[Game title]

Game Design Document

[Author]   [Date]   [Company or Team]

Credits

Lead Game Designer/Creative Director

<name>

Game Designer(s)

<name>

<name>

Narrative/Story Designer(s)

<name>

Lead Game Programmer/Technical Director

<name>

Game Programmer(s)

<name>

<name>

Art Director

<name>

Game Artist(s)

<name>

<name>

Producer/Project Manager

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Foreword/How to Use this Document:

First off, this document, created by 3D Dialectics LLC, is free to everyone, including for all projects, whether they be personal, educational, or commercial under [Creative Commons license CC BY-ND 4.0 Deed](#).

One thing that I ask is that this document not be replicated as is or as a derivative of this game design document template.

The other thing I ask is that this game design document please not be used, in any part, for training of AI or any means of AI content generation.

The document is meant to be modular and overstuffed, so that it can be applied to a variety of game formats. I totally realize that it's already like 40 pages. Feel free to add or remove content to personalize the document for your game's needs. I've included descriptions to each section, and I've also included what role the game production team might be responsible for each section.

By no means is this the only approach, nor is it necessarily the best, but it's something to get you started. The function of this game design document, like others, is to organize and convey the plans for the game during its conceptualization. There are spaces available in this document where images can be inserted as well.

This document was not created in any part using generative AI. The result is that this document is created using human knowledge of the game industry, in a way that AI is incapable of. The content of this document is comprised of best practices and workflows from their respective disciplines, organized by a human educator.

Please let me know if you have any feedback, or if you've found this document helpful.

Many thanks,

3D Dialectics

www.3ddialectics.com

1. Introduction

1.1. Working Title

The working title of the game or project.

1.2. Logline

One or two sentences that summarize and describe the game. Simply stated, the logline describes the main character, what they want, and what happens if they don't get it.

1.3. Target Audience

The demographic segment for which the game is intended.

1.4. Date of Last Update/Version

The last time that the game design document was updated and/or the current version.

2. Game Overview

2.1. Genre

(Narrative/Story Designer)

The genre of the game, usually designated by the tone/style of the game or its story. Examples include fantasy, sci-fi, horror, and action. There is no right or wrong way to do this, just be descriptive as to the style you're going for, so that others can grasp it.

2.2. Category

(Producer/Project Manager)

The category of the game is more related to the game's mechanics (in this case), and includes game categories like platformer, first-person shooter, battle royale, or simulation.

2.3. Abstract/High-Concept

(Lead Game Designer/Creative Director)

A quick overview of the game in 250 words or less. It's a concise summary of the entire game, spotlighting its most important and unique elements.

2.4. Setting

(Narrative/Story Designer)

The place in time and space where the story takes place.

2.5. Plot

(Narrative/Story Designer)

Plot is the series of events that take place in the story, and in which order they're arranged.

2.6. Inspiration and Creative Direction

(Lead Game Designer/Creative Director)

A high-level overview of what inspired this game and what sort of creative direction is driving it. For example, a game inspired by old Nintendo racing games, but instead of racing the cars manage a carwash and must make enough money to keep it running.

2.7. Art Direction

(Art Director)

A high-level overview of what the artistic style of the game is intended to look and feel like.

3. Feasibility/Viability Study

(Producer/Project Manager)

3.1. Competitor Analysis

3.1.1. Market Research

Research the market that the game will be released into and observe the presence and strategies of similar games/products. Figure out who the major players are in the industry because this is how to figure out what makes this game unique enough to stand out.

3.1.2. Social Media and Advertising

Determine the ways that similar game companies market and build communities using social media or other channels.

3.2. SWOT Analysis

SWOT stands for Strengths, Weaknesses, Opportunities, and Threats. The SWOT analysis is an industry-standard tool for assessing the capability of an organization, and here it is used for assessing the marketability of a game production.

3.2.1. Strengths

Describe the strengths of your game production, including things such as what it does best, what makes it unique, and what sets it apart from other games in the market

3.2.2. Weaknesses

Describe the weaknesses or challenges of your game production capabilities, including things like limited time, lack of personnel, or no outside financial investment. Be honest with yourself here because it's an opportunity to formulate a strategy despite that.

3.2.3. Opportunities

Describe the unique opportunities that you have in producing your game, including things like market trends and unique selling points. A good example is the unique opportunities that came with increased digitalization during Covid.

3.2.4. Threats

Describe the threats that your game production faces, including things like competition, market saturation, and even whether the economy is good or bad in general.

3.3. Target Audience and Market

3.3.1. Primary Audience

Describe the demographics, trends, and behavior of your primary target audience. Think of this as an archetype for the person you're making the game for. Consider elements

such as their age, sex, education level, types of games they enjoy, and where they tend to play games.

3.3.2. Secondary Audience

Describe the demographics of your secondary target audience in a similar manner.

3.3.3. Tertiary Audience

Describe the demographics of your tertiary target audience in a similar manner.

3.3.4. Niche Segment

Describe an audience(s) that are very specific and aligned towards your game. The reason for this is because then each of these audiences can be targeted more specifically.

3.4. Marketing Plan

3.4.1. Target Market Segment

Determine specifically what target segments of the market are most viable, such as where the most spending occurs or where there are the most players that are likely to play your game.

3.4.2. Branding

Think about the reputation you'd like your game to have. Some aspects could include whether it's highly-competitive, has a unique art style, or has hardcore, unforgiving gameplay.

3.4.3. Social Media

Describe the social media and other advertising channels where you're considering advertising the game. Considerations also include whether you intend to create a community around the game as well, which could benefit from things like a Discord server or Twitch stream.

3.4.4. Store

Describe the stores where you're intending to publish your game. By-and-large, most video game publishing in 2023 is online, using services such as Steam, Google Play, the iOS Store, and itch.io. Consider aspects like your target audience, market saturation, fees, monetization, and platform accessibility.

3.5. Funding

Considerations of where the funding for this game might come from. Examples include crowdfunding, grants, contracting, and angel investors.

4. Story and Narrative

(Narrative/Story Designer)

4.1. Plot

The sequence of events that comprise the story and the sequence in which they're ordered.

4.1.1. Story Problem

The story problem is the external conflict in the story world that propels the main character into action. An example of the story problem in the game Legend of Zelda: Ocarina of Time is that Ganondorf is trying to take over Hyrule. At the beginning of the game, Link barely had enough strength to get out of bed, let alone take on Ganondorf.

4.1.2. Character Problem

The character problem is the main character's inner conflict that must be solved before they can solve the story problem. An example of the character problem in Legend of Zelda: Ocarina of Time is that Link must first obtain the Master Sword, which he can only do by finally trusting that he is the chosen one to save Hyrule.

4.1.3. Theme

The theme of a story is the message that it gives by how the story moves from beginning to end, especially what "end note" the story finishes on. Examples would be revenge, coming of age, true love.

4.1.4. Genre

The genre describes the category of storytelling modality by which the story is told. Examples of story genre include the epic, the novel, and the coming-of-age story, to name a few.

4.1.5. Narrative Tone

Description of the feeling by which the story is told. Some examples of narrative tone include optimistic, sarcastic, cynical, ironic, and humorous.

4.1.6. Inciting Incident

The inciting incident is what establishes the external, story problem of the story. The inciting incident disrupts the order of things, forcing the main character into action with no way to turn back. An example of the inciting incident in Lord of the Rings: Fellowship of the Ring is where Frodo is forced to leave the Shire with the ring, because he was now being hunted by ring wraiths.

4.2. Conflict

An overview of the main conflict that is occurring in the game world. From the previous example using Legend of Zelda: Ocarina of time, this would be something like dark forces are looking to take over the world. Conflict drives action, and action drives story.

4.3. Setting/Game World

4.3.1. Overview/Description

A description of the game world, in terms of time and space, where the game takes place.

4.3.2. Backstory

The backstory or origin story of the game world.

4.3.3. Social World

Description of the social ordering of society and of social orders that may exist. Examples include a caste system, exploitation by an alien race, or economic inequality.

4.3.4. Political World

The political landscape and system of governance of the game world.

4.3.5. Movement Through the World

Description of how the protagonist/player character moves through this game world while they progress through the story. An example would be Mario traveling through a pipe system to get to the next level. Another example would be in the game Portal, where the player character uses the portal gun to get through an abandoned research facility.

4.4. Story Arc – The Hero's Journey

4.4.1. Act 1 – The Departure

4.4.1.1. Ordinary World

The story begins in the ordinary world with the establishment of the status quo. The protagonist is revealed, and we are introduced to their day-to-day life.

4.4.1.2. Call to Adventure

The protagonist is called to action through a want for something that they don't have (peace, security, better job, save their home, etc.…).

4.4.1.3. Refusal of the Call

The protagonist is apprehensive or doubtful of whether to answer the call, they fear the unknown. The refusal of the call is not necessary but is used to build anticipation in the story, if so desired.

4.4.1.4. Meeting the Mentor

A mentor is presented to the protagonist which can give him what he needs to solve his character problem.

4.4.2. Act 2 – The Initiation

4.4.2.1. Crossing the Threshold

The protagonist is ready to answer the call to adventure, dedicate themselves to the journey, and transition from the ordinary world to the extraordinary world.

4.4.2.2. Tests, Allies, and Enemies

Known as the "Road of Trials", this is where the protagonist is tested against the forces of antagonism in the story, learning who their allies and enemies are in the process.

4.4.2.3. Approach to the Innermost Cave

The stakes are at their highest and the protagonist must prepare themselves for the final conflict.

4.4.2.4. Ordeal

The protagonist faces a test like none other than they'd faced thus far, and they're forced to use everything they've learned on the path so far to survive. The risk is highest at this point in the story, and the character is tempered through this experience.

4.4.2.5. Return

The hero is forever changed by having overcome the ordeal and through their rebirth, solving the character problem, and is then ready with their newfound power to face off against the greatest force of antagonism in the story.

4.4.2. Act 3 – The Return

4.4.3.1. The Road Back

The protagonist returns to the ordinary world and prepares to face off against their greatest enemy.

4.4.3.2. Resurrection

The changed protagonist now faces their most dangerous enemy in the climax of the story. The protagonist defeats their enemy (solving the story problem) using the new power that they received by solving their character problem.

4.4.3.3. Return with the Elixir

The protagonist returns home and shows how they've changed through their victory and that their world will never be the same again.

5. Mechanics

(Lead Game Designer/Creative Director)

5.1. Game Objective

What the player is trying to accomplish. An example of this would be Luke Skywalker trying to stop Darth Vader.

5.2. Core Gameplay Loop

Describe the core gameplay loop. The core gameplay loop are the actions that a player iterates through when playing the game.

5.3. Rules

A description of the game rules, such as win and loss conditions, and what players can or cannot do. Constraints can be described here as well.

5.4. Physics

The way that the physical world of the game functions, including aspects such as gravity and kinetics.

5.5. Movement

The way that the character moves around the game world. Examples include flying, bipedal motion, and rolling.

5.6. Combat

The way that combat takes place in the game, if applicable. One consideration is how combat is performed, with examples including real-time or turn-based combat. Another consideration would be how the damage system works, and what the conditions for winning and losing are.

5.7. Inventory

The inventory system for the player character, including considerations like what it will include, how it will appear as a UI, or limitations on carry weight,

5.8. Economy

A high-level description of the games economy. Aspects worth describing include how the player character collects currency, and how things are purchased or sold in the game world.

5.9. Crafting

An idea of what crafting might take place in the game and how it's represented. Considerations might include resource collection, crafting process, and/or upgrade tiers.

5.10. Game Modes

Elaborate on whether additional game modes will be available, including single-player, multiplayer, bots, campaign, and others.

6. Characters

6.1. Protagonist/Player Character

The main character of the game and most likely the player character.

6.1.1. Inspiration

The inspiration behind the main character.

6.1.2. Characteristics

6.1.2.1. Name

The name of the main character.

6.1.2.2. Age

The age of the main character.

6.1.2.3. Profession

The career or vocation of the main character.

<Protagonist Image/Concept Sketch>

6.1.2.4. Appearance

The way the main character looks.

6.1.2.5. Personality

The manner in which the main characters conduct themselves.

6.1.2.6. Backstory

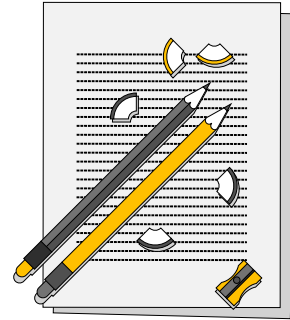An abbreviated backstory of the main character.

6.1.3. True Character

6.1.3.1. Conscious Desire

The <u>want</u> of the main character is what they think will bring them happiness when they obtain it.

6.1.3.2. Unconscious Desire

The <u>need</u> of the main character is what they actually need to truly solve their inner conflict.

6.1.3.3. Forces of Conflict and Antagonism

6.1.3.3.1. External Conflict

The external sources of conflict acting against the main character. Can include things like oppression, killer robots, poverty, or zombies, to name a few.

6.1.3.3.1. Interpersonal Conflict

The interpersonal sources of conflict in the main characters world. Sources of interpersonal conflict include family, personal, and professional relationships with other individuals.

6.1.3.3.1. Inner Conflict

Inner conflict is caused by the main character's personal struggle, which is what they must overcome to defeat the antagonist of the story. Inner conflict could include things like cowardice, greed, or indifference.

6.1.3.4. Ghost

A character's ghost is the source of their inner conflict, usually from a past wound, such as experiencing violence or injustice. The main character initially tries to solve their inner conflict by pursuing their misguided want, and they later actually solve it by obtaining what they actually need. An example is in Star Wars Episode IV, where Luke needed to discipline his own mind (solved inner conflict/character problem) in order to then blow up the Death Star (solved external conflict/story problem).

6.1.4. Game Representation of the Protagonist

6.1.4.1. Appearance

An idea of the appearance of 2D or 3D models and animations of the character.

6.1.4.2. Personality

How the main character's personality is represented in the game, by elements such as model and animation style.

6.1.4.3. Movement

The way that the character moves around, such as walking, running, flying, gliding, or bouncing. This is to give a sense of what animations and game code might be needed for this character.

6.1.4.4. Combat

The way that the main character fights and/or defends themselves. Again, this is to get an idea for what kind of code and animations will be required for the game.

6.2. Antagonist

The antagonist of the game, who directly opposes the protagonist and their objective.

6.1.1. Inspiration

The inspiration behind the antagonist.

6.1.2. Characteristics

6.1.2.1. Name

The name of the antagonist.

6.1.2.2. Age

The age of the antagonist.

6.1.2.3. Profession

The career or vocation of the antagonist.

6.1.2.4. Appearance

The way the antagonist looks.

6.1.2.5. Personality

The manner in which the antagonist conducts themselves.

6.1.2.6. Backstory

An abbreviated origin story of the antagonist.

<Antagonist Image/Concept Sketch>

6.1.3. True Character

6.1.3.1. Conscious Desire

The <u>want</u> of the antagonist is what they think will bring them happiness when they obtain it.

6.1.3.2. Unconscious Desire

The <u>need</u> of the antagonist is what they actually need to truly solve their inner conflict.

6.1.3.3. Forces of Conflict and Antagonism

6.1.3.3.1. External Conflict

The external sources of conflict acting against the antagonist Can include things like oppression, war, or business competitors, to name a few.

6.1.3.3.1. Interpersonal Conflict

The interpersonal sources of conflict in the antagonists world. Sources of interpersonal conflict include family, personal, and professional relationships with other individuals.
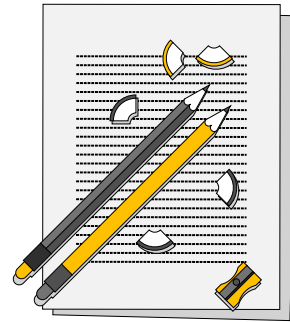
6.1.3.3.1. Inner Conflict

Inner conflict is caused by the antagonist's personal struggle, which is ultimately what drives them into conflict with the main character. For example, in the Lion King, Scar's insecurity and lack of perceived power leads him to kill Mufasa to take power, which is in direct opposition to Simba's goals.

6.1.3.4. Ghost

A character's ghost is the source of their inner conflict, usually from a past wound, such as experiencing violence or injustice. The antagonist seeks to solve this inner conflict by pursuing their want, which is in direct opposition of the main character.

6.1.4. Game Representation of the Antagonist

6.1.4.1. Appearance

An idea of the appearance of 2D or 3D models and animations of the character.

6.1.4.2. Personality

How the main character's personality is represented in the game, by elements such as model and animation style.

6.1.4.3. Movement

The way that the character moves around, such as walking, running, flying, gliding, or bouncing. This is to give a sense of what animations and game code might be needed for this character.

6.1.4.4. Combat

The way that the main character fights and/or defends themselves. Again, this is to get an idea for what kind of code and animations will be required for the game.

6.3. Allies

6.3.1. Ally #1

6.3.1.1. Name

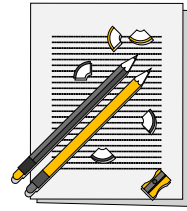The name of this ally.

6.3.1.2. Description

Description of this ally and who they are.

6.3.1.3. Backstory

The backstory of this ally.

6.3.1.4. Abilities

Any special abilities this ally may possess.

<Ally #1 Image/Concept Sketch>

6.3.2. Ally #2

6.3.2.1. Name

The name of this ally.

6.3.2.2. Description

Description of this ally and who they are.

6.3.2.3. Backstory

The backstory of this ally.

6.3.2.4. Abilities

Any special abilities this ally may possess.

<Ally #2 Image/Concept Sketch>

6.3.3. Ally #3

6.3.3.1. Name

The name of this ally.

6.3.3.2. Description

Description of this ally and who they are.

6.3.3.3. Backstory

The backstory of this ally.

<Ally #3 Image/Concept Sketch>

6.3.3.4. Abilities

Any special abilities this ally may possess.

6.4. Enemies

6.4.1. Enemy #1

6.4.1.1. Name

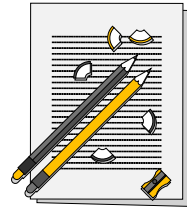The name of this enemy.

6.4.1.2. Description

Description of this enemy and who they are.

6.4.1.3. Backstory

The backstory of this enemy.

6.4.1.4. Abilities

Any special abilities this enemy may possess.

<Enemy #1 Image/Concept Sketch>

6.4.2. Enemy #2

6.4.2.1. Name

The name of this enemy.

6.4.2.2. Description

Description of this enemy and who they are.

6.4.2.3. Backstory

The backstory of this enemy.

6.4.2.4. Abilities

Any special abilities this enemy may possess.

<Enemy #2 Image/Concept Sketch>

6.4.3. Enemy #3

6.4.3.1. Name

The name of this enemy.

6.4.3.2. Description

Description of this enemy and who they are.

6.4.3.3. Backstory

The backstory of this enemy

<Enemy #3 Image/Concept Sketch>

6.4.3.4. Abilities

Any special abilities this enemy may possess.

6.5. NPC's

6.5.1. NPC #1

6.5.1.1. Name
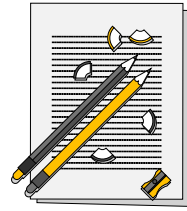
The name of this NPC.

6.5.1.2. Description

Description of this NPC and who they are.

6.5.1.3. Backstory

The backstory of this NPC.

<NPC #1 Image/Concept Sketch>

6.5.2.4. Story Involvement

The way that this NPC is connected with the rest of the game and story.

6.5.2. NPC #2

6.5.2.1. Name

The name of this NPC.

6.5.2.2. Description

Description of this NPC and who they are.

6.5.2.3. Backstory

The backstory of this NPC.

<NPC #2 Image/Concept Sketch>

6.5.2.4. Story Involvement

The way that this NPC is connected with the rest of the game and story.

6.5.3. NPC #3

6.5.3.1. Name

The name of this NPC.

6.5.3.2. Description

Description of this NPC and who they are.

6.5.3.3. Backstory

The backstory of this NPC.

<NPC #3 Image/Concept Sketch>

6.5.3.4. Story Involvement

The way that this NPC is connected with the rest of the game and story.

7. Game Progression

(Lead Game Designer/Creative Director)

7.1. Game flow Summary

A brief summary of how the player progresses in the game. (Don't overthink this) Think about things like leveling up, unlocking equipment, or defeating bosses.

7.2. Story Progression

Overview of campaign and quests.

7.2.1. Main Questline

A description of what the main questline looks like. The main questline consists of what the protagonist/player character wants most: the story objective. The main questline should be what the protagonist wants most, and it consists of what steps they take to obtain it. This means the protagonist eventually faces off against the antagonist at the end of the game.

7.2.1. Side Quests

A description of what the side quests, or side quest system, in the game may look like.

7.3. Level Design

7.3.1. Overview

An overview of what the first three levels encapsulate, whether that be the first three levels of a platformer or the first three chapters of an RPG.

7.3.2. First 3 Levels (High-Level Conceptualization)

7.3.2.1. Level 1

7.3.2.1.1. Description

A high-level description of the level.

7.3.2.1.2. Story Significance

The significance of the level to the story and/or overall objective.

7.3.2.1.3. Setting (Buildings, Structures, Architecture, Environment)

An idea of what physical elements comprise the level.

7.3.2.1.4. Characters

The characters who will be in the level, including NPC's, enemies, and bosses.

7.3.2.1.4. Challenge Structure and Conflict

An idea of the conflict and challenges the player character may encounter in this level.

7.3.2.2. Level 2

7.3.2.2.1. Description

A high-level description of the level.

7.3.2.2.2. Story Significance

The significance of the level to the story and/or overall objective.

7.3.2.2.3. Setting (Buildings, Structures, Architecture, Environment)

An idea of what physical elements comprise the level.

7.3.2.2.4. Characters

The characters who will be in the level, including NPC's, enemies, and bosses.

7.3.2.2.4. Challenge Structure and Conflict

An idea of the conflict and challenges the player character may encounter in this level.

7.3.2.3. Level 3

7.3.2.3.1. Description

A high-level description of the level.

7.3.2.3.2. Story Significance

The significance of the level to the story and/or overall objective.

7.3.2.3.3. Setting (Buildings, Structures, Architecture, Environment)

An idea of what physical elements comprise the level.

7.3.2.3.4. Characters

The characters who will be in the level, including NPC's, enemies, and bosses.

7.3.2.3.4. Challenge Structure and Conflict

An idea of the conflict and challenges the player character may encounter in this level.

7.4. Golden Path to Victory

A description of the strategy that the player must utilize to win the game.

7.5. Achievements

What the achievement system looks like, such as repeating the game loop to unlock multiple endings, or something like receiving a cool, virtual badge to show off.

8. Art Direction

(Art Director)

8.1. Style Overview

8.1.1. Tone/Style

Tone, or style in this case, refers to the "feel" the story has, which for interactive digital media could be influenced by art direction, gameplay style, and other variables.

8.1.2. Color Palette

The intended color palette of the game and its role in environmental storytelling. For example, a black and white color palette could be used to abstract a world inside a storybook (because of the paper and letters).

8.2. Story and Narrative

The way that the story is told. For example, the narrator in Stanley Parable is the director of the story, and it is being told from the perspective of an intercom to an employee. Another example would be Journey, where a story is told through the wordless interactions of strangers who are on the same path.

8.3. Characters

An idea of how characters will be represented visually in the game. Examples might include toon, realistic, or anime.

8.5. Buildings and Structures

A description of what the buildings and structures may look like.

8.6. Environment

An overview of how the environment will be artistically represented in the game. An example would be using a warm color palette for representing a lighthearted farming game. Another example would be lava representing a molten underworld, like in Terraria.

8.6.1. Fauna

The intended art style that will be used to represent wildlife in the game. For example, the fauna of a Pokémon game would be cartoonish creatures that roam the wild and communicate by saying their name (in most cases).

8.6.2. Flora

The intended art style will be used to represent plants and living things that are non-animal. Descriptions of the flora could include overgrown, marshy, barren, or droughted.

8.6.3. Terrain

The way that the terrain will be represented in the game. Examples include details about the landscape, ground, and textures.

8.6.4. Sky/Atmosphere

An idea of what the sky and/or atmosphere might look like.

86.5. Lighting and VFX

A description of the ways light and visual effects can be used for environmental storytelling. An example would be the use of low light to bolster horror elements of a game.

8.7. Audio

8.7.1. Sound Effects

A description of what the sound scoring for the game might look like. Examples would be the "mood" of the sound effects, and whether they will be designed in ways such as cartoonish, realistic, percussive, oppressive, or joyful. Think about the information you're giving the player and how it could best be delivered for environmental storytelling. An example could be loud shrieks to signify a monster chase.

8.7.2. Music

The way that music will be used in the game, and what the tone and musical style of those compositions may seek to represent. Also, describes the style of music, such as 8-bit, jazz, or orchestral.
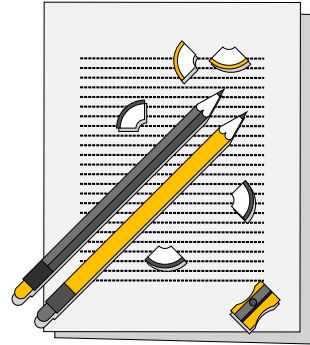
8.7.3. Voice

The way that voice will be represented in the game. Examples include using 8-bit noises to accompany written dialogue or the use of voice actors.
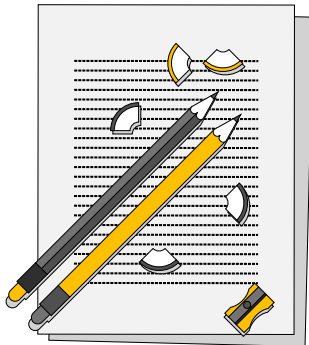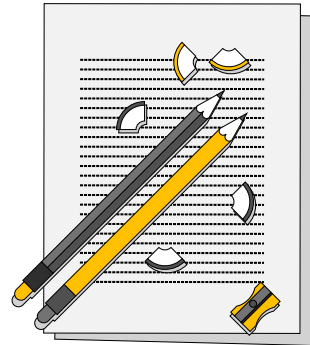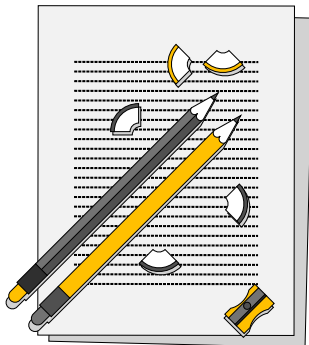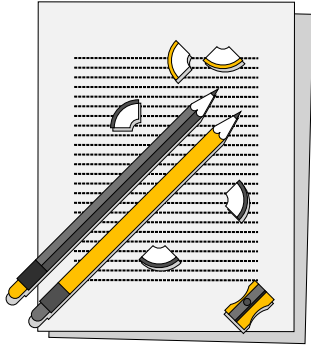
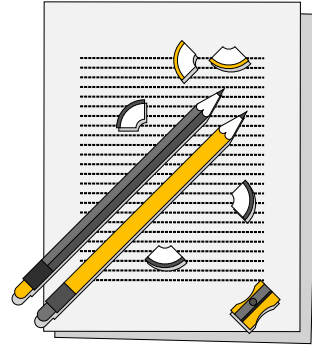## 8.8. Concept Art
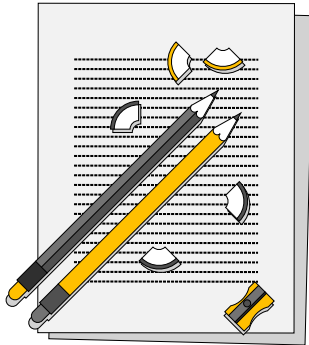
Concept 1

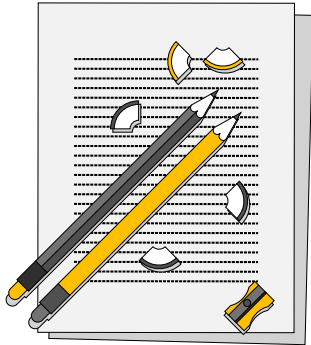
Concept 2

Concept 3

Concept 4

Concept 5

Concept 6

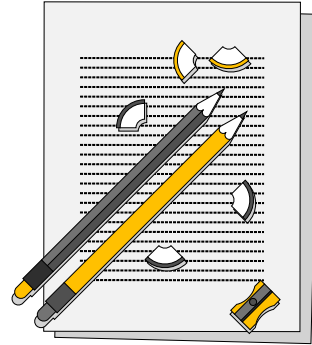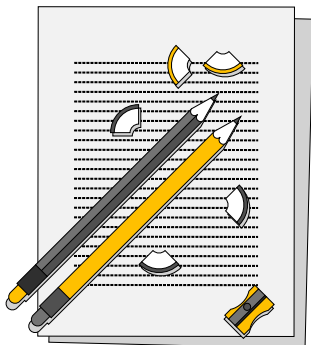*Concept 7*

Concept 8
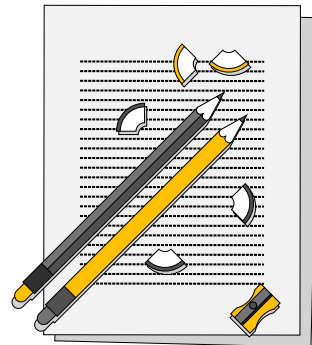

Concept 9

Concept 10

Concept 11

Concept 12

9. Interface and UI

(Lead Game Designer/Creative Director)

9.1. Perspective/Camera Modes

The perspective from which the player interacts with the game world. A few examples include first-person, third-person, top-down, and side-scroller.

9.2. UI Elements

Description of elements that could be incorporated into the game UI, such as a health meter, stamina bar, or currency counter.

9.3. Menu System

An overview of the intended menu system. Aspects include whether there is a main menu, pause menu, and what those menus contain (settings, controls, etc...). Another consideration is how the menus are presented to the player. Examples of this include radial menus, scrolling menus, and hotbars.

9.4. Controls

An idea of what controls the player character will have available to interact with the game world. Examples include freelook, move forward, strafe, backpedal, interact, and exit game. There should be more focus on how the controls let the player interact with the game and why, rather than just what they're mapped to.

9.5. Tutorial

A description of how the player will be given information about the controls and game interaction. Examples might include a tutorial level, in-game tips, or a guide NPC.

10. Technology

(Lead Game Programmer/Technical Director)

10.1. Platform

The platform that the game is being made for.

10.2. Game Engine and/or Programming Language

The game engine and/or programming language that the game will be made in. Can compare and contrast the pros and cons of using this engine or language versus another.

10.3. Graphics Quality

The anticipated graphics quality of the game. This can be used to estimate what systems and platforms will be able to handle the game. Also, can include whether the graphics quality can be changed by the player.

10.4. Software and Tools

Overview of what sort of software will be needed to make the game, including tools for modeling, animation, texturing, and sound design. Examples include Adobe Photoshop, Blender, Audacity, and Autodesk Maya. Software can also include level design software, such as Dungeon Scrawl, or screenwriting software like Final Draft.

10.5. Other Technical Considerations

Any other technical considerations that may need tracking.