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**INDIE GAME DEVELOPMENT POSTIONING WORKSHOP**

**WORKBOOK**

**STUDIO NAME:**

**PROJECT NAME:**

**CONTENTS**

IS / ISNT

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SUMMARY

**IS / ISNT**

List any words that can describe what your project definitely **IS** or definitely **ISN’T**. This can include anything you think is relevant including things such as platforms, genre, mechanics, business models, price, target audience, development method, art style, meta-game, single / multiplayer and also descriptive words e.g. colourful, retro, ambitious, simple etc.

The goal of this segment is to warm up and start thinking about the choices you’ve made about the game and what they might mean. Critically, the decisions you’ve made about what the game ISN’T are often more instructive than than those about what it IS.

|  |  |
| --- | --- |
| **IS** | **ISNT** |
|  |  |

**COMPETITIVE VARIANCE**

A key component of positioning is understanding the competitive or comparable games and how you will differ from them. First list the key reference titles / competitors for your game and then thinking of them, identify ways in which you game is difference.

This exercise should be a starting point. Ideally you should conduct some detailed research into these games – play them extensively, read a range of reviews (good and bad) and check out whatever sales data you can on them –AppAnnie.com is great for this when it comes to iOS or Android games.

The goal for this section is to identify the most important difference / the aspect in which your game stands out most from the other comparable titles. You may then want to consider putting further focus on this aspect of the game in development and promotion.

Competitive / Reference titles:

1. ……………………………….
2. ……………………………….
3. ……………………………….
4. ……………………………….
5. ……………………………….
6. ……………………………….
7. ……………………………….
8. ……………………………….

|  |  |
| --- | --- |
| **MORE** | **DIFFERENT** |
| **LESS** | **NEW** |

**EMOTIONAL REWARDS**

This section is about getting away from the functional feature set of the game and thinking about what the player is getting from the experience and why they would want to play the game. How does the player feel when they are playing the game and what are the emotions the game creates?

Most games will engender a set of similar emotions but the strength or importance of these and the specific formula will vary substantially. For example, Street Fighter is a game that engenders both adrenaline and excitement due to its fast pace but also a sense of mastery as the player gets better and better at the extremely deep combat mechanics. Sudoku is a game that also delivers a sense of mastery as you complete harder and harder puzzles but it is combined with a sense of calm and focus.

On the left is a list of example emotional rewards that will often crop up in games. Thinking of your game, re-order these words (and any others you want to add yourself) in the column on the right starting with the most powerful / most important at the top.

|  |  |
| --- | --- |
| **EXAMPLE EMOTIONAL REWARDS** | **IMPORTANCE IN YOUR GAME** |
| Accomplishment  Achievement  Adrenaline  Amusement  Belonging  Competition  Collection  Connection / Inclusion  Creation  Empathy  Empowerment  Enlightenment  Escape  Evolution  Exclusion  Fear  Frustration  Joy  Mastery  Nurturing / Development  Progress  Protectiveness  Rage  Release  Sorrow  Superiority |  |

**PERSONALITY**

Think about your game as if it were a person, would it be happy, sad, serious or jovial? Would it be aggressive and loud or quiet and subtle?

This section is particularly important for defining the way you will communicate about the game and the content of marketing materials such as trailers, the press release, website etc. as they should all be in sync with the personality of the game. Equally, all elements of the game itself should be consistent with the personality you want it to have.

In the chart, list out any personality words that apply to the game as it is now or as you want it to be. Then select the three more prominent / powerful personality words.

**Three Core Personality Words**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
|  |  |  |  |  |  |

**All personality words that apply**

**FRIENDS / BIZARRO**

In this section, the goal is to bring the game into the real world and consider what other things represent similar values. This helps you to turn the words from the previous sections into a visual representation as well as helping to tease out nuance in your previous answers.

In the chart below there is a list of categories – a car, a food, clothing etc. For each of these, think about what particular brand or item from that category best represents your game. If you have time, also think about those, which would be the opposite of your game.

For example, if Call of Duty were a car it would be a Hummer – big, brash, loud and aggressive with military styling. In bizarro land, Call of Duty would be a hybrid or mabe a Smart Car.

After the workshop, once you have lists you are happy with, do a google image search and collect pictures of all the items on your frienda and bizarre list. Lay these out on a friends sheet and a bizarre sheet so that you get a visual representation of your game and also the antithesis of your game.

|  |  |  |
| --- | --- | --- |
| **CATEGORY** | **FRIEND(S)** | **BIZARRO** |
| Car |  |  |
| Vehicle |  |  |
| Drink |  |  |
| Food |  |  |
| Lolly |  |  |
| Actor |  |  |
| Movie |  |  |
| TV show |  |  |
| Character |  |  |
| Super Hero |  |  |
| Musical style |  |  |
| Band / Singer |  |  |
| Clothing |  |  |
| Animal |  |  |
| Colour |  |  |

**SUMMARY SHEET**

|  |  |  |  |
| --- | --- | --- | --- |
| **TOP 5 IS** | | **TOP 5 ISNT** | |
|  | |  | |
|  | |  | |
|  | |  | |
|  | |  | |
|  | |  | |
| **TOP AREA OF COMPETITIVE VARIANCE** | |  | |
| **TOP 3 EMOTIONAL REWARDS** | | | |
|  |  | |  |
| **TOP 3 PERSONALITY TRAITS** | | | |
|  |  | |  |
| **TOP 5 FRIENDS** | | **TOP 5 BIZARRO** | |
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