NotGames / IndieGames
DIGF-2012-001 Low Poly Game Art

Haru (Hyunkyung) Ji, 2019 Winter

Game Industry

50's / 60's: Academic/research experiments.

40 years history

70's: Arcade and console games. Many corporates begin as small or single developer teams.

80's: Comparable scale to movies (culture/market, budgets/profits and pop), rise of PC games as "bedroom coder"

90's: 3D hardware, massive memory ⟶ "cinematic" productions, huge teams, online games

00's: Dominance of corporates and major license serials begins to be subverted by **casual (mobile/web) and indie games**

11's: Global market ⟶ Around US $65 billion.
Even 0.1% of this still is a huge market (US $65 million).
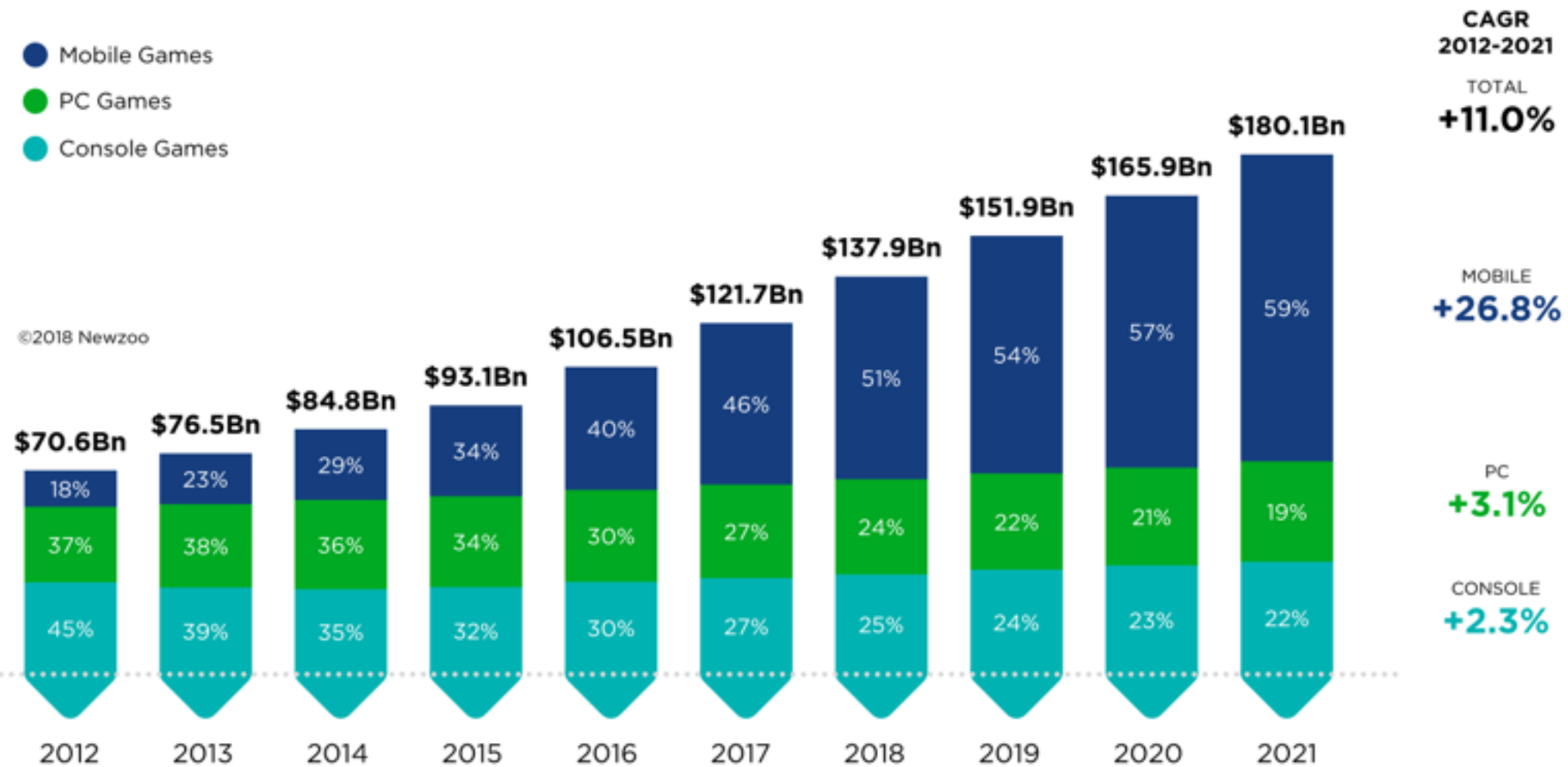
Game Industry
2012-2021 projection

2012-2021 GLOBAL GAMES MARKET
REVENUES PER SEGMENT 2012-2021 WITH COMPOUND ANNUAL GROWTH RATES

- Mobile Games
- PC Games
- Console Games

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	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021
Total	$70.6Bn	$76.5Bn	$84.8Bn	$93.1Bn	$106.5Bn	$121.7Bn	$137.9Bn	$151.9Bn	$165.9Bn	$180.1Bn
Mobile	18%	23%	29%	34%	40%	46%	51%	54%	57%	59%
PC	37%	38%	36%	34%	30%	27%	24%	22%	21%	19%
Console	45%	39%	35%	32%	30%	27%	25%	24%	23%	22%

CAGR 2012-2021

TOTAL **+11.0%**

MOBILE **+26.8%**

PC **+3.1%**

CONSOLE **+2.3%**

Source: ©Newzoo | April 2018 Quarterly Update | Global Games Market Report
newzoo.com/globalgamesreport

newzoo

- https://newzoo.com/insights/articles/global-games-market-reaches-137-9-billion-in-2018-mobile-games-take-half/

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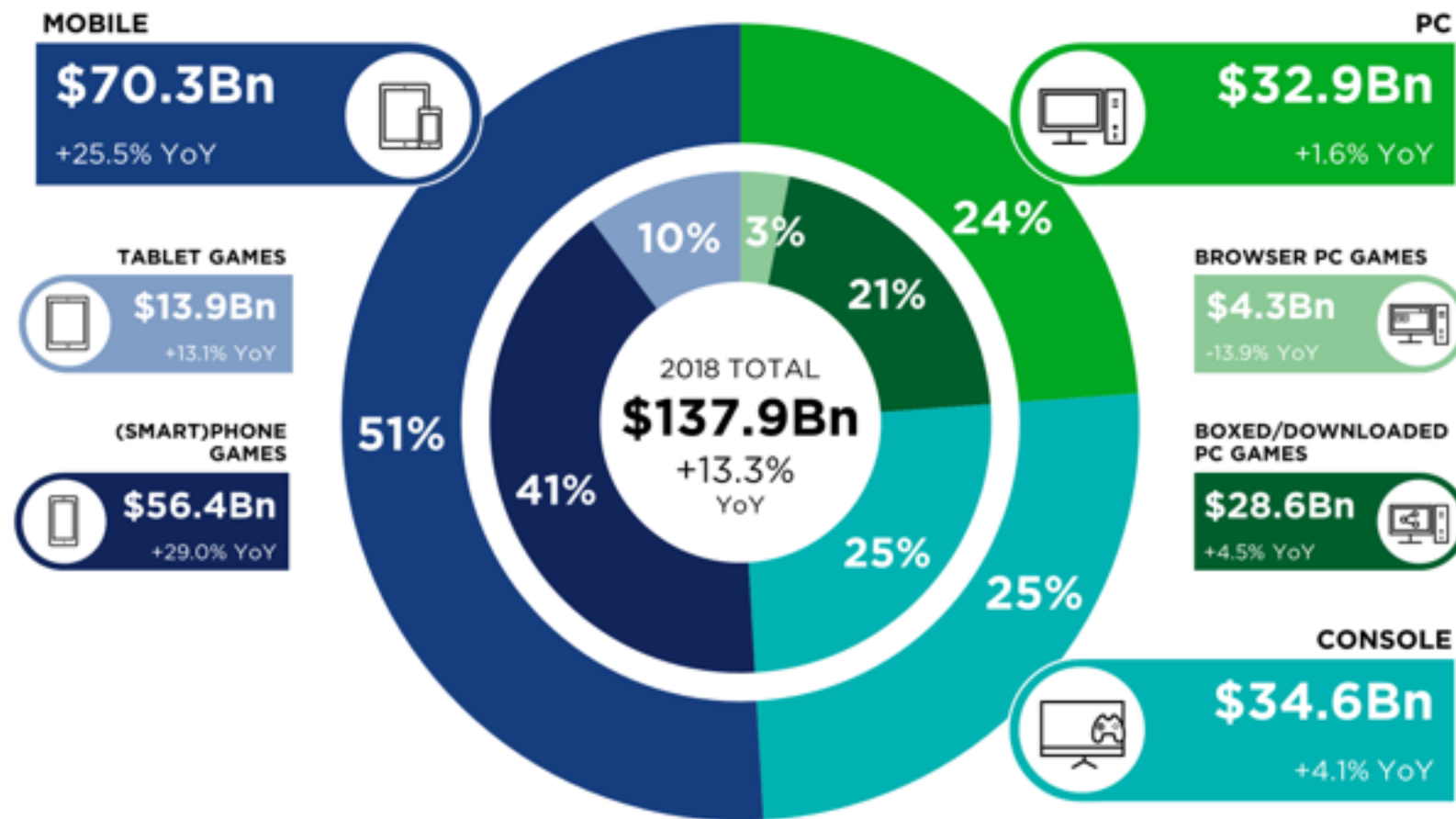## 2018 GLOBAL GAMES MARKET
PER DEVICE & SEGMENT WITH YEAR-ON-YEAR GROWTH RATES

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MOBILE
$70.3Bn
+25.5% YoY

TABLET GAMES
$13.9Bn
+13.1% YoY

(SMART)PHONE GAMES
$56.4Bn
+29.0% YoY

PC
$32.9Bn
+1.6% YoY

BROWSER PC GAMES
$4.3Bn
-13.9% YoY

BOXED/DOWNLOADED PC GAMES
$28.6Bn
+4.5% YoY

CONSOLE
$34.6Bn
+4.1% YoY

2018 TOTAL
$137.9Bn
+13.3% YoY

10% 3%
21% 24%
51%
41% 25% 25%

Source: ©Newzoo | April 2018 Quarterly Update | Global Games Market Report
newzoo.com/globalgamesreport

In 2018, mobile games will generate

$70.3Bn

or **51%** of the global market.

newzoo

- https://newzoo.com/insights/articles/global-games-market-reaches-137-9-billion-in-2018-mobile-games-take-half/

Indie Game

What?
- Independence from publishers/corporates (rely on digital distribution)
- Small teams, smaller projects, small overheads = freedom from publishers' creative control

Why?
- Employee disillusionment with treatment at corporates. Creative limitation by publishers.

- Return to "golden age" of small developer teams with authorship/ownership & freedom of expression/experimentation.

- Indie developers do not have controlling interests or creative limitations and do not require publisher approval; designs independent of budget allocation

- Many indie games known for **innovation, creativity,** and **artistic experimentation.** (Game & gameplay innovation instead of massive content and game engines. However, not all indies are innovative)

Some very successful indie games: *Minecraft, World of Goo, Braid, Dear Esther.*

Indie games, notgames

An explosion of **independently produced games** in recent years. Small teams or single individuals (contrast with Hollywood-esque industry), often self-funded (and crowd-funded).

This freedom has allowed some fascinating, innovative and sometimes bizarre creations. Many involve open-world or sandbox gameplay, many utilize physics simulation in novel ways. Some, such as Minecraft, are phenomenally successful.

🚫

notgames describes a minority of games that explicitly try to create something new by rejecting tradition:

"Can we create a form of digital entertainment that explicitly rejects the structure of games? ... that does not rely on competition, goals, rewards, winning and losing?"

http://notgames.org/blog/2010/03/19/not-a-manifesto

Festival: www.notgames.colognegamelab.com
Tumblr: notgames.tumblr.com

Indie notgame / ambient game / art-game attractions

- **Non-competitive/no goal:** not about killing things, often not even about winning or losing (The Plan, Dear Esther)
- Open world wandering / sandbox playground common: **exploratory play** (Proteus, Trip)
- **Unusual use of simulation** (physics, geometry) in environment (World of Goo, Antichamber)
- **Unusual gameplay,** e.g. character control over time or physics (Braid, Element4l)
- **Non-mundane, multi-user interaction**, e.g. limited to musical or poetic dialogue (Journey, Bientot l'ete)
- Player freedom for **creative construction & sharing** (Minecraft, Love); or open-source level editor
- **Beautiful alternative rendering styles,** as part of gameplay (Licht, Devil's Tuning Fork)
- Strong **emphasis on integrated sound design** and musically playful environments (Fract, Fez)
- Example story form: puzzles to unlock story of broken world/machines etc.

> Summary: rare, innovative, aesthetic, non-finite, shared experience.

Starting to show convergence with interactive media art, electronic music, generative design and related areas of academic research.

Indie / notgame

The Plan (2013) is an experimental, self-discovery videogame exploring issues of death and meaning, in which you play a fly. It has been described as "serenely hopeless".

A videogame for two unacquainted players who pretend to be lovers. They wander alone along a beach collecting poetic phrases from the waves, and later use them together in a non-competitive chess game. **Bientôt l'été, (2013).**

Indie / notgame

Proteus (2013) is a game based around exploring and discovering an island, with no specific goals set. The game allows the player to explore an expanse of musical environment, where every creature and plant has its own unique musical signature to accompany it, resulting in changes according to where the player explores. The game world is procedurally generated, allowing for a unique world each game. [wikipedia]

"[the game] does have systems... It's just 95 percent optional whether you engage with them and it generally doesn't give you any confirmation when you do."

Ed Key, co-creator of Proteus.

"The idea that games are purely driven by mechanics and goals... seems laughably outdated as a concept. For me, the key is whether it's an engaging experience (or not)."
Jessica Curry, co-creator of **Dear Esther (2008)**.

"Games are architectures for creating emotional experiences and everything else confuses the tool with the goal."
Michael Samyn, co-creator of Dear Esther (2008).

Indie / notgame

FractOSC (2013). Players explore an abstract world built on sound, rebuild its forgotten machinery and then are able to create their own sounds and music within the game.

"Almost every videogame ever made has a soundtrack, but there are still very few that let you become the soundtrack."

Joshua Kopstein, Motherboard Vice

"Borrowing elements from both sci-fi movies and modern art, the universe achieves a zen-like aesthetic."

Romain Thomas, The Creators Project

The Trip (2013) Colorful graphics, surreal artwork, exciting music, and no gameplay. No enemies, no quests, no rewards…

"Games such as these transform our concept of 'game'"

The Creators Project

"It's like an acid trip sat down and learned how to write code"

Kotaku

Indie / notgame

Robin   Rose   Ginger   Ruby   Carmen   Scarlet

The Path (2009) is a short horror game inspired by older versions of Little Red Ridinghood, set in modern day. The Path offers an atmospheric experience of exploration, discovery and introspection through a unique form of gameplay, designed to immerse you deeply into its dark themes. By Tale of Tales

The Graveyard (2008) is a computer art game developed by Belgian developer Tale of Tales in which the player assumes the role of an elderly woman walking through a graveyard to a bench.

the
plan

START

QUIT

Indie / notgame

Dear Esther
Update 29/06/2010

PROTEUS

alpha

Ed Key, David Kanaga

Press Space to start

Successes of Independent Game

- Counter to mainstream game industry expectation (despite precedents in Sims, Spore, etc.), these games are increasingly popular.

- **Minecraft:** 13 million copies
- **Dear Esther:** more than 750,000 copies since February 2012.
- **Amnesia:** 1.4 billion copies at $20/ea over two years.
- **Proteus:** sold 23,000 copies in first nine months (at $14). It achieved 80% rating on metacritic (despite "not being a game"...)

- **Largest challenge is reaching community awareness.**
- The success stories are all both innovative and beautiful, making them easy to write about in reviews and forums!

The last century was dominated by information communication: linear, unidirectional, hierarchical. This century may be dominated by nonlinear, complex, modular, participatory, customizable, playful systems.

Erik Zimmerman, Manifesto for a Ludic Century