



FALMOUTH
UNIVERSITY

Lecture 3: Creating & Curating Portfolios

GAM340: Professional Practice
BA(Hons) Game Development

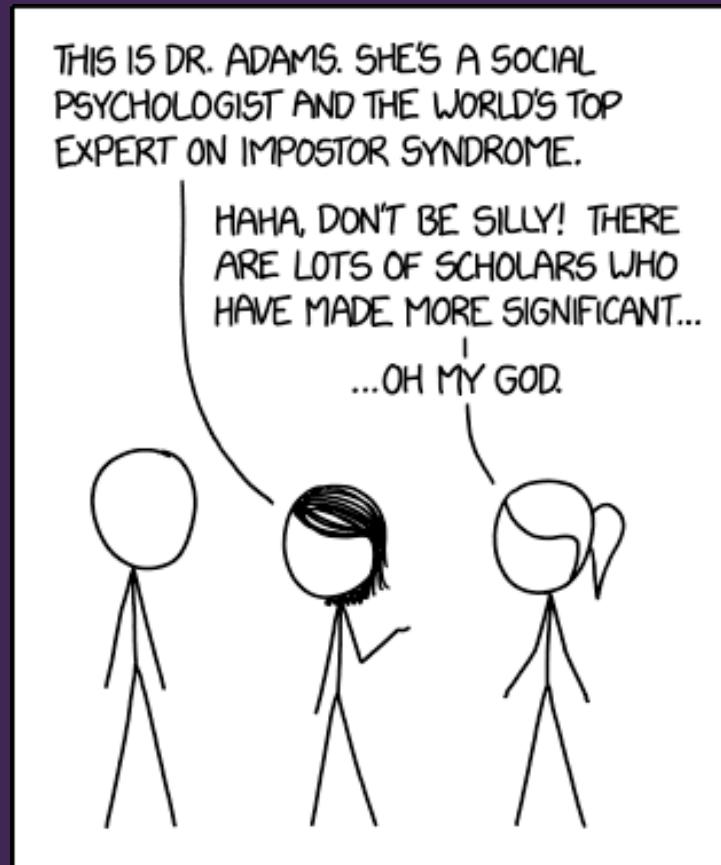
Digital Attendance

- The system replaces paper-based registration with a network of card readers in Learning & Teaching spaces around the college.
- We hope it will save lots of time!
- You 'TAP' your ID card to register your attendance in a session.
- The window for registration is from 15 minutes before a session is timetabled to start through to 15 minutes after the start time.



- Learning Outcomes
 - **Define** the key attributes for a successful portfolio for your chosen route(s)
 - **Create** rough outlines to describe the look, feel and content of your desired portfolio

- But first ...
 - A few people asked me about imposter syndrome



- But first ...
 - Lets start with a definition

Impostor syndrome (also known as impostor phenomenon, impostorism, fraud syndrome or the impostor experience) is a psychological pattern in which an individual doubts their accomplishments and has a persistent internalized fear of being exposed as a "fraud".

Langford, J; Clance, P (Fall 1993). "The impostor phenomenon: recent research findings regarding dynamics, personality and family patterns and their implications for treatment" Psychotherapy: Theory, Research, Practice, Training. 30 (3): 495–501. doi:10.1037/0033-3204.30.3.495

- Dealing with Imposter Syndrome
 - In games development:
 - A feeling that you're not in a position on *merit*
 - A feeling that you know nothing about the work you are being expected to do
 - A feeling that everyone else knows your job better than you do
 - A feeling that you will be found out and sacked

- Dealing with Imposter Syndrome
 - In games development:
 - You may have had this already in your experiences at School, College and University
 - People in your group are a lot better than you
 - People in lower year groups are better than you

- Dealing with Imposter Syndrome
 - In games development:
 - From my games experience:
 - 1. Working at Sony
 - 2. Going to Lionhead
 - 3. Freelancing on Might & Magic
 - 4. Freelancing with SuperMassive
 - 5. Freelancing on Bloodforge
 - 6. Becoming CTO at Remode
 - Academic experience
 - 1. Doing final year classics

- Dealing with Imposter Syndrome



“If somebody offers you an **amazing opportunity** but you are not sure you can do it, **say yes** – then learn how to do it **later!**”

Richard Branson

Goalcast

- Dealing with Imposter Syndrome
 - Here's my take:
 - Imposter syndrome is your body's own way of keeping you grounded
 - It opens you up to new knowledge, approaches, techniques and approaches
 - » Rumsfold's Known Unknowns

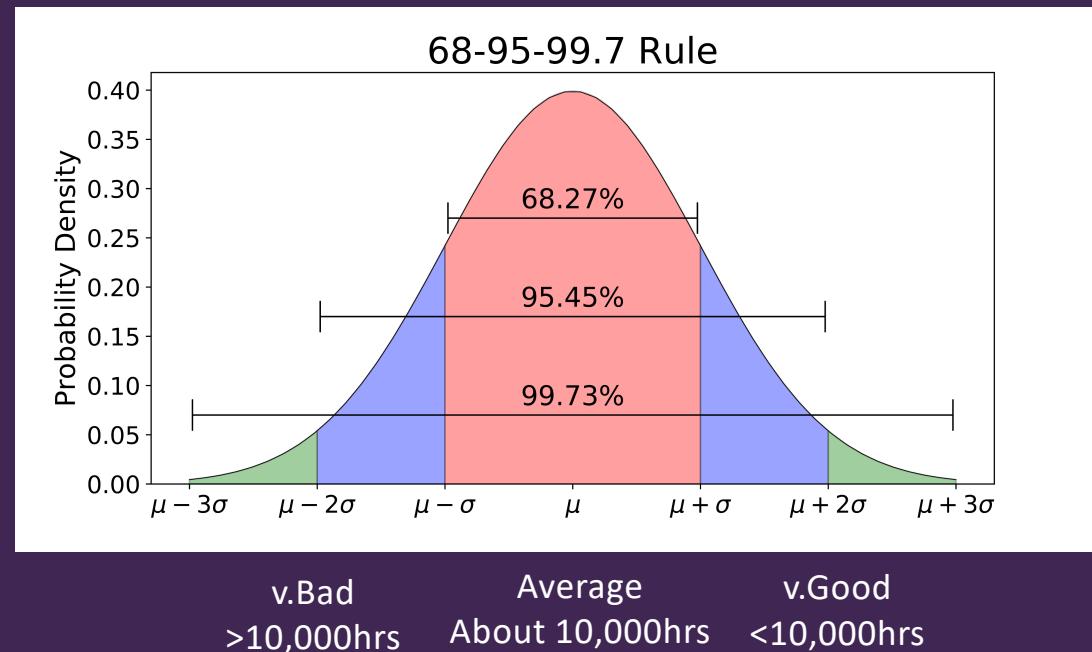
Actual state of the world's knowledge:	What we believe our state to be: Known	Unknown
Known	Known Knowns – We believe we have full knowledge and we do	Unknown Knowns – We don't realize we lack knowledge, so we don't seek it out. With this knowledge we could make better decisions. Others may have this knowledge which puts us at a disadvantage.
Unknown	Known Unknowns – We know we lack knowledge and thus can seek it out	Unknown Unknowns – It is not possible to know or predict

- Dealing with Imposter Syndrome
 - Here's my take:
 - When you start a new skill, you simply don't know what you don't know
 - You just don't have the insight, you haven't had enough experience in the skill domain
 - It's extremely easy to over-estimate your skills (as you have absolutely no idea of what constitutes 'good' or even 'competent')
 - As highly directed and motivated undergraduates, you're probably putting a lot of effort into your pathway
 - » You may well have forgotten what it's like to learn new skills from scratch and how much you suck at them and how good you think you are
 - » Go learn to play an instrument, dance, learn a new language etc to see what sucking it really like

- Dealing with Imposter Syndrome
 - Here's my take:
 - As you start to develop expertise in a field, you start to realise just how big / hard / demanding that field is
 - You start to know what you don't know
 - You appreciate the enormity of the field -> imposter syndrome
 - At this point, you do a lot of creative practice and a lot of it will suck
 - » That's good, you are seriously developing your skills
 - » Over time, the ratio of suck to not-suck will favour not-suck

- Dealing with Imposter Syndrome
 - Here's my take:
 - Gladwell's 10,000 hours of deliberate practice
 - In Outliers, Gladwell presents an argument that it takes around 10,000 hours to get good at something
 - » Uni Study is often 30 hours/week over 30 weeks/year
 - 900 hours/ year -> 11 years to get good
 - » Work is 40 hours/week * 46 weeks/year
 - 1800 hours/year -> 5.5 years to get good
 - Of course, not all work is created equal
 - » 10 years of making normal maps will not make you a fully capable artist.

- Dealing with Imposter Syndrome
 - Here's my take:
 - Gladwell's 10,000 hours of deliberate practice
 - Gladwell's critics cite that you don't need 10,000 hours to get good
 - And you might never get good



- Dealing with Imposter Syndrome
 - Here's my take:
 - Gladwell's 10,000 hours of deliberate practice
 - Gladwell's critics cite that you don't need 10,000 hours to get good
 - And you might never get good
 - » Though you have all got this far, so you are doing something right



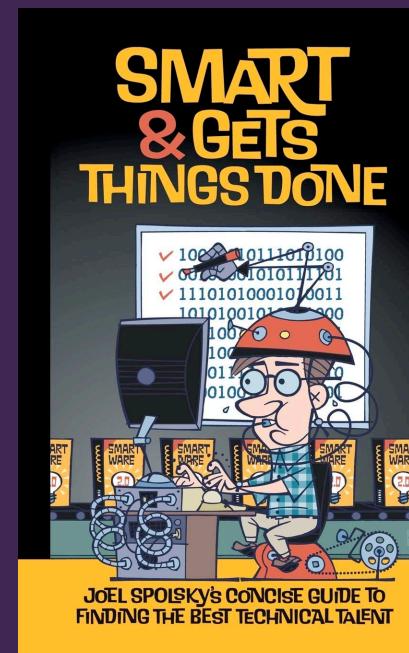
- Portfolios: what makes a good portfolio?

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 - There's no one true definition of this, we want to look for some aspects and features

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*'The best portfolios ...
Show pride,
tell a story &
illustrate process'*

-anon



- Portfolios: what makes a good portfolio?
 - From a recruiter's position
 - See what candidates have done
 - See what their interests are
 - See how they organise and present their work
 - Often,
 - Portfolios will decline as developers become more experienced
 - Products show better what you have done
 - NDAs make it difficult to talk about what you've done

- Portfolios: what makes a good portfolio?
 - From a recruiter's position
 - See what candidates have done
 - Game development is generally team-based
 - We want to have something to talk to you about your experiences of working in groups
 - » We expect academic teamwork to be a dumpster fire
 - » Good to find out how you cope with those issues

- Portfolios: what makes a good portfolio?
 - From a recruiter's position
 - See what their interests are
 - Often your 'nerdy' interests may be extremely useful for a company
 - » Trainspotter -> dovertail games (<https://dovetailgames.com/>)
 - » Footie stat nerds -> champman games
 - » Footie nerds -> all the football games
 - » Fishing nerds -> all the fishing games
 - » Farm nerds -> all the farming FPS games
 - » Car nerds -> all the car racing games
 - » Gun / Tank / Plane / Ship nerds -> World of Tanks etc
 - » D&D nerds -> So many games and studios you would not believe
 - » Distopian nightmares -> Lucas Pope
 - <https://scarfolk.blogspot.com/> -> Richard Littler
 - » Dynamic comic books -> Telltale games
 - » Politics -> Democracy www.cliffski.com
 - » Interior design, city modelling etc
 - Cultural fit
 - » Cosplay may be a highly desirable skill to have for a particular employer

- Portfolios: what makes a good portfolio?
 - From a recruiter's position
 - See how they organise and present their work
 - Visual language (particularly for artists / designers)
 - Approach to writing (clarity, grammar, spelling etc)
 - » Can you get ideas (complex or otherwise) across to other people?
 - » Not just for writers, but for anyone that could end up writing in some manner:
 - Technical writers, evangelists, support, QA etc

- Portfolios: what makes a good portfolio?
 - From a recruiter's position
 - Use as a broad cut for candidates
 - Is there some alignment between what a candidate is showing and what we are looking for?
 - Use to drive interview questions
 - Talk about what the candidate has done
 - » Really good way to get them talking about things they are enthusiastic about

- Portfolios: what makes a good portfolio?
 - *'The best portfolios show pride, tell a story & illustrate a process'*
 - A portfolio isn't just a collection of work
 - That's a slideshow
 - You need to curate what you are going to present
 - Choose work that you are proud of
 - Choose work that means something
 - » If you want to do X, then look for work that demonstrates X

- Portfolios: what makes a good portfolio?
 - *'The best portfolios show pride, tell a story & illustrate a process'*
 - Tell a story
 - Curation is often about telling stories that are not verbal
 - Maybe you want to show how you have developed your craft over the three years of the course
 - Maybe you want to show how you've managed to make better games over that time
 - Maybe you want to show how your interests have changed over that time

- Portfolios: what makes a good portfolio?
 - *'The best portfolios show pride, tell a story & illustrate a process'*
 - Illustrate a process
 - How do you 'do' work
 - Show the lifespan of a project, from ideation to blockout, from blockout to refinement and refinement to polish
 - How do you spot and address defects
 - This can be presented however you see fit, depending on the nature of the work and how you want to describe it
 - » Blogs, videos, images etc

- Portfolios: what makes a good portfolio?
 - ‘*Smart & gets things done*’ (*Joel Spolsky*)
 - This is from a book on technical recruitment, but it’s relevant to all routes
 - Smart
 - Do you work smart or dumb?
 - » Are you looking for ingenious approaches to address your workflows and/or problems
 - » If you find meaningful solutions, you should talk about them (blogs, videos, tutorials etc)

- Portfolios: what makes a good portfolio?
 - ‘*Smart & gets things done*’ (*Joel Spolsky*)
 - This is from a book on technical recruitment, but it’s relevant to all routes
 - Gets things done
 - Do you talk a good process or do you actually get things done
 - » People (recruiters) love seeing concrete examples of things
 - » Jazzhands <roles> are not good recruits
 - Don’t talk about things you ‘totally could do’, just go and do them instead
 - » Ideas are a dime a dozen, execution is hard

- Portfolios: what makes a good portfolio?
 - ‘*Smart & gets things done*’ (*Joel Spolsky*)
 - This is from a book on technical recruitment, but it’s relevant to all routes
 - Both *smart* and *gets things done* tend to occur together
 - You’re thinking about your role and how you can do interesting things
 - That is a very employable skill.

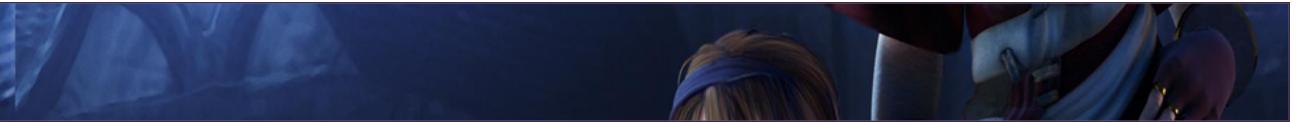
- Portfolios: what makes a good portfolio?
 - (Back to) From a recruiter's position
 - Use to drive interview questions
 - Typically
 - Creative / Professional Practice:
 - » 'Tell me about how you did X on your project'
 - » 'What was the most challenging problem you addressed on your course'
 - Team Dynamics
 - » 'How did you work in teams'
 - » 'How did you deal with conflict'

- Portfolios: what makes a good portfolio?
 - Creative / Professional Practice (Bad response)
 - I just made artwork and gave it to the programmers on a usb stick

- Portfolios: what makes a good portfolio?
 - Creative / Professional Practice (Good response)
 - First, we needed to work out what the technical art guidelines so I sat down with the programmer to work them out. It took a couple of goes to get it right, so I blogged about it as it was an interesting process.
 - As an art team, we made an asset kit but we wanted to make sure we could model everything we wanted, so we did some concept sketches of the buildings we wanted and then greyboxed the kit pieces and worked out how we could build shared texture atlases that could be used across all the kit pieces to reduce the material count. We developed an approach based on placeholder atlases, I have some screenshots of that on my portfolio to show how the process worked

- Portfolios: what makes a good portfolio?
 - Creative / Professional Practice (Bad response)
 - I told the programmers what the game design was and told them what to fix after they had written it. There were a lot of issues, I don't think they had been listening when I explained it to them.

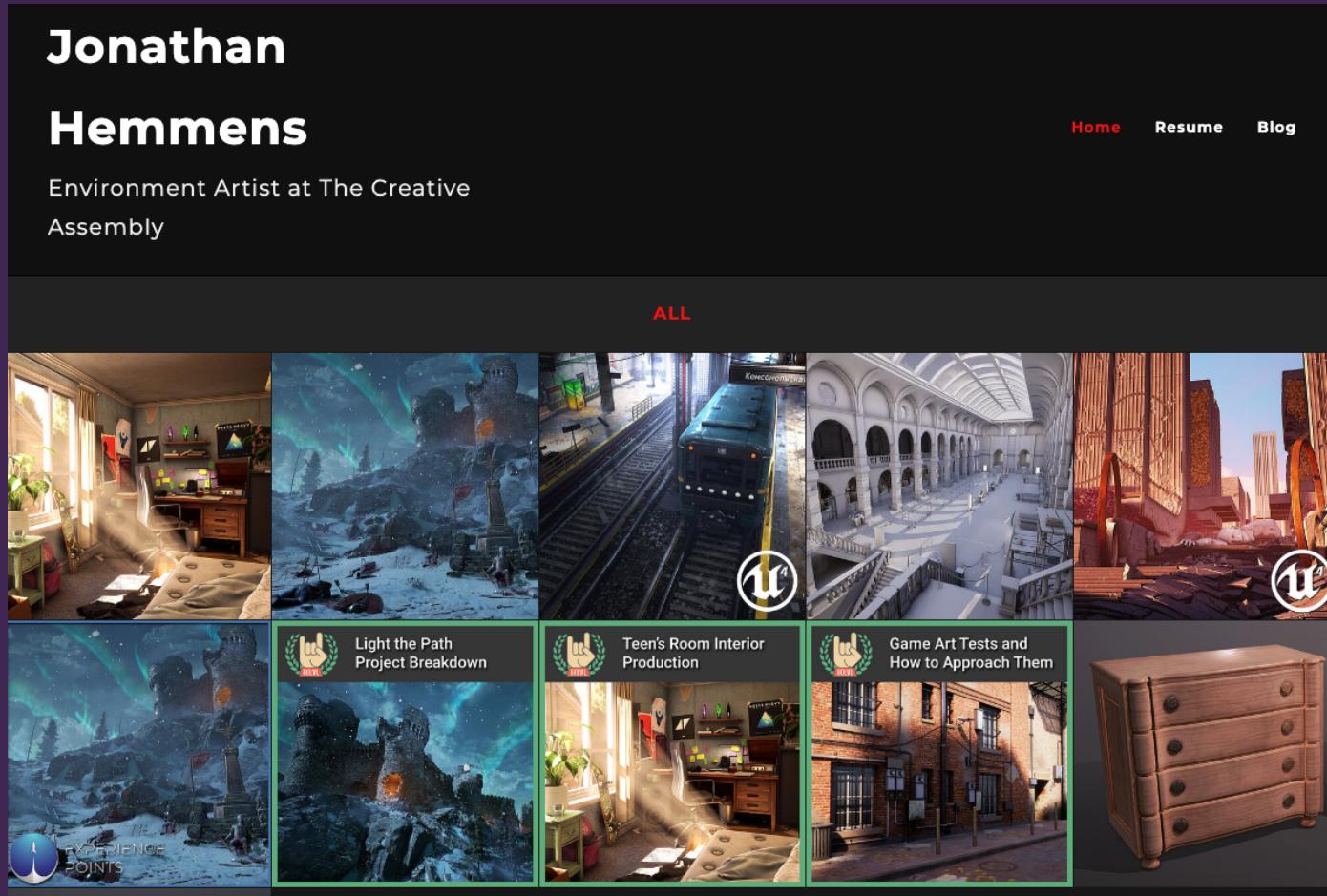
- Portfolios: what makes a good portfolio?
 - Creative / Professional Practice (Good response)
 - We (the designers) paper prototyped the game originally. I've got a video that shows us playing the prototype and there's a blog piece on what worked well.
 - Next we spent a day making a prototype in GameMaker so the programmers could see how things worked. We put the prototype online so we could all play the game. As the programmers implemented the prototype in Unity, they exposed balance data so we (designers) could experiment more with the game.



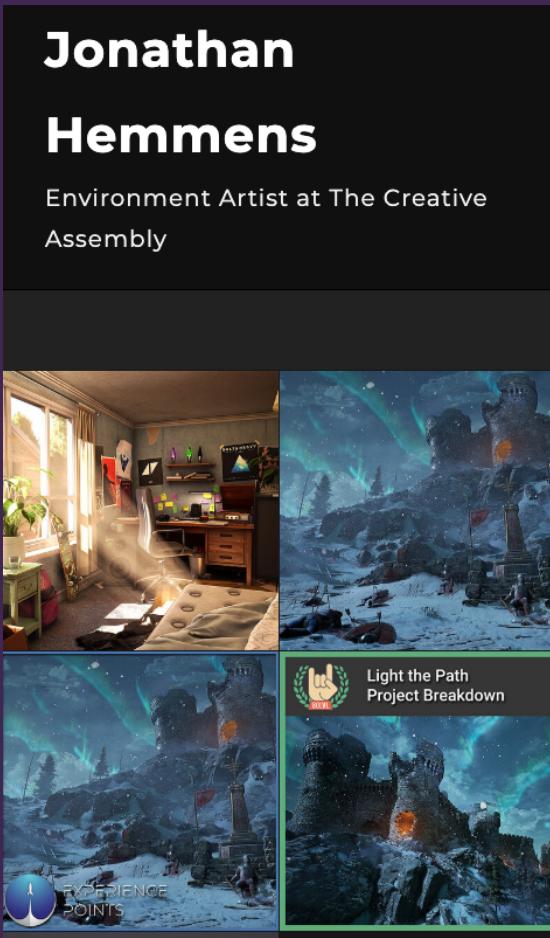
- Portfolio analysis

- Portfolio analysis
 - Disclaimer
 - These are (generally) all portfolios from last years' students and were assessed on different criteria to this year

- Jonathan Hemmes (Art)
 - <https://jonjo.artstation.com/>



- Jonathan Hemmes (Art)
 - <https://jonjo.artstation.com/>



- Artstation provides a nice context for artwork
 - Jonathan has provided 'enough' content to give the impression of someone that is getting stuff done
 - & it looks like it's high quality
 - There's a general theme in the portfolio
 - It's all environment
 - It's not environment, character, hard surface , props and so on
 - There's clearly different environments
 - They all share a broadly similar art style
 - It's all realistic
 - Assets are well laid out and the thumbnails look quality
 - From the front page we can get a clear idea of what Jonathan's interests are
 - And his expertise

- Jonathan Hemmes (Art)
 - <https://jonjo.artstation.com/>

The Final Stop

[!\[\]\(e1fb41f4b2b70194bf6a365468b84fdd_img.jpg\) Share](#) [!\[\]\(6a449bddae2cb533f6d618ab185396f0_img.jpg\) Pin](#) [!\[\]\(c6171aac20702d76bb51f7abd526a3e0_img.jpg\) Tweet](#) [!\[\]\(56d8d1e3e34a8e76f47b9dd709406f60_img.jpg\) Share](#)

Wrote a blog post for the Rookies on this piece -

<https://blog.therookies.co/2019/02/23/creating-compelling-3d-game-environments/>

The Final Stop is set in a Russian Subway station that has been closed down for 3 years in favour of using faster, more efficient lines. Since then, vandals have roamed the station, tagging walls and vandalising property. A few weeks ago, a body was found dead with his stomach impaled.

I started this project whilst studying on the Artstation Masterclass, and it took me roughly a month to complete. The project was my own design, and pushed me to develop my blockout skills, and has pushed me to use more substance designer. The scene is using mostly static lighting, with the exception of a few movable / dynamic lights for volumetric fog. Big thanks to Brian Recktenwald, Jonathan Caro, Phillip Meredith, and anyone else who gave me good feedback during the class!

- Jonathan Hemmes (Art)
 - <https://jonjo.artstation.com/>

The screenshot shows a blog post titled "The Final Stop" by Jonathan Hemmes. The post discusses a project set in a Russian subway station. It mentions the use of Substance Designer for textures and static lighting. The author notes that the scene uses mostly static lighting with some volumetric fog. The post includes a link to a blog post on "therookies.co".

The Final Stop

Wrote a blog post for the Rookies on this [link](https://blog.therookies.co/2019/02/23/creating-a-russian-subway-scene-in-substance-designer/).

The Final Stop is set in a Russian Subway station. I chose to do this in favour of using faster, more efficient lighting. In the subway station, tagging walls and vandalising property is a common occurrence. A man is found dead with his stomach impaled.

I started this project whilst studying on the train to Falmouth University, roughly a month to complete. The project has been a great way to develop my blockout skills, and has pushed me to learn more about Substance Designer. This scene is using mostly static lighting, with some point lights for volumetric fog. Big thanks to Brian, and also to the team at Substance, and anyone else who gave me great feedback.

- Each piece has some context
 - What is this piece supposed to be about
 - Description of why the piece exists:
 - Develop my blockout skills
 - Use substance designer
 - Static lighting
 - Description of process
 - Including feedback

- Jonathan Hemmes (Art)
 - <https://jonjo.artstation.com/>
 - <https://discovertherookies.co/2019/02/23/creating-compelling-3d-game-environments/>
 - There's a blog about how the piece was made
 - Very self-reflective
 - Reference sheet

- Ed Rowe (Programming)
 - <https://thiswased.com/>

thiswased.com Portfolio ▾ My Music About Me Contact Blog [Twitter](#) [Cloud](#) [GitHub](#) [LinkedIn](#)

Ed • Programmer

I'm Ed, a Game Development graduate who specialises in C# programming in Unity, and music production. I've worked in many teams utilising agile and scrum principles in order to create an array of fun and interesting games.

My skills include:

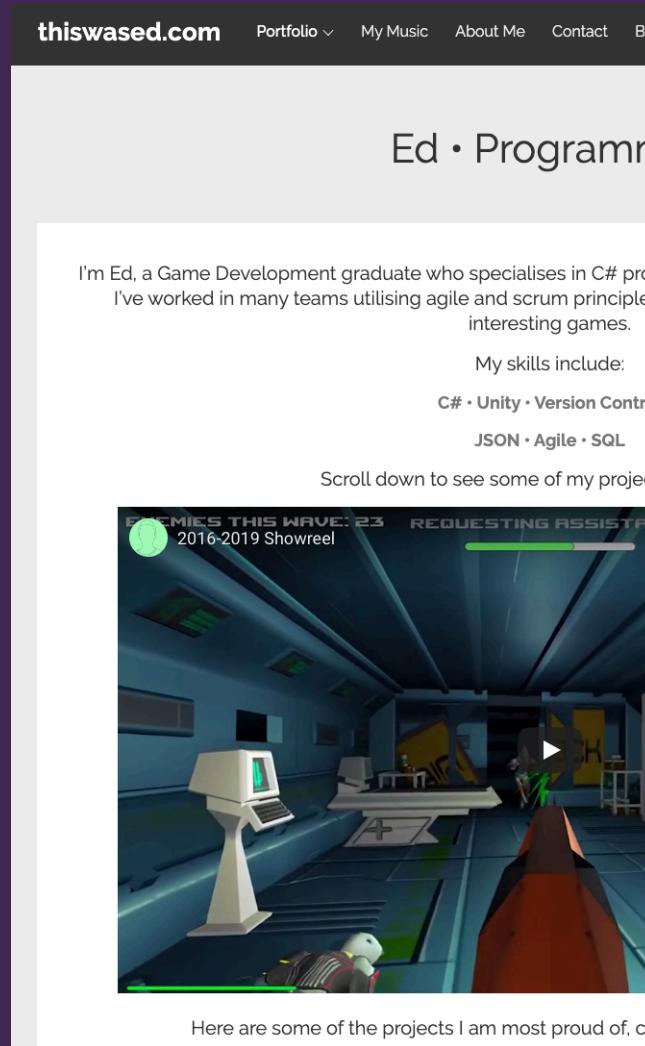
C# • Unity • Version Control
JSON • Agile • SQL

Scroll down to see some of my projects and games!



Here are some of the projects I am most proud of, click the images to learn more!

- Ed Rowe (Programming)
 - <https://thiswased.com/>



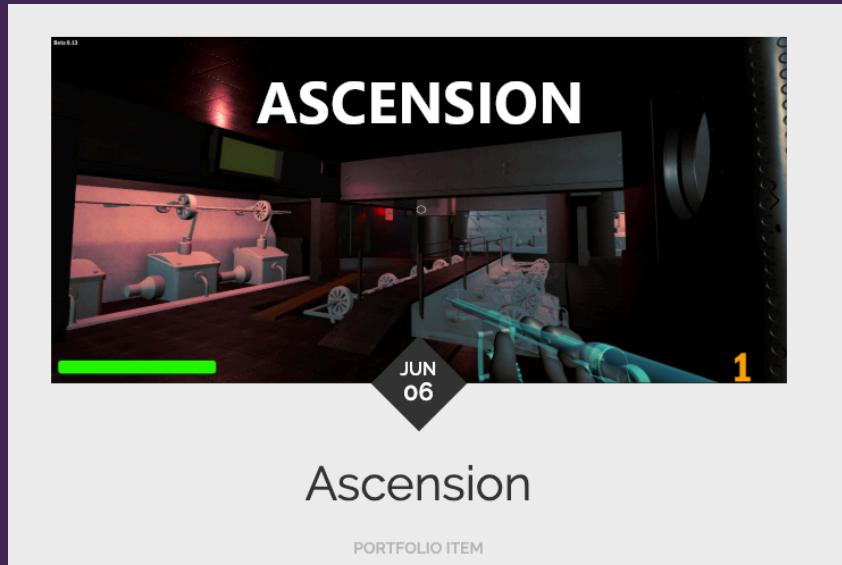
- Hand-built website
 - Don't have to do this by any stretch of the imagination, but for those that want to work in web, it can be useful
 - Off-the-shelf websites are also fine
 - This is different and similar to Jonathan's
 - Collection of work that has been thoughtfully laid out and has some info

- Ed Rowe (Programming)
 - <https://thiswased.com/>

The screenshot shows a dark-themed website for 'thiswased.com'. At the top, there's a navigation bar with links for 'Portfolio', 'My Music', 'About Me', 'Contact', and 'B'. Below the header, the name 'Ed • Programmer' is displayed. A bio section states: 'I'm Ed, a Game Development graduate who specialises in C# programming. I've worked in many teams utilising agile and scrum principles to create interesting games.' Underneath, a list of skills includes 'C# • Unity • Version Control' and 'JSON • Agile • SQL'. A call-to-action button says 'Scroll down to see some of my projects'. At the bottom, there's a preview of a game titled 'ENEMIES THIS WAVE: 23 REQUESTING ASSISTANCE' from 2016-2019, showing a first-person view of a futuristic corridor.

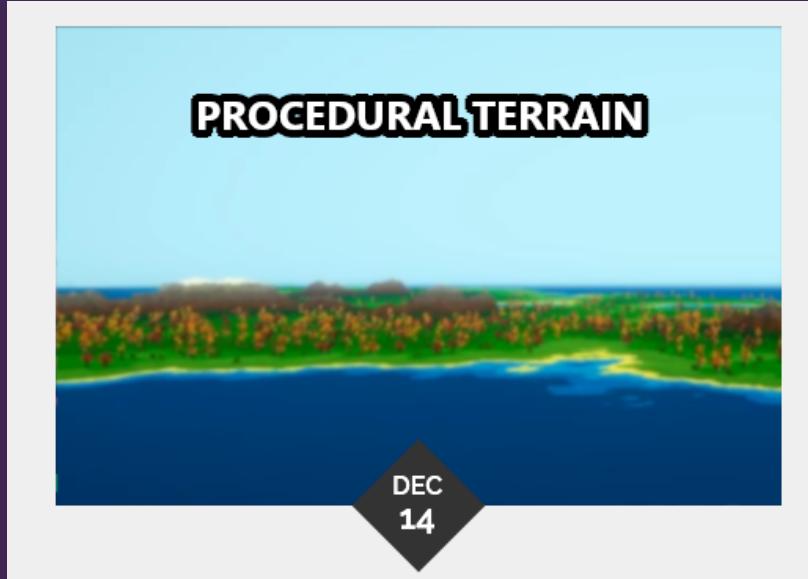
- Showreel
 - <https://youtu.be/aIVEFXTBQR0>
- Personally,
 - I think this is nice to add
 - It's a bit on the long side
- Each sequence could do with an explanation to say what it is, Ed's role and why it's on the show reel
 - You don't want people thinking your 'first year game jams' are your final year projects
 - Consider having a v/o like a directors commentary saying what things are

- Ed Rowe (Programming)
 - <https://thiswased.com/>



- Ascension
 - Ed's second year group project
 - I thought this was really nice when Ed and his team were working on it
 - 10 player FPS on Unity
 - Ed wrote the networking components
 - This is really impressive and Ed should make a lot more of it
 - Like a blog or something (see what Jonathan did)
 - He's just written a paragraph about timers ☺

- Ed Rowe (Programming)
 - <https://thiswased.com/>



- PCG project
 - I particularly like this
 - 1. Interesting project
 - 2. Good outcome
 - 3. Interesting process
 - I think there's a lot more Ed could blog about, if he was that interested in the project

- Ed Rowe (Programming)
 - <https://thiswased.com/>



- PCG project
 - I particularly like this
 - 1. Interesting project
 - 2. Good outcome
 - 3. Interesting process
 - I think there's a lot more Ed could blog about, if he was that interested in the project
 - For example, an academic I know (twitter) did something similar over the summer and posted a lot about what they were up to

- Ed Rowe (Programming)
 - <https://thiswased.com/>

The screenshot shows a website for 'Ed • Programmer'. The header includes navigation links for Portfolio, My Music, About Me, Contact, and Bio. The main content area features a bio about Ed, his skills (C#, Unity, Version Control, JSON, Agile, SQL), and a section for projects. A video player displays a game trailer titled 'ENEMIES THIS WAVE: 23 REQUESTING ASSISTANCE' from 2016-2019. Below the trailer, a caption reads: 'Here are some of the projects I am most proud of, click on them to see more!'

- In summary
 - Generally, I thought this was a good technical portfolio
 - Shows that Ed is smart
 - PCG
 - Networking
 - Shows that Ed gets things done
 - PCG demo
 - Networking game
 - Other games

- Tom King (Design)
 - <https://www.thomaskingleveldesign.com>

The screenshot shows a top-down view of a complex, multi-story house situated in a dark, swampy environment with many bare trees. The house is illuminated from within, showing various rooms with furniture like beds, desks, and a pool table. A small boat is visible in the water to the right. In the bottom left corner, there is a dark overlay containing the Supermassive Games logo and the text "SUPERMASSIVE GAMES® Award Winner 2019". In the bottom right corner, there is another dark overlay with the text "FREAK REAL ESTATE | 3RD YEAR UNIVERSITY". At the very bottom right, there is a small, semi-transparent text "Level: HouseLevel (P)".

THOMAS KING LEVEL DESIGN

WORK RESUME ABOUT ME CONTACT ME

SUPERMASSIVE GAMES®
Award Winner 2019

FREAK REAL ESTATE | 3RD YEAR UNIVERSITY

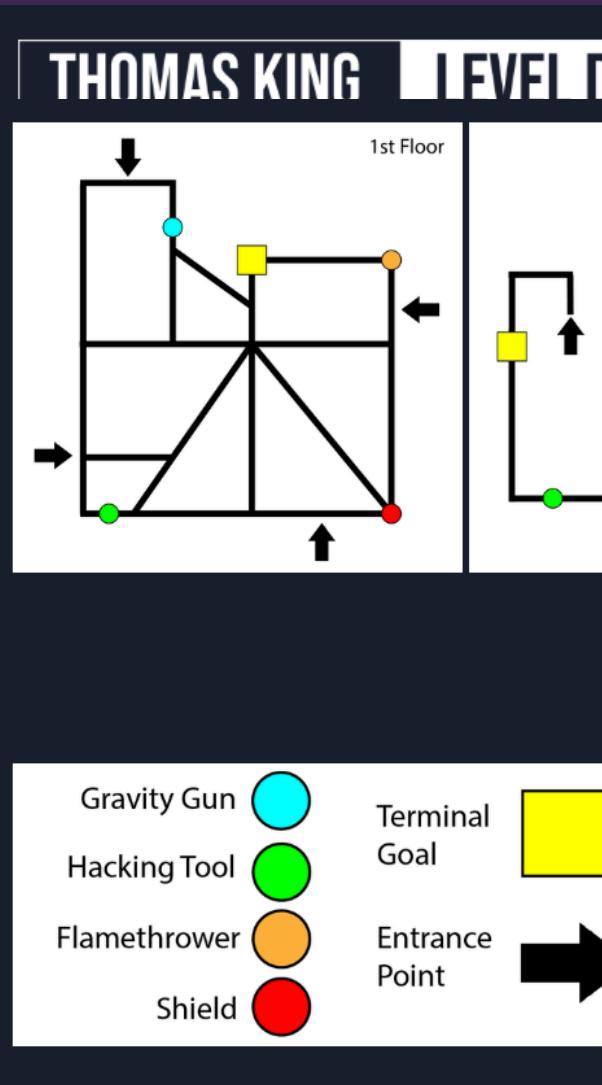
Level: HouseLevel (P)

- Tom King (Design)
 - <https://www.thomaskingleveldesign.com>



- Site from Squarespace (I think)
 - Nice presentation (as I would expect from designers)
 - Really nice level design exposition within some of the projects
 - 3rd year project descriptions are TBD (2019 ;)
 - <https://www.thomaskingleveldesign.com/a-new-tomorrow>

- Tom King (Design)
 - <https://www.thomaskingleveldesign.com>



- Game breakdowns
 - Show a level design process
 - a design philosophy
 - Why game design choices were taken
 - A post-mortem
 - A bit of reflection

- Isaac Oluyadi (Animator / Producer)
 - <https://ioluyadi.wixsite.com/website>

The image is a collage of five screenshots from various projects:

- Top Left:** A close-up of a character's face wearing a metallic helmet with gold rivets.
- Top Right:** An interior view of a modern office or control room with multiple desks, computer monitors, and glowing screens.
- Bottom Left:** A screenshot of a video game interface showing a large, glowing yellow sphere with a face, set against a dark, starry background. It includes a "Play" button and a "Quit" button.
- Bottom Right:** A scene from a game featuring two armored characters in a dark, atmospheric setting.

- Isaac Oluyadi (Animator / Producer)
 - <https://ioluyadi.wixsite.com/website>



- Site from wix
 - This is a bit more interesting as Isaac is taking a producer role within projects
 - Nice selection of images on home page

- Isaac Oluyadi (Animator / Producer)
 - <https://ioluyadi.wixsite.com/website>

The 2019 Global Game Jam is now the second one I've had the pleasure of participating in!

The theme was "What home means to you".

Our team consisted of 1 Producer, 1 Designer and 2 Programmers.

I acted as the *Producer*.

RESPONSIBILITIES

- Vision Maintenance
- Scope Management
- UI & Audio Design
- Adapt to issues and create solutions
- Level Building & Lighting Art
- Help with Art Implementation
- Aid with the main design of the game

Timeline & Evaluation

When tackling the theme of the 2019 GGJ we wanted to create an experience that presented the absence of home. This began the creation of alone. The concept is about a person being trapped in an underground bunker, isolated from society, in this scenario, the character is deprived of needs any human requires to live. (inspired by Maslow's hierarchy of needs). The objective of the game is to understand you'll be away from home for a while, so instead, make this your home.

We had quite a lot of fun adding in homely gimmicks, and things that would make us feel at home, such as record playing (music), painting walls, grabbing items and placing them where you want to be and turning the heating on!

What went well:

- Our objective with this game was clear cut, the vision we had in mind synergised with all teammates
- There was a task everyone could be doing at all times, meaning there weren't any significant blockers
- Despite our lack of an artist (programmer was doing art), the asset list was clean and concise, there were no issues completing all of the art

What went wrong:

- Whilst we did use version control, our use of prefabs/duplicate scenes was lacking, this meant to we had people blocked from working in the scene if there were others wanting to do the same
- The complete vision of our game couldn't be fulfilled due to time constraints, we definitely should've put a larger emphasis on replayability

What I've learnt:

- I found that level creation took rather long to perform, especially since I'm not specialised in level design. Using prefabs or multiple scenes and getting my other designer to help me out with the creation would've done wonders. Most of the plans for the gameplay design he was creating never ended up in the final product, it does show where else our time could've been spent.

[Return](#)

- Reflection & post-mortems
 - Each project has some feedback which is good to see
 - As a fledgling producer, Isaac needs to ‘walk the talk’ both in terms of:
 - What he’s doing on a project as a producer
 - Why he’s doing what he’s doing

- Sophie Shepherd(Animator)
 - <https://80.lv/articles/004adk-studying-animation-with-sophie-shepherd/>

The screenshot shows a web page with a header navigation bar featuring links for Articles, Events, Workshops, Vendors, and Jobs, along with a search bar and login/signup options. Below the header is a banner for 'ts SOLU' with categories like Environment Art, Character Art, VFX, Materials, Props, Gamedev, and Animation. The main content area features a large image of three 3D models: two dark, articulated figures in dynamic poses and one figure in a red and white spacesuit holding a blaster. The title 'Studying Animation with Sophie Shepherd' is displayed above the images. A descriptive text at the bottom states: 'Sophie Shepherd talked about the production of 3D animation, workflows, and useful resources for studying.'

- Workshop
 - I couldn't find a portfolio for Sophie
 - I think it's expired
 - However, the howto guide is very nice to follow and works well as a portfolio piece to show expertise

- Hannah's Writer (Writer)
 - TBD – don't fail me Hannah!

- Portfolio wash-up
 - We can see there isn't a one size fits all approach for portfolios
 - It depends on your role and what you are looking for in work
 - However, there's some common themes
 - Content
 - Context
 - Narrative

- Portfolio wash-up
 - None of these portfolios are perfect
 - There's always something you can polish / refine / refactor
 - They are easily good enough for job hunting

- Portfolio wash-up
 - Your challenge(s)
 - Work out what you fancy doing career-wise
 - Look to curate (existing work) and create (new work) that helps to showcase your skills and talents
 - Provide meaningful narratives that explain your content, curation and process(es)
 - If you are shifting roles (production / S&M)
 - Look to create some real think pieces on what you are doing
 - Maybe look to bridge across games
 - » Games production
 - » Games marketing
 - As you get to draw from your experience (games)



- Questions