


# Group Report

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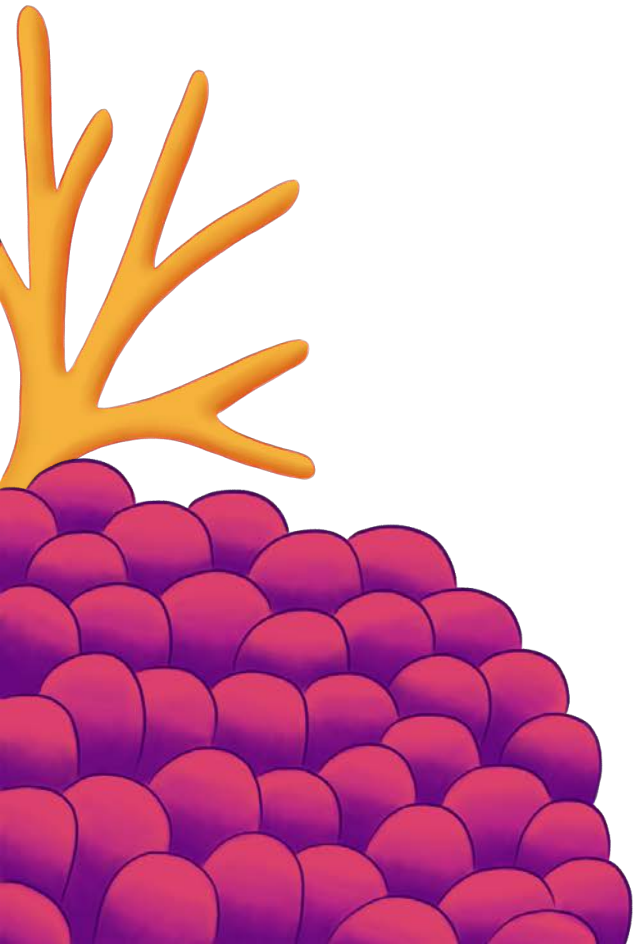
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# Game Design Document

Kingston University | Digital Studio Practice | Group 10



# What The Tide Brought In

A young octopus explores the sea in search of his mother, as he witnesses the consequences of water pollution and climate change on marine life.

Third person | Story-based adventure | Single player | PC | Stylised 3D

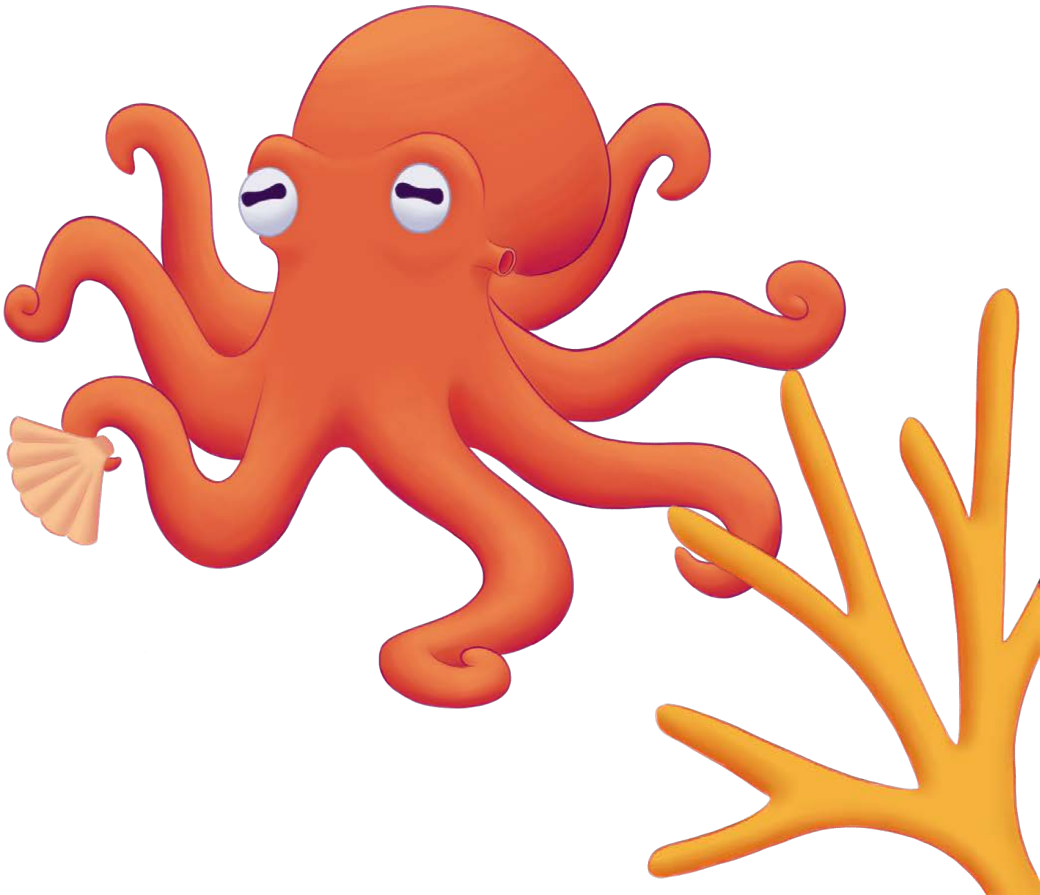


Deep under water, a young octopus plays.

He has a treasure of shells, rocks, and other nick-nacks. Among those nick-nacks there lies a strange object, unknown to all the creatures in the area. A fish some miles closer to land would recognise it; their home is filled with such items. But even there, it does not belong. Yet we, humans, would be very familiar with it indeed. It was made, and it was discarded, by us.

It does not belong. Not in the young octopus's treasure, not in his home. The creature plays, but he doesn't know: in another place, an object just like it was found by a curious fish. The fish played with it. The fish died by it. It does not belong.

Deep under water, a young octopus plays.



## 1. Game Outline and Narrative

The chosen UN sustainability development goals for this project are, mainly: 14) Life Below Water; and secondarily: 13) Climate Action, and 12) Responsible Consumption and Production, as related to the main goal. The manner in which these will be addressed is through the story, challenges presented to the player, dialogue with other characters, and environment design. The game narrative follows a young octopus who will face external challenges caused by climate change and human waste, such as habitat loss, water getting warmer, and heavily polluted areas. Not only will the player witness the main character's struggles, but also how other creatures are affected.

Our objective with this game is to inform about the consequences of human activity on the climate, marine life and their ecosystems, without being "preachy". In order to do this, we aim to integrate it with the narrative and characters that the player may empathise with. The player will face challenges that affect either Ernest and/or NPCs, and the dialogue seeks to explain the problems and phenomena present in the story, while being natural and giving a distinctive personality to each character.

Thus, *What The Tide Brought In* is a story-based game of progression, with all mechanics tied to the story and the natural abilities of octopuses, with specific challenges to overcome. It is also a single player, third person view, adventure game, with stylised 3D visuals. Aimed at young audiences, with a PEGI rating of 7, or ESRB of Everyone/Everyone 10+, the game seeks to educate in a manner easily understandable to children, but who are old enough to understand the stakes being represented. It does not include anything inappropriate, but very young children may be frightened by some mild violence present.

Challenges that players will be presented with are: predators or other enemies, so the player has to escape (not fight) using dash, ink and camouflage; characters trapped by nets, which the player will have to free using tools such as a spoon as a lever or a sharp shell; and dodging toxic clouds and debris.

The game seeks to present the presence of waste in the ocean in an increasingly impactful and negative view: initially, just a useless, harmless object that Ernest finds and considers it his treasure. Later, another object that has an impact, being able to be used as a tool. Next, a net, trapping a creature, as the background slowly fills with waste. And finally, actively harmful objects and substances, great in number and overwhelming.

### Game story summary

Ernest, a young octopus living in a vibrant coral reef, has found a strange object in his home. He shows it to his mum, Eloise, and she recalls having seen other curious items near an old friend's house. She decides to visit her friend and find out more about these oddities, and says she will be back by nightfall. In the meantime, the player can explore the area and try Ernest's initial abilities while stealing some clams. By the end of the day, nightfall comes, yet Eloise does not return. The following morning, still no mum, a worried Ernest decides to go out into uncharted waters to look for her.

Shortly after his departure, he meets two fish examining a peculiar rock (a lunch box), which apparently can be opened. Using his dexterous tentacles, the player can open it and find inside some food and a strange stick (a spoon), which could be used as a lever. One of the fish warns Ernest about new sharks in the area, and advises him to stay out of sight and use his ink to distract.

Further ahead in his journey, Ernest finds a young shark trapped under a criss-cross algae (a net), which in turn is being held down by a rock. The shark asks the young octopus for help, assuring him that he will not attack. The player may decide to help, using the spoon to move the rock, or to leave. The player may also notice that, gradually, the clean coral reef has given way to more and more waste, and the water is not quite as blue.

Upon reaching a heavily polluted area, with murky water and piles of waste, Ernest meets an elderly fish. Contrasting with their surroundings, this fish is very animated and talkative…until she starts reminiscing about her old home, clean and lively, which is now gone. When Ernest can finally ask her about his mother, she points him towards her, and warns him: the tide is going down! The player must hurry as they escape from predators to reach Eloise. When found, Ernest sees that she is trapped under a net and one of her tentacles is being crushed under heavy debris. He can use his trusty spoon to lift the debris and free her tentacle, but that is not enough to get rid of the net. He must search for a sharp tool, which he finds in the shape of a shell. Having finally freed Eloise, they must both hurry to escape.

After finishing the game, the octopus family is shown back together again in their reef, but hoping that what they witnessed does not happen to their home.

**Act 1**



**Act 2**



**Act 3**



## 2. Characters

### Player Character: Ernest

Ernest is a young octopus living with his mum in a coral reef full of colours and life, where pollution is unheard of…until he finds a strange nick-nack. He is curious and smart, but also naive and unaware of the dangers of the ocean, both natural and human-made, due to his young age and sheltered upbringing. Ernest starts very curious and excited about these strange objects that the waters brought to his home, but by the end he's aware of the threat they pose.

He is very dexterous, as an octopus, being able to manipulate different objects with his tentacles. Other natural abilities are: camouflage, ink, and swimming quickly to escape predators. He does not have any combat capabilities against larger foes.

### NPCs

**Eloise**: Eloise is Ernest's mother. A loving mum who protects him, but who also taught him to solve problems. At the beginning of the game, she decides to go visit her old friend Dave, not only to see him, but to find out more about the source of the strange objects that have made their way to the ocean. She does not return when she said she would. She is trapped under a net and a tentacle is crushed under debris.

**Lenny**: He is Ernest's neighbour, who can point Ernest towards the path that Eloise took, in Act 1 when Ernest decides to look for her.

**Nell & Marty**: They are two fish observing a peculiar rock (a lunch box), in Act 2. Nell is the most curious, and encourages Ernest to open it. Marty is more cautious, and warns Ernest of the sharks who recently moved to the area. Marty also advises the player to use ink to distract, unlocking the ability.

**Alex**: A young shark trapped under a net, Alex asks Ernest for help. The player may or may not help. If the player helps Alex, he tells Ernest which way Eloise went. He also comments on why the sharks had to move: warming waters, and thus also saltier waters.

**Gladys**: Gladys is an elderly fish in Act 3, where pollution is at its worst. She is excited to see Ernest there and talks a lot, reminiscing about the old days when the area was clean, yet she grows quiet when she realises just how dirty and desolate it has become. She talks about how monsoons used to bring rich nutrients, and now they bring waste; how the corals used to be colourful and bright, and now they look like ghosts.

**Jack**: A fish in Act 3, owner of the sharp shell that Ernest needs to free his mother. He can be persuaded to give up the shell for food picked up in Act 2 or, if unsuccessful, Ernest has to steal it.

### Enemies

**Globber**: Globber is the resident grumpy fish in Ernest's home area. He has a clam garden, and Ernest has to steal some without getting caught.

**Sharks**: They are not malicious, they hunt for food, and they cannot be directly defeated by the player. Ernest must escape and hide using camouflage, ink and dash, instead of relying solely on swimming away, as the sharks are slightly faster.

**Human impact**: Although not presented as a character, pollution and climate change caused by human activity also represent a threat in the story, in the shape of harmful waste, trapped creatures, and inhospitable areas.

## Ernest



## Eloise



## 3. Game World and Problem Statement

Ernest learns that his sheltered home is not a universal experience. Outside of it, a family of sharks has been displaced due to warming waters; an elderly fish stays in her home, out of nostalgia and stubbornness, despite it having become inhospitable for most creatures; his mum is trapped under waste in a place that was once not so different from his home. By the end of the game, he and his mum are safe – if the player wins – yet with the ever-looming threat of pollution reaching home.

### Act 1

This is a calm, somewhat secluded area, with some coral and rock forming walls, a perimeter. Vibrant sea life and happy, calm music.

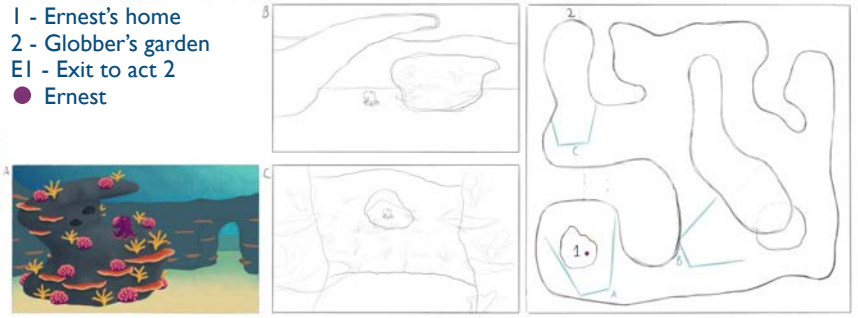
A kind of tutorial stage, with lower stakes. Lighthearted, the challenge in this area is simple mischief: steal some clams from Globber, the grumpy fish, without getting caught.

### Act 2

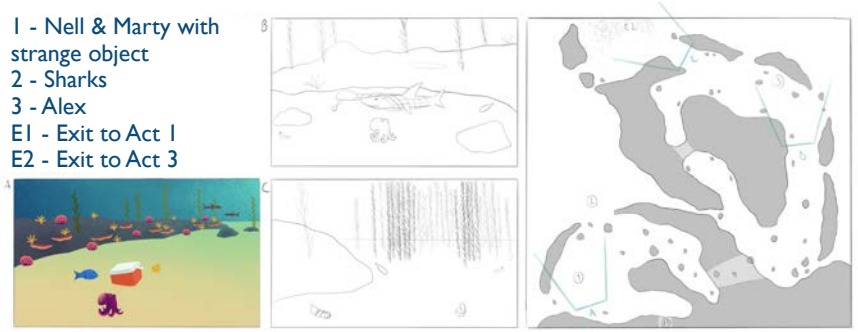
There are fewer plants, corals, and animals. First parts are not as cosy as the previous location, not in an unwelcoming, polluted way, simply more open. However, as the player gets deeper into the area, it becomes more polluted and murkier. The perimeter is mainly made up of rocks, with some sharks to disencourage the player from some paths. More neutral music, but increasingly bleak.

It is in this area that Ernest comes across more waste and human-made objects, with a direct impact instead of just a curiosity like the initial item that he finds. First, as a tool: the spoon. Next, with negative impact: the net that holds Alex.

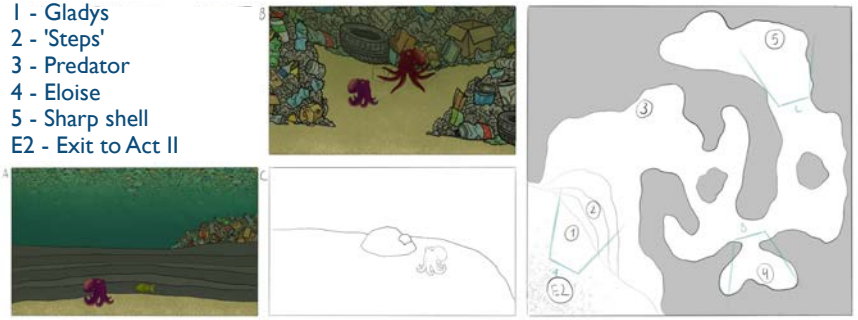
1 - Ernest's home
2 - Globber's garden
E1 - Exit to act 2
● Ernest



1 - Nell & Marty with strange object
2 - Sharks
3 - Alex
E1 - Exit to Act 1
E2 - Exit to Act 3



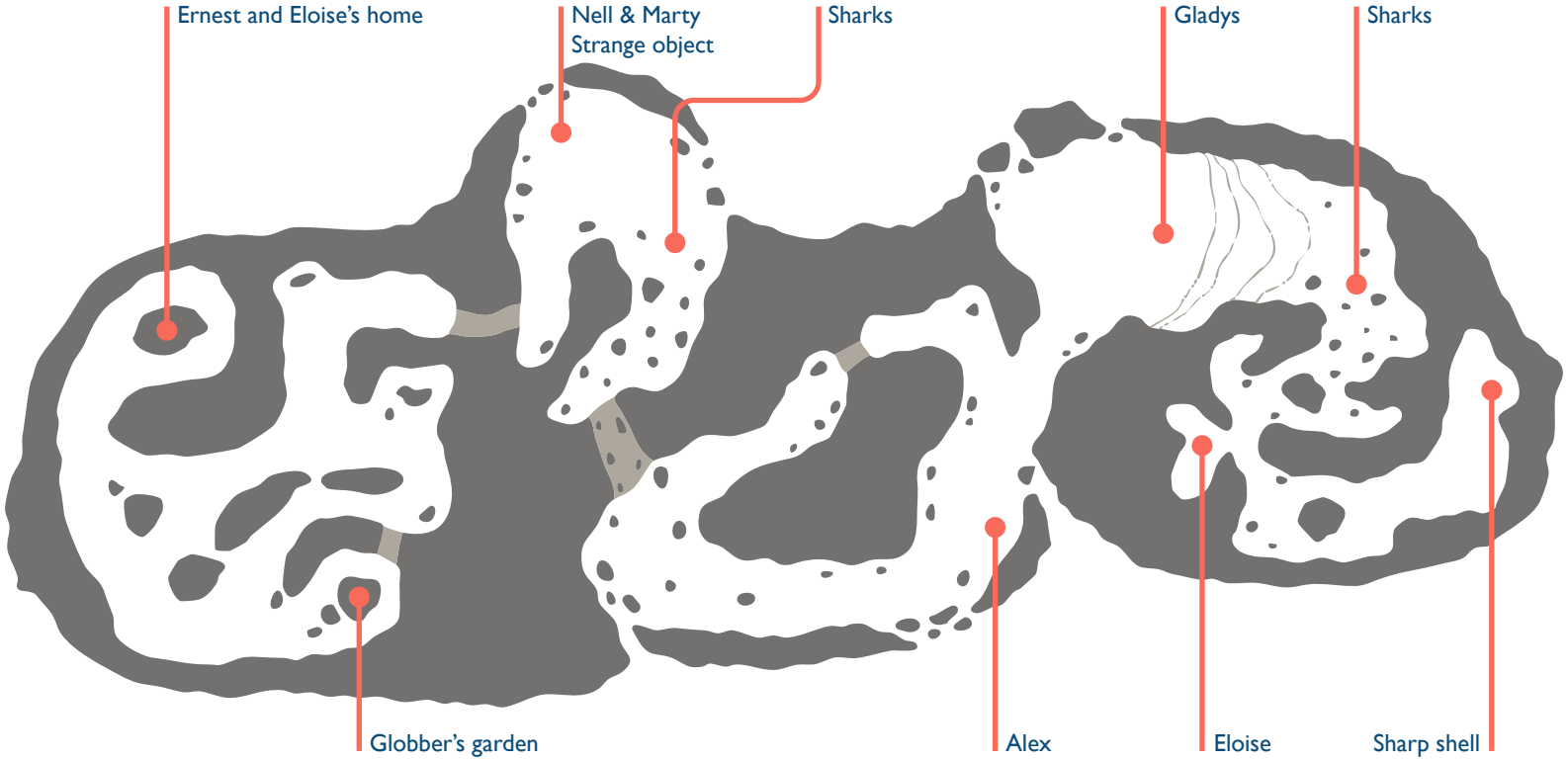
1 - Gladys
2 - 'Steps'
3 - Predator
4 - Eloise
5 - Sharp shell
E2 - Exit to Act II



## Act 3

Heavily polluted area, murky water, darker colours. Shallow water, low tide is near, and plastic covers the surface of the water. Barely any life: what corals remain are white and depressing; few algae and not very appealing; a few scary-looking animals that blend in among the waste. Suspenseful, tense music.

Here, the pollution is no longer background details or a handy tool: it is oppressive, visually heavy, and a direct threat to Ernest and his mother. The spoon helps free his mother, but the final tool he needs to save her is of natural origins: a sharp sea shell.



## 4. Game Mechanics

The mechanics of What The Tide Brought In are tied to the narrative and the world presented. The player actions are largely used to tackle specific challenges, with most of them being introduced in a narrative manner. This also makes the game progression-focused, as opposed to emergence.

### Player Actions

**Dash**
**Speed**: 200% of base speed
**Duration**: 0.7s
**Cost**: 25% of stamina, recovered over 3 seconds, with 1 second cooldown

**Camouflage**
**Effect**: enemy is confused and stays in place
**Duration of confusion**: 4s
**Duration of camouflage**: until taking another action, or dismissed
**Cost**: 50% of ink, recovered over 6s

**Ink cloud**
**Effect**: enemy is confused and attacks the ink cloud
**Duration of ink shooting**: 5s
**Duration of confusion**: 4s
**Cost**: 50% of ink, recovered over 6 seconds

**Tools**
**Spoon**: acts as a lever to move or lift objects, or to dig

**Shell**: acts as a knife to cut objects

**Interact**
- Press a key for scripted interaction with object
- While wielding spoon, shell, or nothing

**Throw**
Throw a held object (except for spoon and shell)

In regards to health, Ernest begins with 50 HP in Act 1, gains 50 more upon progressing to Act 2, and another 50 in Act 3, making it 50-100-150 HP. The health regenerates 1 HP, automatically, every second.

### Hazards

**Globber**
**Act 1** | **Damage:** 10-15 HP | **Speed:** 120% base speed

**Sharks**
**Act 2 & 3** | **Damage:** 30-40 HP | **Speed:** 140% base speed

**Jack**
**Act 3** | **Damage:** 10-15 HP | **Speed:** 120% base speed

**Human impact**
**Act 3**
**Toxic cloud damage:** 8 HP for each sec. in contact with them
**Debris damage:** 10-15 HP

### Win-lose conditions

After Ernest talks to Gladys, in Act 3, a tide counter sets off. The water starts going down, and with it debris, too.

Winning the game involves saving Eloise and escaping from the polluted, shallow area before the tide counter ends. While the losing state – other than dying from loss of health throughout

the game – happens when the tide goes down before they can escape, trapping the two octopuses under debris.

### Rewards and penalties

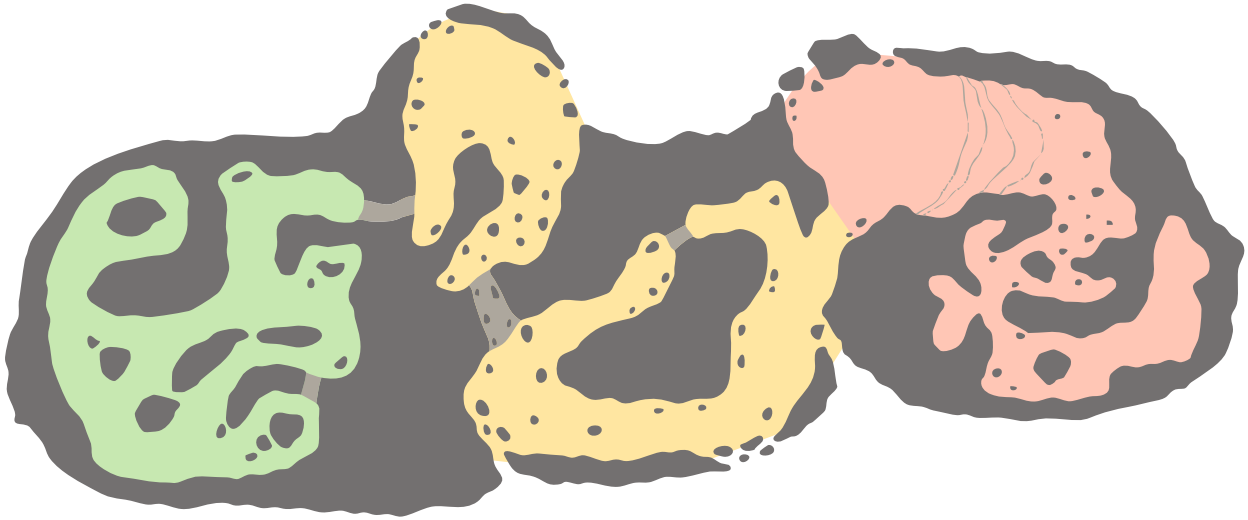
The rewards involve new abilities by progressing the story (unlocking natural abilities or finding a new tool), new information about his mum's whereabouts by helping someone in need, and gradual automatic health recovery. Meanwhile, the penalties concern losing health if damaged, death if Ernest loses all health, and loss of stamina and ink after using dash and ink cloud, respectively.

## 5. Gameplay

*What The Tide Brought In* starts with a dialogue scene, between Ernest and his mother, Eloise, which not only serves to introduce the characters, but is also the base for the world problem, explaining what Ernest found and why his mum leaves. The game is one continuous map, yet it is still narratively conceived as three acts. Act 1 serves as a short introduction and tutorial stage for the initial player actions, and sets the problem and the call to action: Eloise does not return, so Ernest decides to look for her, venturing beyond the limits of his home. Act 2 introduces two new abilities (ink cloud and spoon as a tool) and new problems that marine life faces, as the environment gradually becomes less vibrant and more polluted. Eventually, Ernest finds himself in a heavily polluted area, in Act 3. Here he finds his mother and together they must escape before the tide counter ends, presenting higher stakes and a sense of urgency.

The game includes no minigames, it is instead one continuous interactive story in which the player solves problems directly tied to the narrative. There are also no cinematic cutscenes. To simplify, interactions with NPCs are shown via dialogue boxes and the default in-game camera view. The player can approach other characters and initiate the dialogue. The player can click "Next" to progress the interaction, or choose a dialogue option if available.

Act 1 Act 2 Act 3

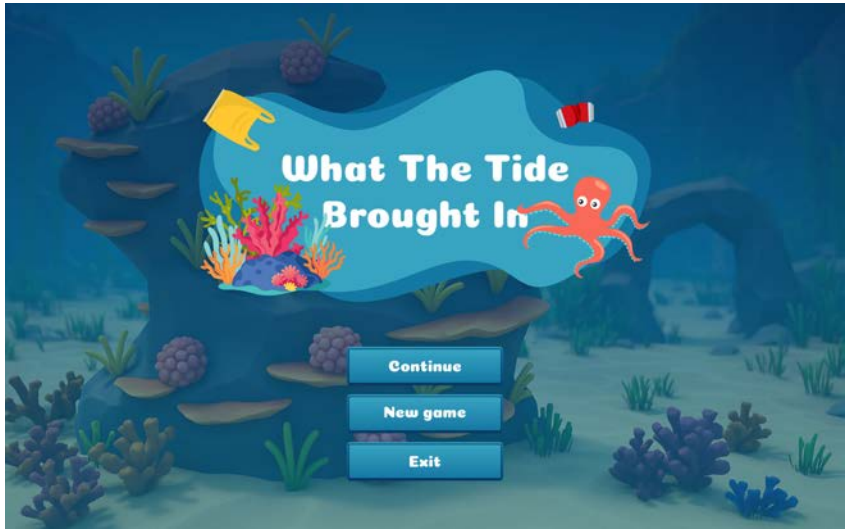


## UI

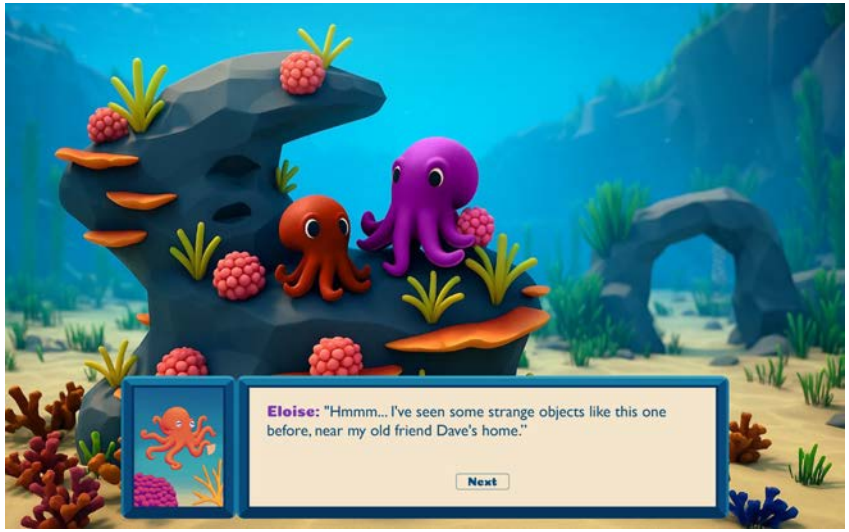
The game is for PC, and controlled through keys and mouse. Each of the player abilities is shown on the bottom left of the user interface (UI), which permits the player to select them with a number key, as shown below. On the bottom right of the screen, the health, stamina, and ink bars allow the player to keep track of those resources. On the upper right corner: quest journal, to keep track of tasks.

The location of each UI element was chosen taking into account industry standards, visual weight, and ease of access and in-game view. It is common, in the games industry, to have the abilities and other menus displayed at the bottom of the screen. This is reinforced by the visual weight it would have if placed on the top of the screen, making such a solid element seem "heavy" to the eyes. Questions were raised about the lower location potentially obscuring items in the environment, which was indeed a problem in the first instance of the design when it was in the bottom centre of the screen. The margins, however, were decreased to free even more space at the centre. By placing the abilities to one side and the resource bars on the other, the interface leaves the camera's centre unobstructed. The only element at the top of the screen is a visually lighter box: the quest tracker.

Main menu




Dialogue box (with character portrait only for Eloise and Ernest)




(Don't) get into trouble
• Don't let Globber catch you
1
2
3
4
5
Stamina
Ink
Health

## 6. Visual Experience

A stylised 3D look was chosen for What The Tide Brought In, to make it more appealing to younger audiences, and to be able to lean more into the contrast between the clean and vibrant marine landscape of Act 1 and the oppressive pollution of Act 3, from a lively to a dead environment.

### Act 1

This is a calm, somewhat secluded area, with some coral and rock forming walls, a perimeter. Vibrant sea life, with corals, algae, and creatures. The game opens to a dialogue scene with Ernest and Eloise in their home on a rock, a cosy and colourful landscape.

### Act 2

There are fewer plants, corals, and animals. First parts are clean yet not as cosy as the previous location, not in an unwelcoming way, simply more open and empty. However, as the player gets deeper into the area, it becomes more polluted and murkier. The perimeter is mainly made up of rocks, with some sharks to disencourage the player from some paths.

### Act 3

Heavily polluted area, murky water, darker colours. Shallow water, low tide is near, and plastic covers the surface of the water. Barely any life: what corals remain are white and depressing; few algae and not very appealing; a few scary-looking animals that blend in among the waste.

**Act 1**



**Act 2**



**Act 3**



## Moodboard

Subnautica









Act 1

Act 2









Act 3

## 7. Audio Experience

The audio for the game must accompany the mood of the environment and the narrative, being more lively at the beginning, growing increasingly somber as Ernest reaches more polluted areas and new challenges, and truly tense at the end, in Act 3, when the stakes and pace are greater.

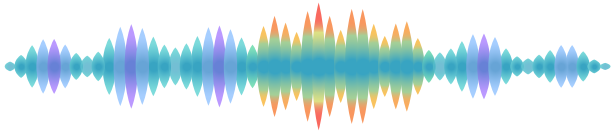
In Act 1, the music is generally curious and calm, suspenseful while stealing Globber's clams, tense if there's pursuit, but maintaining a lighthearted mood. It becomes less joyful, but not too serious, the following morning, when Eloise has not returned yet and Ernest worries, asking neighbours about her.

In the beginning of Act 2, once Ernest ventures into the wider ocean, the music becomes less tense again, more adventurous. Once again, it becomes tense when Ernest encounters the sharks, this time without the lightheartedness. It also becomes increasingly bleak as he progresses into more polluted waters.

Act 3 is where the music takes an even more central role to set the mood in this wasteland. It becomes unnerving, oppressive, representing the higher stakes at this stage, and a sense of urgency.

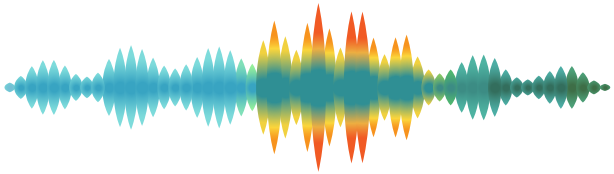
Aside from the music, sound effects to increase the game's immersion include reactivity to the player's actions (normal swim, dash swim, ink spray, interaction with objects), and environmental sounds, such as from other creatures. Moreover, the UI also has subtle sound effects to provide additional feedback of interactivity.

### Act I



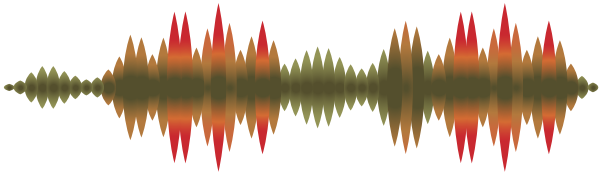
Happy, calm

### Act II



More neutral, yet increasingly bleak

### Act III



Suspenseful, tense

# 8. Level Design

| | ACT I | | ACT II | | | ACT III | |
|---|---|---|---|---|---|---|---|
| | Reef exploration | Asking about Eloise | Strange container | Predators | Alex in need | Looking for Eloise | Freeing Eloise |
| Story | Eloise leaves to look for origin of Ernest's new treasure. Ernest explores and steals some clams from a grumpy fish. | Night came, morning came; and Eloise has not returned. Ernest asks neighbours about her whereabouts. | Ernest finds two fish observing a lunchbox. Inside, he finds some food and a spoon. One fish talks about new sharks in the area. | Sharks block the way, Ernest must go past them to progress. | A young shark is trapped by a net and needs Ernest's help. Player may choose to help or not. If helps, shark informs about which way Eloise went. | Gladys informs Ernest his mum is there and is trapped under waste, and that the tide is going down. He must go past predators to reach Eloise. | Ernest finds his mum. He has to free her crushed tentacle and find a tool to cut the net. They must escape before the tide traps them. |
| Objectives | Explore. Steal clams from Globber without getting caught. | Ask around for clues about Eloise. | Open the container. Try new tool. | Go past sharks without getting caught. | Free (or not) Alex from the net. Learn of Eloise's whereabouts. | Get to Eloise without getting caught. | Find tool to cut net, free Eloise and escape before tide counter ends. |
| Gameplay | Exploration, stealth, escape, dialogue. | Dialogue. | Exploration, dialogue. | Stealth, escape. | Rescue, dialogue | Stealth, escape, dialogue. | Rescue, stealth, escape, dialogue. |
| Mechanics | Abilities: Dash and Camouflage<br>Hazards: Globber. | | NEW: Spoon (as lever), Ink | Abilities: Dash, Camouflage, Ink.<br>Hazards: Sharks. | Abilities:<br>If helps: Spoon.<br>If not: Dash, Camouflage, Ink. | Abilities: Dash, Camouflage, Ink.<br>Hazards: Sharks, toxic clouds. | NEW: Shell (as knife).<br>Abilities: Dash, Camouflage, Ink, Spoon, Shell.<br>Hazards: Sharks, toxic clouds, falling debris. |
| NPCs | Eloise (mum). Globber (grumpy fish, owner of clam garden). | Lenny (friendly neighbour). Other neighbours. | Nell (curious) and Marty (cautious). | Sharks. | Alex (young shark). | Gladys (elderly, nostalgic fish) | Eloise. Jack (owner of shell) |
| Location and Visuals | Coral reef, Ernest's home area. Vibrant sea life, with corals, algae, and creatures. Clean and colourful. | | More open area, fewer rocks, corals, plants and animals that in reef. Less colourful, but still clean. | More rocky area, some corals and algae to hide. Water is becoming gradually murkier. Some waste lying around. | More open area, fewer rocks, corals, plants and animals that in reef. Murkier water, and more waste. | Heavily polluted area, murky water, darker colours. Tide going down, plastic covers the surface of the water. Bleached corals, barely any life. | |
| Music | Curious, calm, lightheartedly tense. | Slightly suspenseful and tense, but still calm. | Adventurous yet calm. | Tense, fast. | Seemingly calm again, yet certain bleakness in the background. | Unnerving, oppressive, dark. | Even more tense, faster pace for sense of urgency. |

## 9. Monetisation and Bonus Material

For a serious game, especially one concerning ethics and UN's SDGs, monetisation must not be exploitative, not detract from the experience – either gameplay or narrative wise – and not incentivise harmful habits. All this must be taken into account while also acknowledging that it is a product within an industry, which requires time, effort, and money to produce.

With this in mind, the monetisation approach we have established is a premium model, a one time purchase, unlocking the full experience for £2.50, a value that seems reasonable for the scope of the game, taking into account gameplay hours and graphics. This could be paired with special licenses for institutions such as schools or NGOs that want to teach about the topic in an engaging manner – either within classrooms or exhibitions – or game bundles with similar environmental games.

The model and experience could be further developed to include a DLC of an artbook with environmental facts, which would offer those who choose to purchase it a deeper look into the characters and creatures in the game as well as how they live and the problems they face. This allows for extra revenue that does not detract from the game experience, being an optional expansion.

## Programming Report

Lorem

## Animation Report

Lorem

# Group Report

We had decided from the start that we would address 14) Life Below Water, although initially we had also chosen 15) Life On Land to present a dual experience and the challenges faced both by land and water animals. We also briefly considered focusing on 11) Sustainable Cities and Communities, although we were struggling to think of something more compelling. That is until Kavin proposed the initial idea about a young fish who has to save their parent.

The final product meets the project brief, addressing the proposed SDGs – focused on 14) Life Below Water, and secondarily: 13) Climate Action, and 12) Responsible Consumption and Production – across the game outline and player journey. These themes were threaded into the narrative and gameplay, aiming for an accessible and empathetic approach without seeming too educational.

As explained in the brief, the game follows an octopus who faces external challenges caused – directly or indirectly – by climate change and human waste. Through exploration and interaction with other characters, the player is encouraged to empathise with them and gain contextual information about the environmental problems they face.

The natural abilities – dash, camouflage and ink – and progression of these abilities also remain consistent with the original proposal. A sharp shell to help free his mother at the end was also planned early in production, although it was not specified in the brief. Interaction with human made objects was also planned, and an object defined after the brief was the spoon to use as a lever.

The narrative, although it underwent changes throughout the process, maintains its core as presented earlier: a young octopus has to explore the ocean in search of his mother who is trapped under waste. It also remained consistent in regards to progression of pollution and interaction with environmental issues, presenting a gradual approach for best impact. Nevertheless, it resulted more simple than originally intended, having had to adapt it to time and technical constraints.

The proposed team roles in the brief were:

- Gameplay Programmers – Doruk Arda Ceviz, Manan Gandhi
- Narrative Designer – Mariapaz Garcia-Ballester
- Mechanics Designer – Purv Prabhakar
- Animators - Kavin Thamizh Selvi Inqulab, Livin Chemmanoor

This remained largely consistent, mainly because it was not very specific, and the designer roles that were more specific had to be extended to tackle more tasks not included under "narrative" or "mechanics" design. We would have benefitted from clearer roles.

Overall we had a good group dynamic, although production could have been more organised and agile, and communication could have been improved. We failed to use tools like Jira or Trello to organise production, relying on our Whatsapp group – which remained professional – and a Miro board, mainly used for the moodboards and posting narrative, maps, and mechanics updates. We also had face-to-face and online meetings to discuss progress and deliverables.

# Copyright, Credits and References

## Use of GAI



OpenAI (2025) AI-generated image by ChatGPT with prompt "Make an image using the composition, with the two octopuses on the rock, from the first picture but the 3D style of picture 2", 13 December.

Reference images (left, drawn by me; right, referenced later):







OpenAI (2025) AI-generated image by ChatGPT with prompt "With the previous low-poly 3d style: make an image of the two octopuses dead in a heavily polluted area, where the tide went down, leaving nothing but cans, bottles, and other waste and the dead octopuses", 13 December.

## Sounds

Act 1, background music:
https://www.youtube.com/watch?v=BpTV1T39XSw&t=207s

Act 2, background music:
https://www.youtube.com/watch?v=7cPGlabS0qs

Act 1 & 2, background underwater sounds: Ambience, Underwater, Deep, Bubble, Active 03. Available at: soundly://open/?file-id=SND12456

Act 3, background music:
https://www.youtube.com/watch?v=sXDa5h4LgWM&t=338s

Act 3, background underwater sounds:
https://www.youtube.com/watch?v=7jeJg4ZeMlM&t=805s

Act 3, ticking sound: Musical, Loop, Trailer Sequence, Cinematic, Ticking, Rhythmic Stinger. Available at: soundly://open/?file-id=SND145868

Chase score:
https://www.youtube.com/watch?v=i-ZdUvk9xXw&t=66s

Dash: Swooshes, Whoosh, Watery, Fizzy, Bubbly, Slow. Available at: soundly://open/?file-id=SND121821

Ink: Swooshes, Whoosh, Organic, Water, Large, Cinematic 01. Available at: soundly://open/?file-id=SND55340

Camouflage: Swooshes, Whoosh, Organic, Bubble, underwater. Available at: soundly://open/?file-id=SND55313

All YouTube sources are under the Creative Commons licence.

## Assets

Ernest and Eloise:
https://sketchfab.com/3d-models/abby-515d4881338945809a2d2835d95bc035

Environment:
https://www.cgtrader.com/3d-models/exterior/landscape/low-poly-polystyle-ocean-underwater-environment

Waste:
https://www.cgtrader.com/3d-models/various/various-models/trash-low-poly-3d-models

NPCs:
https://assetstore.unity.com/packages/3d/characters/animals/fish/underwater-life-deluxe-115733

## Information and inspiration

Our Oceans (2024). Freeborne Media, Wild Space Productions. Available at: Netflix (Accessed: October 2025).

Natural History Museum, London.

