

## Curriculum Vitae

# Jonas Herløv Wæver

### SUMMARY

Entry-level game designer qualified to a BA with a major in Film and Media Studies and a minor in Digital Aesthetics and Communication. I have years of game modification experience from personal projects. I enjoy projects which involve cooperating in an inter-disciplinary team.

### EDUCATION

- **2002 - 2005 Rødovre Gymnasium (upper secondary school)**  
Mathematical STX, 10.0 average (13 scale)
- **2006 - 2009 Copenhagen University**  
BA Film and Media, 8.9 average (12 scale), thesis grade 12
- **2009 - 2011 (expected) IT University of Copenhagen**  
MSc Media Technology and Games, Design and Analysis

### PROFESSIONAL EXPERIENCE

#### **IT SYSTEM SUPPORT: KULTURMINISTERIETS ADMINISTRATIONSCENTER (2005 - 2008)**

The administration centre of the Ministry of Culture provides IT and financial services to the ministry and all the agencies and institutions under its jurisdiction. My responsibilities involved providing hardware and software support.

#### **WEBMASTER: ARBEJDSMILJØSEKRETARIATET (2008 - 2010)**

The secretariat houses the project coordinators of three work environment councils and maintains several websites dedicated to information about its projects. I was responsible for editing and publishing materials on two project sites, forflyt.dk and etsundtarbejdsliv.dk, and I also served as an assistant to the coordinators of these projects.

### PERSONAL EXPERIENCE

For many years, I have worked on a variety of different game projects next to my studies and my paid work. The games I've worked with include StarCraft, Half-Life, Deus Ex, Warcraft 3, Neverwinter Nights, and Neverwinter Nights 2. I am familiar with the Unity engine, Epic's Unreal Development Kit, Valve's Hammer editor, BioWare's Aurora editor, Obsidian's Electron editor, and I've dabbled in Bethesda's Elder Scrolls toolset for Oblivion. I have solid knowledge of Uscript and NWScript, both of which scripting languages are based on Java. I have working knowledge of Adobe Photoshop up to CS4, with which I've produced world and GUI textures for my projects, and I have experience with audio recording and editing tools GoldWave and Audacity.

Since 2009, I have had my own game development company, Off Topic Productions LLC, which I co-own with a Canadian, three Americans, and an Englishman. As the creative director of Off Topic Productions, I am currently developing a real-time science fiction stealth game. I also maintain a game design weblog at [rooc.otp.dk/blog](http://rooc.otp.dk/blog).

## SELECTED PROJECTS

### THE BITTER TASTE OF BLOOD (2003 - 2004)

In 2004, I released a module for BioWare's *Neverwinter Nights* (2002) called *The Bitter Taste of Blood*, a city adventure in which the player takes on the role of a newly sired vampire. It took about 6 months including quality assurance. In January 2009, the module was inducted into the Hall of Fame of IGN's *Neverwinter Nights* Vault community site. To be inducted into the Hall of Fame, a module must have over 5000 downloads and an average user rating of at least 8.5 out of 10. At the time of writing, *The Bitter Taste of Blood* has nearly 7500 downloads and a score of 8.74 out of 10.

Developing *The Bitter Taste of Blood* required several competencies: areas were constructed out of tiles in BioWare's toolset, and were then populated with decoration objects and non-player characters. Enemy encounters were set up with triggers. Conversations were written in BioWare's dialogue editor and events and sequences were scripted with NWScript (a proprietary scripting language based on Java). Certain objects and tilesets were developed by other members of the community and incorporated into the module's "hak" data files with their permission. I'm most happy with the game structure, which was an attempt to implement certain characteristics of what I refer to as the Looking Glass Studio school of game design into a *Neverwinter Nights* module - most notably a player-centric plot with affordances for several different play styles such as combat, stealth, or diplomacy. Furthermore, the narrative branches about half-way through, then the branches meet back up again, to finally split into two different endings. Four small side-missions also exist, which tie slightly into one of the endings, but are primarily meant as optional diversions for the player.

### THE NAMELESS MOD (2002 - 2009)

Between 2002 and 2009, I held a leading position on an international development team working on a large so-called "total conversion" modification of Ion Storm's *Deus Ex* (2000). I joined the team at its conception to set up the plot and write the dialogue. I wrote the design document and quickly transitioned into a lead design position and ended up as project director contributing a wide variety of work.

My credits on the project include level design (I edited almost every level and constructed one particular map from scratch), 2D art (several world textures as well as most of the images the player receives during the game), dialogue and cinematics (I wrote over 195,000 words of dialogue that made it into the game and I wrote the scripts for the game's six cutscenes), in-game text (I wrote almost all the books, newspapers, e-mails, etc. that the player can find and read in the game), and voice management (I directed much of the voice-over recording and coordinated with many of the VO artists).

*The Nameless Mod* was widely publicised upon release, most notably in Australian game magazine *PC PowerPlay*, where the mod was reviewed in the section normally reserved for commercial games and given an overall score of 9 out of 10 (better than any other game reviewed in that issue). *TNM* was also featured

in German magazines GameStar and PC Games, Polish magazine CD-Action, British magazine PC Gamer, Swedish magazine PC Gamer, and Danish magazine PC Player. At the time of writing, *The Nameless Mod* has had over 30,000 downloads and retains a user rating of 9.7 out of 10 on ModDB.com with 215 votes.

## IMACHINATION (MAY 2010)

In 2010 I joined the May production at the Danish Academy of Digital Interactive Entertainment (DADIU) as Game Designer. Our target audience as determined by DADIU was children aged 3 to 7, which we narrowed down to the 5-7 demographic. Together with our Game Director and Project Manager, I came up with three game concepts that we presented to the team. The team chose to move on with the development of a top-down arcade game where players build a construction vehicle by dragging tools and attachments onto a base unit, and then fight through arena-like levels to destroy enemy spawn points and defeat a boss in a similar construction vehicle to their own.

The team consisted of 13 specialised students from 9 different university-level educations around the country, and my role on the team was to design the core game loop, to determine and tweak the controls, to design the AI behaviour, to perfect the game balance, and to run play tests with our target audience. Since our team had no level designer, it also fell on me to create our three levels with Unity's terrain editor.

Imachination received favourable feedback at the evaluation at the end of the project period. Judges from the Danish games industry noted that Imachination had the most commercial potential out of the 6 games produced during the May production, and they saw many possibilities to expand it into a Freemium game or similar. It was also suggested that recontextualising the game to reach a more mature target audience would be very easy.

## RELEVANT WEBSITES

### MY WEBLOG

<http://rooc.offtopicproductions.com/blog>

### THE NAMELESS MOD

<http://www.thenamelessmod.com>

### OFF TOPIC PRODUCTIONS

<http://www.offtopicproductions.com>

### THE BITTER TASTE OF BLOOD AT THE NWVAULT

<http://nwwvault.ign.com/View.php?view=modules.Detail&id=3549> (<http://snurl.com/nwwvaultbtob>)

### IMACHINATION

<http://imachination.dk>