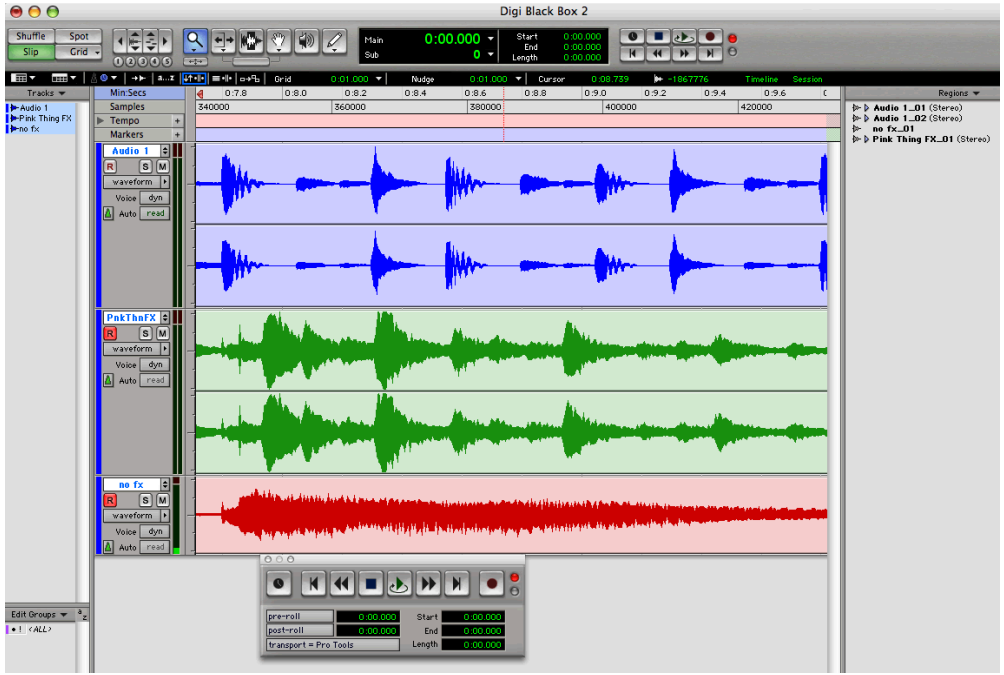


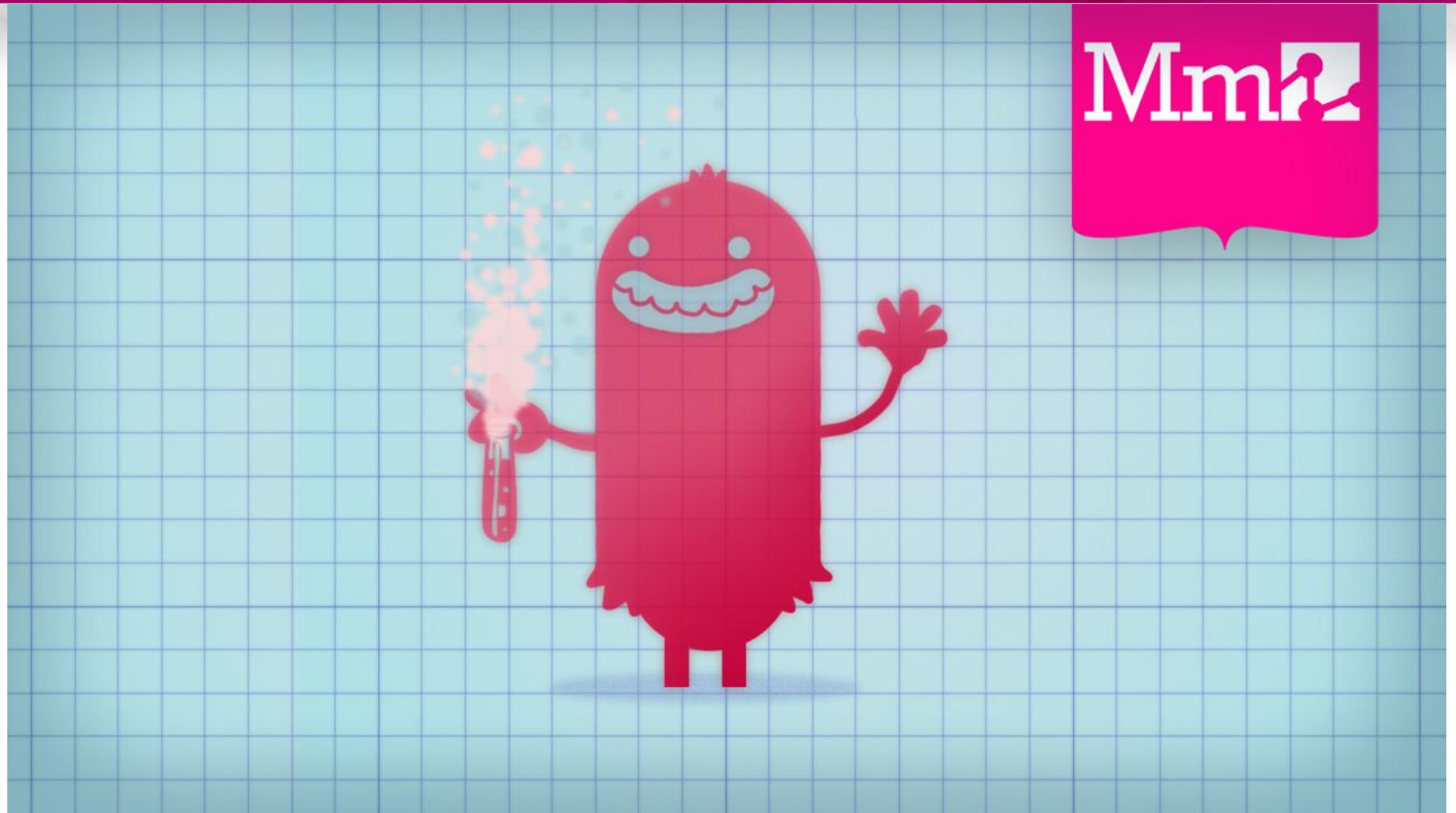
Personal Example

- A multitrack DAW can be overwhelming
- I wanted to cut down on ‘faff’
- I devised a plan to encourage commitment and bold decision making in my workflow
- I now create the majority of my sound assets in a single track editor

Personal Example

Personal Example

- I'm *not* suggesting this is how you should work
- But do consider how your workflow impacts on your thought process
- Be the master of your tools, not the other way around!



What is my job?

- Lead Audio Designer
- Ensure our games “sound good”
- Ensure audio contributes towards an engaging player experience as best it can
- Manage all audio personnel and processes
- Head-up the design of audio-centric features
- Manage the creative side of music licensing
- Find time to create and implement content

Working With Others

Working With Others (Mm Employees)

- Code – 11
- Art – 7
- Design – 6
- Office Facilities – 5
- Production – 4
- QA – 3
- Community – 2
- Audio – 2
- Animation – 1

Working With Others

- Audio touches everything
- Audio is easily forgotten ☹
- You need to work at combating this

Essential Info!

- Audio needs to keep its fingers in all the pies!

How do you do that?

- “Easy” – audio should be made aware of any new features before they have been created
- However, you are at the mercy of individuals
- **Production is the lynchpin** – get them on board (ideally, find a producer with audio experience!)
- There are many ways to ease communication…

How do you do that?

- “Checkin” e-mails
- “Friday Feature”
- Leads Meetings
- Hunting & Serendipity
- Hot-desking
- Wiki

Why Bother?

- Reveals knock-ons for schedule and budget
- Prevents re-doing work
- Helps you know when to stop iterating a feature
- Keeps audio peeps happy and motivated
- **Allows player experience to reach it's full potential**
- Increases sales by making your product more awesome

Collaboration is key!

- Creative leads need to be audio-centric or be close collaborators with audio specialists for a work to have *great* audio. Indisputable Fact.

Fritz Lang's M (get it on Blu Ray!)

Fritz Lang's M

- Early sound film (1931)
- Spartan – lots of "missing" sound (therefore focussed?)
- Technically primitive – noisy as hell (yet engaging?)
- Utilitarian – sound still a novelty
- Primitive sound in every respect *apart from where it matters most*
- Great use of sound (off-screen, "silence") and music (1st ever leitmotif in film?). Innovative. Unsurpassed…

Fritz Lang's M

Why still so powerful after 80 years?

- Lang's 1st sound film!
- Enthusiasm to explore the possibilities
- Habituation not an option – no established rules
- A strong interest in sound and music from the creative visionary – director as audio designer
- Sound is part of the very fabric of this movie

Voice in Games

- Lots of audio work surrounding voice but not owned or instigated by audio – awkward!
- Voice/Story and game design rarely well integrated (if at all)
- Frequently used as a quick or cheap solution to design challenges – this is lazy, detrimental to the player experience and, sadly, endemic in games

IT CAN BE DONE!

- Half-Life 2, Episode 2 video clip went here!
- Clearly, a great deal of thought went in to the use of voice in this scene
- It is effortlessly robust with regards to the player's seemingly unimportant actions
- Only collaboration between crafts can achieve this level of integration and polish

Thank You :)

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