

TRAVELLING LIGHT

A game for the TATE

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EXECUTIVE SUMMARY

Travelling Light allows you to explore and experience detailed, diverse *Tate Britain* exhibitions in a virtual gallery, with the opportunity to ‘meet’ the historical artists behind the prominent works on display.

Venture into the stylized worlds of classic and modern artworks to retrieve and restore the missing fragments of the exhibition’s principal work, and discover the history of the artists from their own perspectives.

OVERVIEW

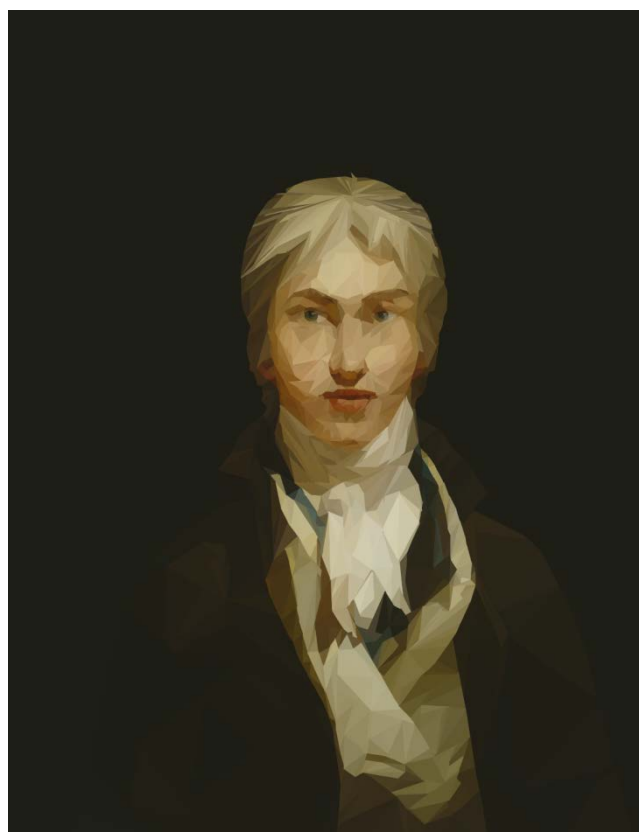
Travelling Light is an adventure role-playing game designed for the *Tate* group of UK art galleries, with a specific focus on London’s *Tate Britain*. It serves two fundamental purposes, which closely reflect the Tate’s priorities in championing art, and art’s value in society:

1. To promote knowledge, understanding and enjoyment of British art.
2. To encourage players to visit the collections and exhibitions held at the Tate Britain.

In *Travelling Light*, the player takes on the role of a guest visiting the Tate Britain, where they quickly discover that the exhibition’s main artwork – J.M.W. Turner’s *Self-Portrait* (1799) – has been taken from its frame by art thieves, divided into pieces, and scattered throughout the gallery.

The player’s objective in this game is to collect the missing pieces of *Self-Portrait* and restore the painting to its former integrity. Each of the six painting fragments is hidden in a different painting on display in the exhibition – when the player ‘enters’ a painting, their character is warped to an alternative world set inside of the painting itself, which reflects the artistic style and time period of the work.

Inside this stylized world, the player comes face-to-face with the artists behind each painting, and discovers more information about their work and lives through a series of dialogue-based interactions. Following this, the player is presented with in a turn-based combat mini-game against enemy characters within the painting, which they must win in order to reclaim a fragment of *Self-Portrait*.



J.M.W. Turner’s Self-Portrait, as it appears in-game

GLOSSARY

TERM	DEFINITION
World	Stylized areas of the game that the player enters through each of the paintings in the exhibition.
Artist	Non-playable characters (NPCs) who reside in the various worlds throughout the games and give the player information about the art on display.
Enemy	In <i>Travelling Light</i> , an enemy is a creature found inside a painting's world which engages the player in turn-based combat.
Self-Portrait	A painting by J.M.W Turner – in <i>Travelling Light</i> , this has been split into six fragments which need to be recovered by the player to beat the game.
Combat	A turn-based combat minigame in which the player fights against art thieves in the world of the paintings.

DESIGN PILLARS

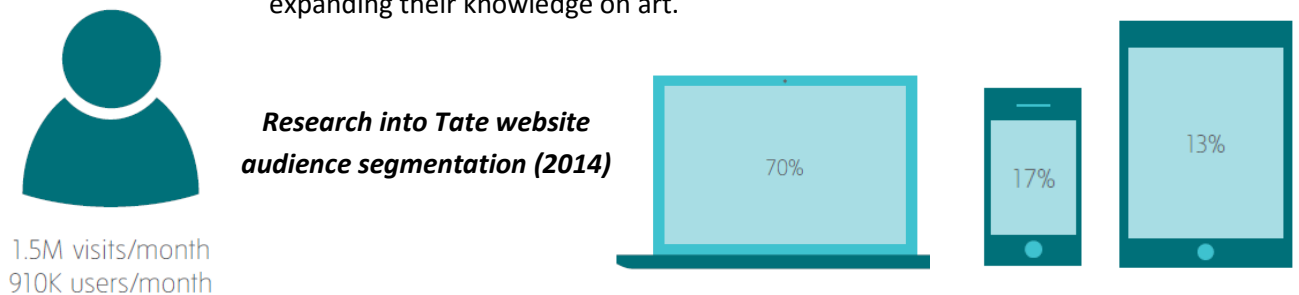
There are a number of features that make *Travelling Light* an exciting and innovative RPG, and support its aim to promote British art displayed in the *Tate* galleries.

- The game draws on real-world history and historical figures, providing the player with an informative learning experience linked tightly to the narrative of the game.
- The visual aesthetic of the game adapts to the game world as it changes; for example, the colour palette is altered to match the style of the painting the player enters.
- The turn-based combat system is inventive, educational, and fits the theme of the game; colour theory will determine which colour-coded attacks are most effective against the various enemies the player faces.

PLATFORM

Travelling Light is a game designed to be played on PC and laptop platforms. There are a number of crucial reasons behind this decision.

- Creating this game for PC play makes it very easy to access for a large number of potential players. As a promotional tool for the Tate, *Travelling Light* is designed to be embedded into the company's website (*tate.org.uk*), making it readily available to an audience who are accessing the site in search of more information about the company and its galleries.
 - *tate.org.uk* receives 1.5 million visits per month, of which 70% are from laptops and PCs (compared to 30% on mobile and tablet devices).
 - 48% of the visits to the Tate site are made by users who make later visits to a Tate gallery; they use the site to research visiting and exhibition information.
 - Implementing an interactive game onto the site engages players with the Tate and its work, and thus increase their interest in making a future visit to a Tate gallery.
 - Furthermore, 33% of all visits to the Tate website are for non-professional research (17% student research and 16% research for personal interest), resulting in a total of 495,000 research visits per month!
 - A game offering further information and insight into the art on display would likely be a popular addition to the site, and would garner many players interested in expanding their knowledge on art.



- Additionally, PC gaming has been consistently shown to be a popular platform amongst gamers, making *Travelling Light* accessible to a large audience.
 - Research from the Interactive Software Federation of Europe (ISFE) demonstrates that, at the end of 2016, 21% of people aged 6-64 in a sample population (10.1 million people) were playing games on their computer; a figure matched only by the 21% of people in that population playing on consoles.

4. Reach of gaming: By device used to game (age 6-64 population)

	GB
% play games on consoles	21%
% play games on handhelds	8%
% play games on computers	21%
% play games on smartphones	19%
% play games on tablets	15%

In summary, *Travelling Light* needs to be designed for the platform which will maximise its reach and promote the Tate's aims to as many players as possible. Taking into account that PC gaming is one of the most popular gaming platforms year-on-year, and that 70% of traffic to the Tate's site comes from PC users, designing *Travelling Light* for PC is the most logical decision.

DEMOGRAPHIC

As an informative and educational game, *Travelling Light* is primarily designed for people who have an interest in learning more about art history or the Tate galleries. This target audience can be broken down into a more specific demographic using information about the demographics of gamers and of people who visit the Tate site.

GENDER

Research from the International Advertising UK Bureau UK (IAB UK) showed that very similar numbers of men and women aged between 8 and 74 played video games - of 33.5 million game players in the UK, 52% were female and 48% were male (2014). However, more recent research from the ISFE has shown that UK gamers are 58% male and 42% female (2016), suggesting that there will be more men playing *Travelling Light* than women.

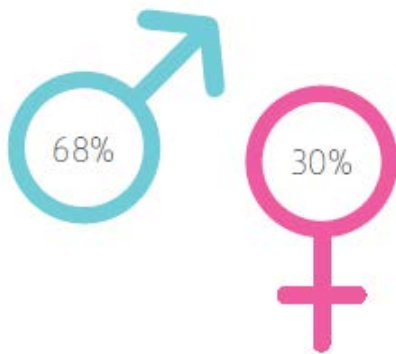
5. Profile of gamers

(Base: Age 6-64 playing ANY type of game)

	GAMERS: PLAY ANY			
	GB	France	Germany	Spain
% Male	58%	49%	51%	56%
Male 6-10	7%	6%	4%	7%
Male 11-14	6%	5%	4%	5%
Male 15-24	16%	11%	12%	13%
Male 25-34	9%	9%	10%	15%
Male 35-44	10%	9%	10%	10%
Male 45-64	9%	9%	11%	6%
% Female	42%	51%	49%	44%
Female 6-10	7%	6%	4%	5%
Female 11-14	6%	5%	5%	4%
Female 15-24	8%	11%	10%	11%
Female 25-34	7%	9%	8%	9%
Female 35-44	5%	9%	9%	9%
Female 45-64	9%	12%	13%	7%

Research into the gender of gamers (ISFE, 2016)

Additional research into the users of the Tate website shows that there is again a greater proportion of male users. This means that *Travelling Light* will likely receive the most exposure to a male audience, and thus the design of the game needs to appeal to them.



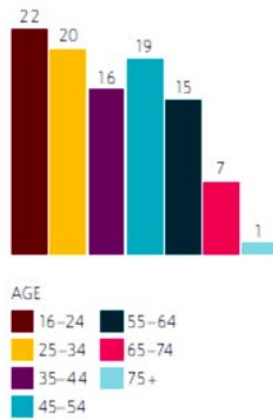
Research into Tate website audience segmentation (2014)

This research is not to say female gamers are unlikely to play *Travelling Light*; a 2017 report by Nick Yee stated that 41% of gamers in the 'atmospheric exploration' genre were women, with a further 26% of the RPG player population being female.

Naturally, it is important that *Travelling Light* is designed for both male and female gamers to enjoy; however, the aforementioned statistics suggests that male gamers are most likely to access the game via the Tate site and subsequently play it.

AGE

The primary age group that *Travelling Light* is aimed at is people aged between roughly 15 and 24. Research from the Tate shows that this age group makes up the largest proportion of visitors to their site fall within this category and, consequently, are the most likely age group to access *Travelling Light*.



Research into Tate website audience segmentation (2014) showing that 22% of all site visits are made by people aged 16 - 24.

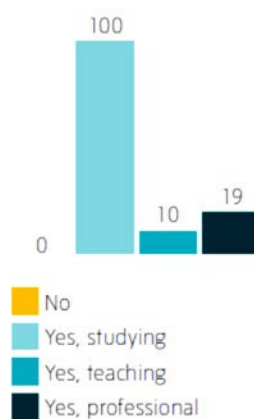
Another reason for targeting this group specifically is because many people within it are students. *Travelling Light* has an aim of educating players about art and its history, and a target age group consisting largely of art students is a good way to achieve this. Furthermore, research reveals that just under a fifth of all visits to tate.org.uk are made by students researching art. Providing *Travelling Light* to this audience encourages them to use it as a means to expand their understanding and appreciation of art, as is the Tate's aim.

Student Research

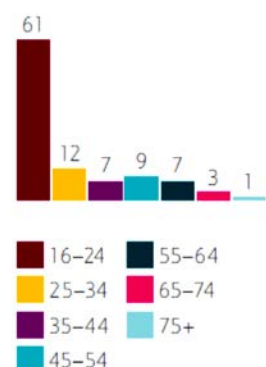
17%

Intellectually motivated and studying visual art or museums

Vocational connection

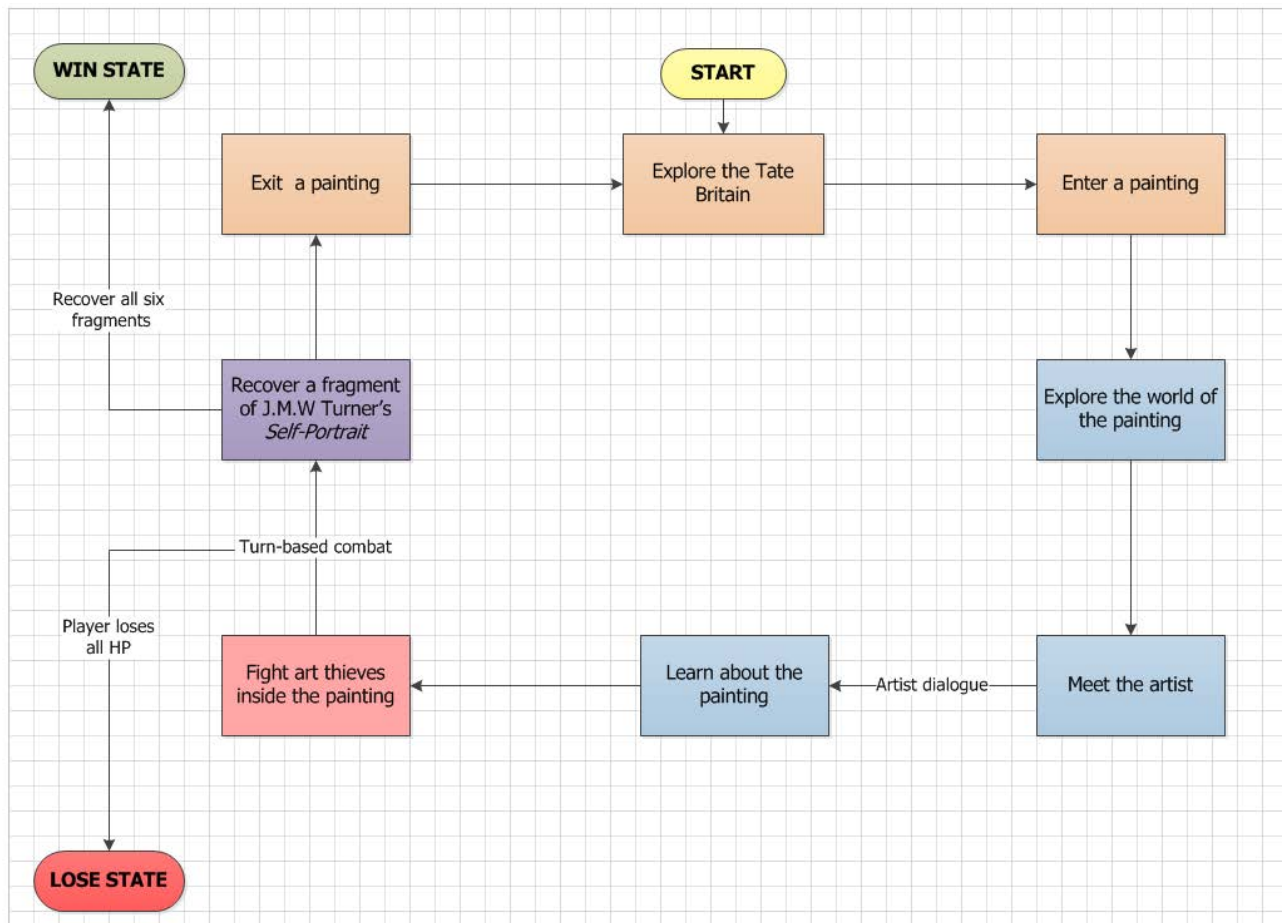


Age



Research into Tate website audience segmentation (2014)

CORE LOOP



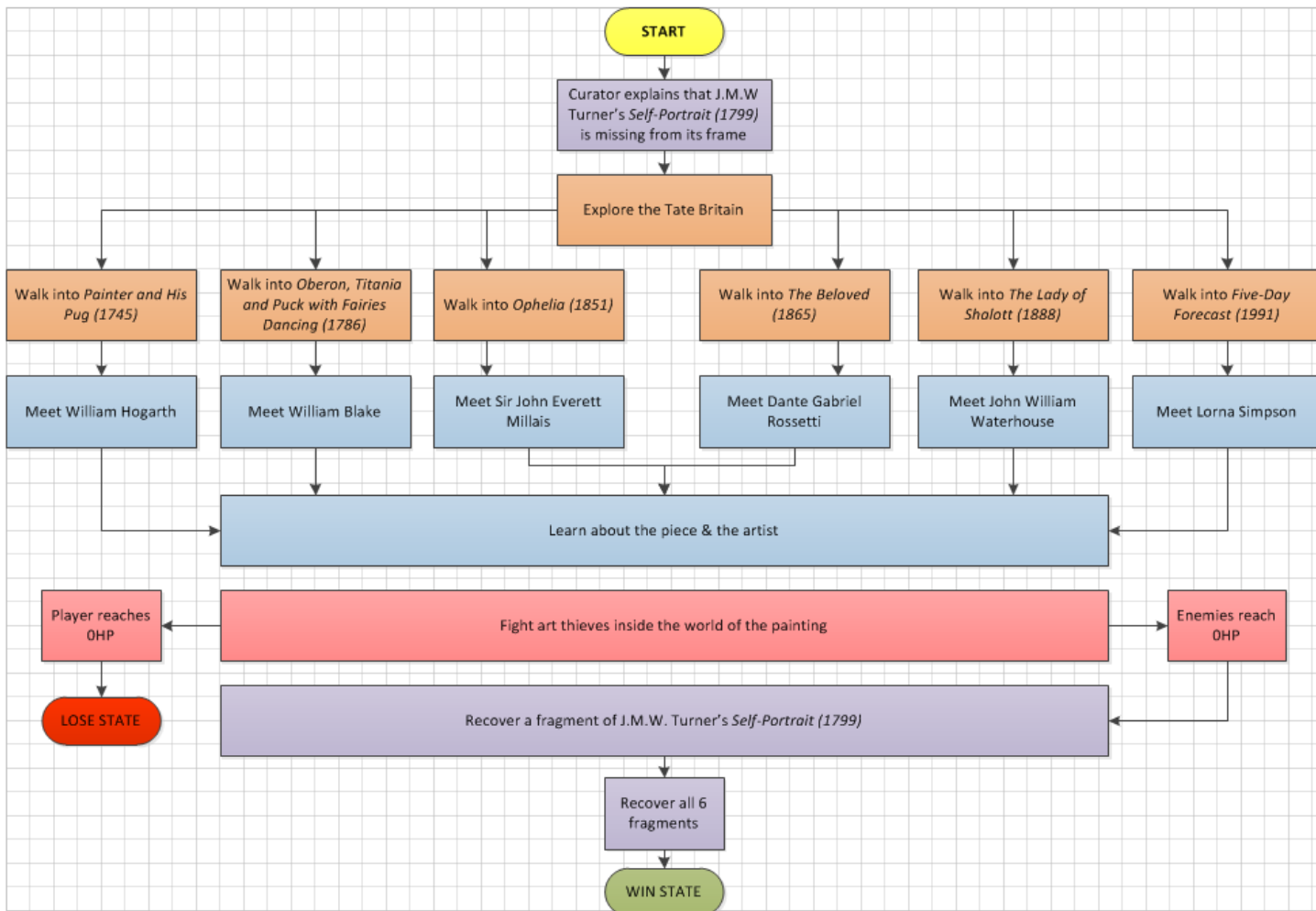
The basic gameplay of *Travelling Light* consists of a repeated loop of actions. This core loop is simple to pick up and allows the player to quickly get into the flow of the gameplay without intrusive tutorials or reminders.

At the beginning of the game, the player is relatively free to explore the Tate gallery halls, as they are informed of their task - collecting and returning all six pieces of J.M.W Turner's *Self-Portrait* to their frame in the exhibition. To do this, they need to 'enter' different paintings on display by walking into them – each painting transports the player to a different, stylised world. This first phase of the game is a 2D room-to-room game where the player can go back and forth between areas.

In these worlds, the player has room to explore their new environment, offering them an expanded, holistic view of what was originally depicted in the painting. Through this exploration, they meet the artist who painted the piece, in the form of a non-playable character (NPC). The interaction with this NPC is dialogue-based, as the artist shares information about their life and work to the player.

Upon completing the conversation with the artist, the player finds some of the art thieves who have scattered *Self-Portrait* throughout the gallery. Approaching them will initiate combat, a 2D turn-based minigame where the player will need to reduce the enemies' health to 0HP by choosing from a list of attacks on their turn to proceed. Defeating these art thieves will reward the player with a fragment of *Self-Portrait*, and allow them to exit the current painting, taking them back to the first phase of the gameplay.

GAME MECHANICS



Above are the game's mechanics in more detail, showing which paintings and artists the player will encounter while playing. Additional information about these mechanics includes the following:

- There is no set order in which the paintings must be entered.
Although the paintings are displayed in chronological order, there is a great emphasis on allowing the player to explore the rooms of the Tate openly, as they could if they were actually visiting it. This creates a more immersive experience by allowing the player to gravitate to the art styles and eras that interest them the most, and recreates the feel of being at a gallery.
- There are opportunities for the player to recover their HP lost in combat outside of this main gameplay loop.
For example, the Tate Britain has both a café and a restaurant, which could be incorporated in-game as a form of shop in which the player could purchase food and drink items with in-game currency.
- These paintings are not an exhaustive list of worlds available to the player.
Whilst only these six paintings are included in the first version of *Travelling Light*, there is a vast scope to add more content to the game as it progresses, for example, adding additional rooms to the gallery or including certain exhibitions as they appear in the Tate Britain in real life.

COMBAT MECHANICS

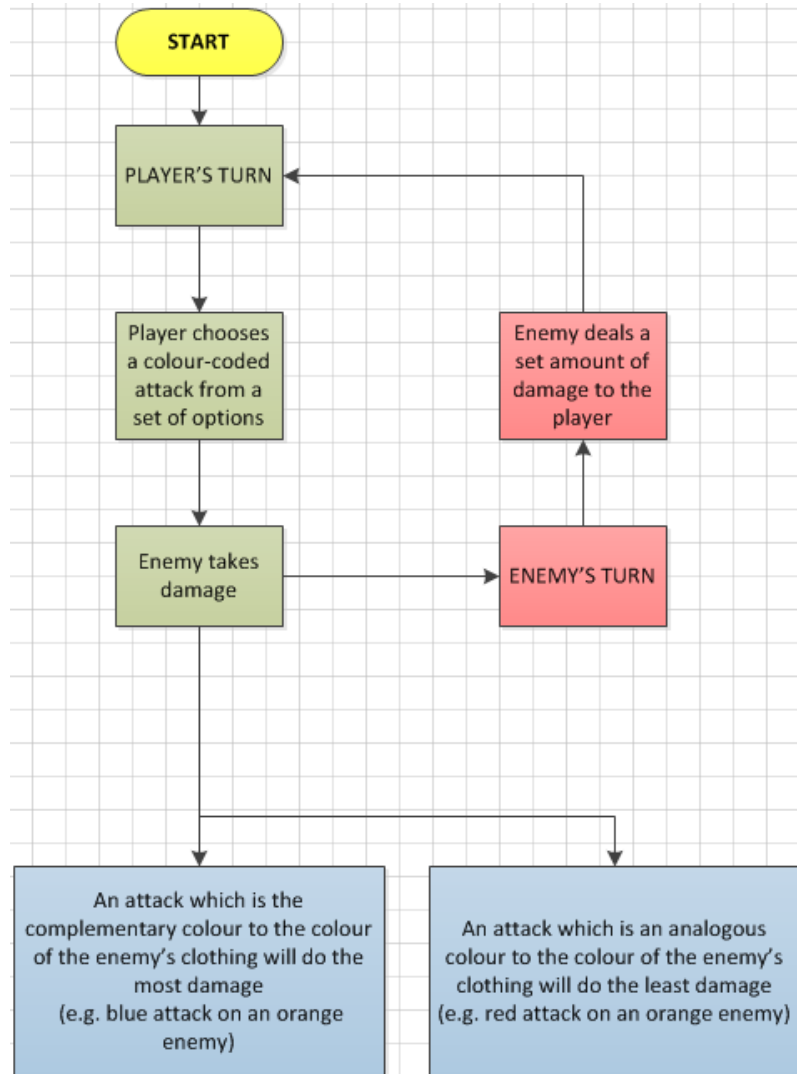
The turn-based combat system in *Travelling Light* has been designed to both reflect the nature of the game and its subject, and to educate the player about aspects of colour theory.

Each enemy encountered in game will have a colour marker denoting the type of enemy they are. On the player's turn, they pick an action from a list of colour-coded attacks, each dealing a different amount of damage to the enemy. The colour theory behind the combat system is as follows:

1. An attack which is complementary to the colour of the enemy will deal the most damage, i.e. the colour of the attack is opposite the colour of the enemy on a colour wheel (*red against green, blue against orange*).
2. An attack which is analogous to the colour of the enemy will deal the least damage, i.e. the colour of the attack is next to the colour of the enemy on a colour wheel (*red against orange, blue against green*).

This system results in a different scenario each time the player enters a combat, depending on the colours of the enemies they are facing.

Furthermore, this system serves to reward the players for their knowledge of colour theory by allowing them to progress more successfully through the combat aspect of the game, helping to fulfil the Tate's aim of promoting an understanding of art.



The combat colour theory, using a yellow enemy as an example

INTERFACE



A representation of what Travelling Light gameplay will look like on a Mac computer screen. This screen is showing the segment of gameplay where the player is free to explore the Tate gallery halls.

As *Travelling Light* is designed to be played on a PC/laptop platform, the player will control their in-game character using the keyboard and the mouse. The controls for the game therefore need to be designed in a way which is comfortable for the player to use for extended periods of time.



KEYBOARD CONTROLS



Pressing the escape button will open a pause menu the game. This is an important feature for *Travelling Light* as it is designed to be played within the Tate's website. If the player needs to do something else on their PC/laptop they will be able to pause *Travelling Light* and open up other Internet tabs or computer programs without losing their progress in the game.



The player will use the WASD keyboard buttons to move their character in the corresponding directions (W is north, A is east, etc.). The main reason for using WASD controls over the arrow keys is because the player also needs to use the mouse for some aspects of gameplay – in most computer setups, the mouse is to the right of the keyboard, and so using the arrow keys to move the character would put the players' hands very close together and would likely be uncomfortable to play.



When talking to an NPC, such as the curator or an artist, the space bar is used to move from one screen of text to the next to advance the conversation. It will also close the conversation once the last paragraph of text has been displayed.

TATE



The enter button will transport the player into the world of a painting if pressed when they are standing in front of it.

MOUSE CONTROLS

Most mechanics in the game that use the mouse are activated by the player left-clicking:

- In the main menu, the player navigates between screens by clicking on the options – *start* and *controls*.
- In the combat scenarios, the player clicks on the attack they want to use from a set list of colour-coded moves.

Due to the fact that *Travelling Light* is designed to be played within in the Tate's website, there is no game function associated with clicking the right mouse button, as this would bring up the context menu pop-up for the website itself.

The scroll wheel also has no in-game function as the player would need it to scroll up and down the other aspects of the Tate site.



A representation of the attack aspect of the combat interface on a player's turn; they choose an attack from the available options by clicking on one with the left mouse button.

VISUAL AESTHETICS

The visual aesthetics used in *Travelling Light* are mostly relatively simplistic, 2D vector graphics. There are some differences between the style of the paintings in the exhibition and the rest of the environment.

The paintings on display are low-poly transcriptions of famous works shown in the Tate, using their original colour palettes and composition – the example on the right being Dante Gabriel Rossetti's *The Beloved (The Bride)* as it appears in-game.

***Dante Gabriel Rossetti's
The Beloved (The Bride),
recreated in-game***



Other aspects of the game, such as the walls and floors of the environment in the background, are less detailed vectors. These will use only two or three tones to convey highlights and shadows, in comparison to the much more detailed paintings on the walls.

Differentiating between the paintings and the rest of the environment helps the players recognise paintings as an interactive aspect of the world, so that the mechanic wherein they can jump into the paintings to transport into another world is relatively clear.

The art style of the surrounding environment also shifts to match the painting that the player enters, mostly in terms of the colour palette used. For example, when the player enters *The Beloved*, pictured above, the game world will change to consist mostly of green and cool brown tones.



Travelling Light is set in a fictionalised Tate Britain – the entrance to the building is the same as it is in real life, depicted above in the style of the game.

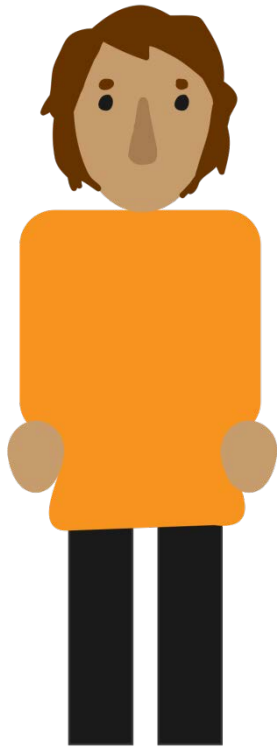
Much like the rest of the game, the building is depicted in a low-poly style, using limited colours to give the sense of its 3D form but without trying to be particularly realistic. This stylised visual aesthetic reinforces that *Travelling Light* is a game that revolves around art and its importance.

The inside of the Tate Britain in *Travelling Light* is presented in a similar style to its exterior – the same low poly graphics style conveying shadow, colour and light in a simplified fashion. A photorealistic 3D approach would be inappropriate for this style of game as the gameplay inside of the gallery is a 2D room-to-room explorer, and so the player would not have the freedom to appreciate visuals on a three-dimensional plane.

Throughout the world of *Travelling Light*, there are paintings mounted on the walls of the exhibition gallery. On the right is *Ophelia* by Sir John Everett Millais, as it appears in-game. Entering this painting transforms the game world from a gallery hall in the Tate Britain to an open, fictional world set inside of the painting itself – one which reflects the style and colour scheme of the painting and the art era. Below is an example of one such world, based on *Ophelia*.



THE GAME CHARACTERS



On the right is the player character; the protagonist of the game, tasked with restoring Turner's *Self-Portrait*. The character is fairly basic, without any defining characteristics – this design is deliberately simplistic for two reasons:

- The simplicity of the player character means it will not detract from the detailed environment, such as the gallery's paintings, as these are the more important part of the game world.
- The character is less likely to be more engaging to certain players due to its features, e.g. anything that stands out as belonging to a specific culture.

The player character is, however, designed to be male, due to the demographics research showing that more men were accessing the Tate website.



Above are three examples of colour-coded enemies the player meets within the worlds of the paintings. The enemies have a very simplistic design; eyes on a black sprite, with eyebrows to convey emotion and one item of clothing to hint at which colour-coded attack the player should use to do the most damage against them. The reason for designing these enemies to look so simplistic is so that they will stand out clearly from the detailed backgrounds of the game worlds they are in.

STORY

The events preceding the gameplay of *Travelling Light* serve to create the overall goal for the player.

During a Tate exhibition, art thieves snuck into a gallery hall and stole J.M.W. Turner's *Self-Portrait* from its frame. The curator of the exhibition, upon discovering this, had sent security to track down and catch the thieves responsible, but to no avail. As a last resort, the curator then approaches the player character, a guest to the exhibition, to ask for their help in recovering the painting.

It is quickly discovered that *Self-Portrait* has been split into six smaller sections, each one hidden in a separate world only accessible by entering a painting in the gallery. From this point, it is up to the player to venture into the worlds of historical artists, defeat the art thieves hiding their stolen fragments of painting, and restore the exhibition's key artwork...

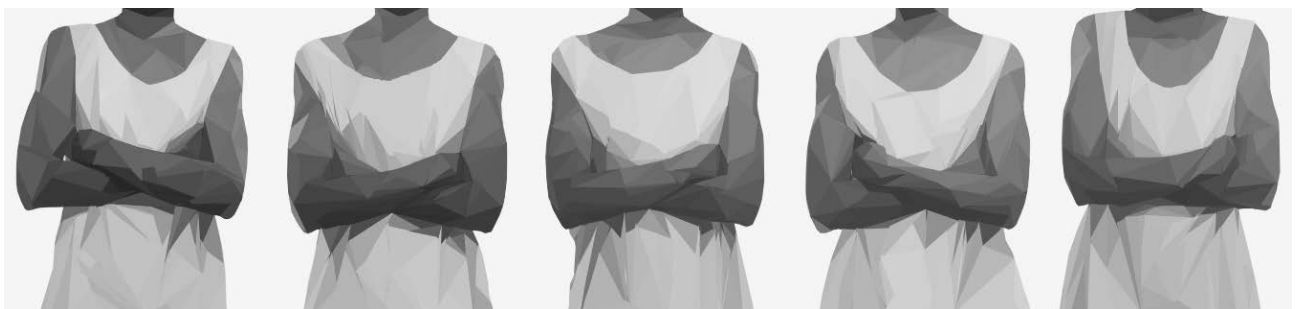
PLOT

Having had the recent art theft explained to them in a cutscene by the curator of the exhibition, the player is free to explore the halls of the Tate Britain and enter the worlds of the various paintings on display.

- The player enters *Painter and His Pug (1745)*.
 - They find themselves in a small art studio, with a cluttered desk covered in books, and a small pug sitting on top of them. Here they meet William Hogarth, the artist behind the painting. He explains his life and his work to the player; how he was primarily a silver engraver and not, in fact, a painter; and how his work became a political tool to protest against crime in London.
 - Hogarth is interrupted by a group of art thieves, who engage the player in combat. Upon defeating them, the player finds one fragment of *Self-Portrait* and returns to the Tate gallery hall.
- The player enters *Oberon, Titania and Puck with Fairies Dancing (1786)*.
 - They find themselves in a mystical woodland environment, softly lit by the distant glowing of fairies. Here they meet William Blake, who painted this piece; he engages them in conversation about his life. He explains how there was an increasing demand for Shakespeare illustrations in the 1780s, hence this illustration for *A Midsummer Night's Dream*.
 - Again, art thieves engage the player in combat and, upon defeating them, the player retrieves another fragment of *Self-Portrait* and returns to the Tate gallery.
- The player enters *Ophelia (1851-2)*.
 - They are transported to the bank of a stream in a dense forest, while a woman in a long gown sits on the other side of the stream. In this world, the player meets John William Waterhouse, who explains his life, mentioning how he was the youngest ever student at the Royal Academy Schools and helped to form the Pre-Raphaelite art movement.
 - Art thieves interrupt the conversation to engage the player in combat, giving up another fragment of *Self-Portrait* upon being defeated. The player is transported back to the Tate.

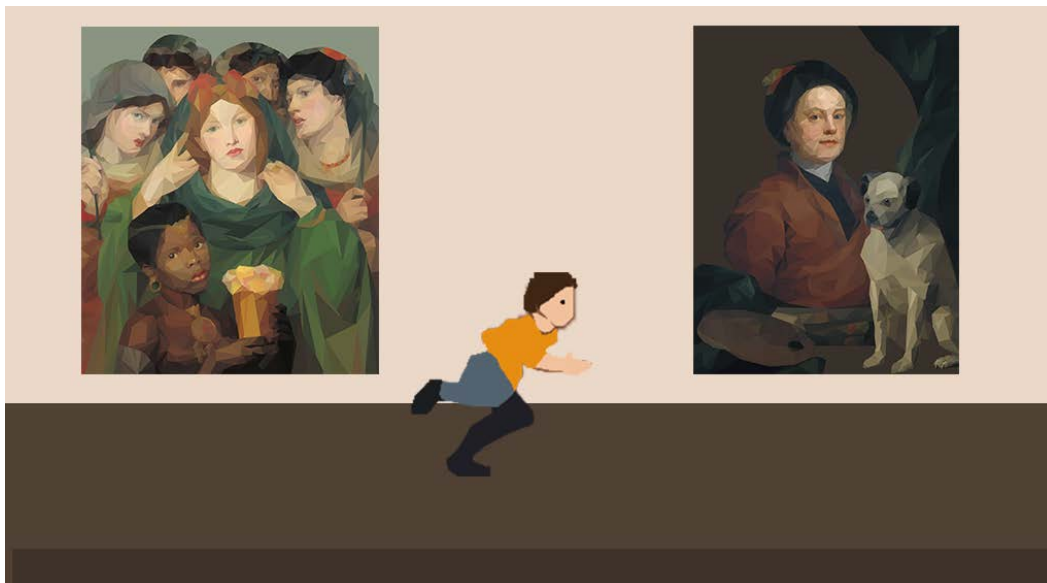
- The player enters *The Beloved (The Bride) (1865-6)*.
 - This world shows the player the dressing room of a woman preparing for her wedding, four other women helping her get ready. The player is approached by Dante Gabriel Rossetti, who talks to the player about his life and work as an artist in the Pre-Raphaelite movement, as well as his work in poetry. He explains how he used the model Elizabeth Siddal in almost all of his paintings depicting women, believing her to be the ideal of feminine beauty.
 - Art thieves again engage the player in combat, and give up another fragment of *Self-Portrait* once the player beats them. The player returns to the Tate gallery halls.
- The player enters *The Lady of Shalott (1888)*.
 - They find themselves at the foot of a tower, looking out across a lake as a small boat drifts into the distance. John William Waterhouse, the painter behind the piece, introduces himself to the player. He explains his work, citing the poem *The Lady of Shalott* by Tennyson as the inspiration for this painting. He also explains how he followed the Pre-Raphaelite concepts of depicting women as either tragic or powerful.
 - The player again enters a combat game with some approaching art thieves, and receives another fragment of *Self-Portrait* by defeating them. After this, they are again taken back to the Tate gallery.
- The player enters *Five Day Forecast (1991)*.
 - The player finds themselves in a large, white, abstract environment, with words like “misidentify”, “misremember”, and “misconstrue” written on signs on the wall. Five women, dressed in white, lean against the wall with their arms folded, watching as the player moves through the world. Eventually the player meets Lorna Simpson, the artist behind this piece. She explains the nature of her photography; how she explores the perception of black women in American society and culture.
 - Art thieves interrupt the conversation to engage the player in combat and, when defeated, they give up another fragment of *Self-Portrait*.

Once the player has collected all six fragments of *Self-Portrait*, the curator shows them to its empty frame so that it can be restored as the key work in the exhibition – this is the win state of the game, taking the player to a victory screen from which they can access the main menu or further information about the Tate.

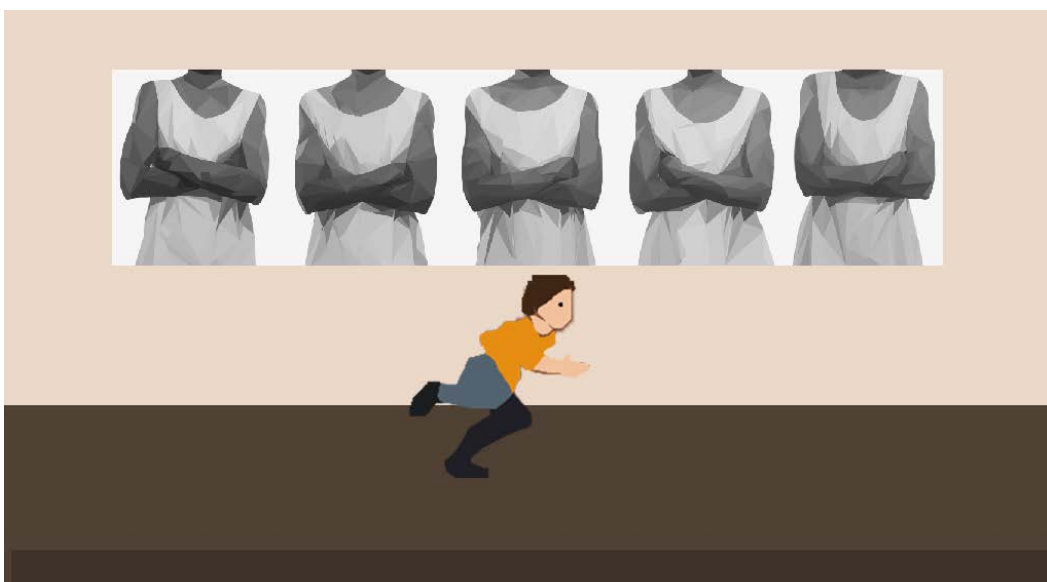


Five Day Forecast by Lorna Simpson, as it appears in game.

SAMPLE LEVEL



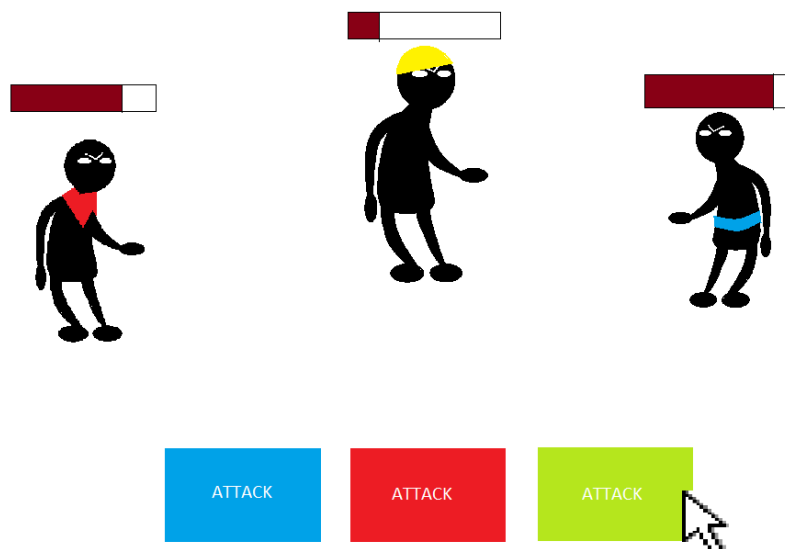
In the first part of the gameplay, the player is free to move around the Tate in a 2D room-to-room explorer. From here they can see all the paintings on display.



When the player sees a painting they want to enter, they can stop in front of it and enter it by pressing the Enter key on the keyboard. Here, the player has chosen to enter *Five Day Forecast*.



After entering the world of a painting, the player has a dialogue-based interaction with the artist who created the piece. In this level, the player learns about the history of Lorna Simpson's photography work and the political message behind it.



Whilst talking to the artist, a group of art thieves attack the player, prompting a turn-based combat mini-game. In this level, the green attack would do the most damage to the red enemy since they are opposite colours on the colour wheel (complementary colours).

TEN MINUTES OF PLAY

FIRST TEN MINUTES OF PLAY

Matt, who is studying GCSE Art, visits the Tate website to conduct some artist research and finds a page for the *Travelling Light* game. He opens the main menu and clicks *Start*. A brief animation of the Tate Britain's exterior plays, before the game cuts to some expositional dialogue from the curator. The curator explains that some art thieves have broken into the exhibition and have stolen *Self-Portrait*, a 1745 oil painting by J.M.W Turner. He also explains how the painting has been split into pieces and scattered throughout the other artworks, and then asks Matt's character to explore the exhibition halls in an attempt to relocate the painting. Matt begins to explore the gallery, looking at the paintings on display in the different rooms.

LATER TEN MINUTES OF PLAY

Matt recognises the painting *Ophelia* as it is an illustration from Shakespeare's *Hamlet* – a play he has studied for English. He stops in front of it and presses enter, and his character jumps into the picture frame, as if it were a portal. The game world shifts as his character is transported to the setting of the painting itself; the colour scheme changes from the muted neutrals of the exhibition halls to the greens and browns of a forest, and his character is now standing on the banks of a stream. Matt sees Ophelia herself in the game, sitting on the opposite side of the bank, some time before she drowned in the play. The painting is alive around his character, and he is quickly met by an NPC. This NPC is a well-dressed, middle-aged man, who introduces himself as John William Waterhouse, the man who painted this scene. The subsequent dialogue offers facts about his history and his work, and Matt finds it very exciting to learn about art and the Pre-Raphaelite art movement from the point of view of an influential artist themselves, though Waterhouse is long dead.

LAST TEN MINUTES OF PLAY

Matt is in turn-based combat against some art thieves inside the world of William Hogarth's *Painter and His Pug*. There is only one enemy left, an art thief wearing a red bandana, and his HP is very low. On his turn, Matt carefully considers his available options and then chooses the green attack, knowing that this is opposite to red on the colour wheel and will therefore do the most damage. The final enemy is defeated, rewarding Matt with the sixth and last fragment of *Self-Portrait*. His character is transported out of the painting and back into the Tate gallery, where the curator is very happy to see him. Together, they walk through the hall, past the paintings Matt now has a far greater knowledge of, and into a final exhibition room. There is a large empty frame on the wall, and Matt's character hands the fragments of *Self-Portrait* over to the curator. The curator quickly pieces them back together, restoring the classic painting to its former glory, and Matt feels very satisfied with his achievements in helping this virtual art gallery. After this closing scene, Matt is presented with the option to either return to the main menu, or to find out more information about the Tate. He chooses to look at more information, and, seeing that there is an upcoming exhibition he is interested in, begins to plan a visit to the Tate Britain.

COMMERCIAL PLACEMENT

Travelling Light is a game designed to be played on the Tate's website, and so, while there will be no need for physically producing the game on a disc/cartridge, or for purchasing developer kits for certain platforms, there is also little opportunity to use a pay-to-play model in distributing the game to players. However, there are opportunities for the Tate to make a profit through *Travelling Light* in a variety of ways:

- **Advertising on the Tate website.**

By embedding *Travelling Light* on tate.org.uk itself, there will likely be an increase in traffic to the site. Therefore the Tate would be able to charge more from advertisers when allowing them space on their webpage, e.g. banners along the top of the screen or pop-up ads during menu screens.

However, it would not be advisable to allow advertisers to create pop-up adverts during the gameplay itself, such as in between turns of combat or when entering a painting, as this would break the player's immersion with the game and possibly have a negative impact on their motivation to continue playing.

- **Adding special items and freemium content.**

The game could be continually expanded with updates to include more paintings and exhibition halls, thus giving players an increasingly large world to explore. The size of the collection held between all four Tate galleries in the U.K. is over 70,000 works, meaning there is no shortage of new and historical artwork to add to the virtual exhibition halls of *Travelling Light*.

Tate could charge players to access new gallery halls in-game, for example, they could recreate a current Tate Britain exhibition in *Travelling Light* to open at the same time as the real one. Players who enjoyed the game but have explored all of the available worlds are likely to pay for these expansions so that they can continue to enjoy the experience of playing *Travelling Light* without it becoming repetitive.

Furthermore, adding these up-to-date galleries of artwork is appealing to players who live far from the Tate Britain – since it may be difficult and expensive to reach the London-based gallery, paying to access new works in a virtual space is a much more viable option for them.

- **Releasing additional content for the game only accessible when tickets to Tate exhibitions are purchased.**

A third way of generating more profit for the Tate via *Travelling Light* is to reward players who book tickets to exhibitions at the Tate Britain by providing them with access to more content in-game, for example, more paintings, more gallery rooms, etc.

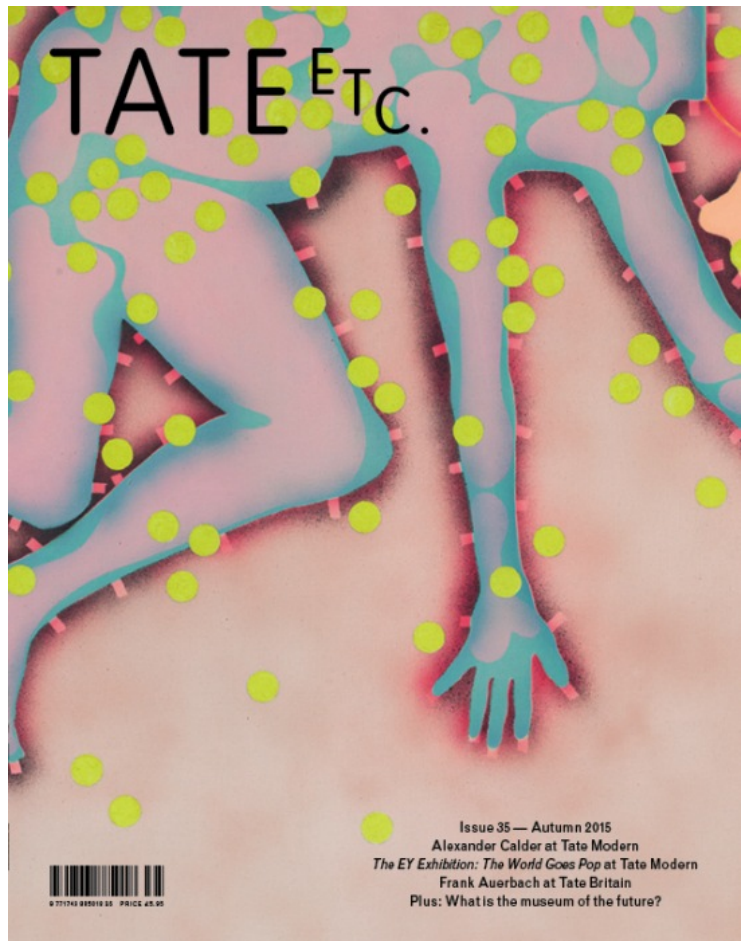
BUDGET

EXPENDITURE	TIME REQUIRED	COST DETAILS	TOTAL COST
<u>STAFF</u>			
Artists x 3	6 months	£3,000/month	£54,000
Programmers x 2	12 months	£3,500/month	£84,000
Designers/writers x 1	8 months	£2,000/month	£16,000
<u>EQUIPMENT</u>			
Hardware	-	One-time payment	£4,800
Software	-	One-time payment	£2,500
Marketing	2 months	Put up banners outside the Tate Advertising in Tate Etc. Magazine	£200 £500
TOTAL:			£162,000

Above is the budget needed to produce *Travelling Light* and launch it on the Tate's website.

The majority of the staff are artists, needed to create the assets, since these will be detailed replications of classic masterpieces. However, the programming staff will be needed the longest throughout development so that bugs can be tested and fixed up to and after the launch of the game.

The marketing for *Travelling Light* revolves mainly around media owned by the Tate, for example, their magazine *Tate Etc.* By advertising *Travelling Light* in this magazine, it can reach potential players who may otherwise not follow the Tate Britain closely, perhaps because they live far from London or live closer to a different Tate gallery.



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