

# Contents

<b>Preface</b>	xvii	
Acknowledgments	xix	
About the Author	xix	
<b>Part I</b>	<b>General Production Overview</b>	<b>1</b>
<b>Chapter 1</b>	<b>Game Production Overview</b>	<b>3</b>
1.1	Introduction	3
1.2	Production Cycle	4
1.3	Preproduction	5
	Game Concept	6
	Game Requirements	7
	Game Plan	8
	Preproduction Checklist	8
1.4	Production	9
	Plan Implementation	10
	Tracking Progress	11
	Task Completion	11
	Production Checklist	12
1.5	Testing	12
	Plan Validation	13
	Code Release	13
	Testing Checklist	14
1.6	Postproduction	15
	Learning from Experience	15
	Archiving the Plan	15
	Postproduction Checklist	15
1.7	Chapter Summary	16
<b>Chapter 2</b>	<b>Roles on the Team</b>	<b>17</b>
2.1	Introduction	17

2.2	Production	17
	Executive Producer	18
	Producer	18
	Associate Producer	20
	Background and Training	20
2.3	Art	22
	Art Director	23
	Lead Artist	23
	Concept Artist	23
	World Builder or Level Designer	23
	Asset Artist	24
	Animator	24
	Technical Artist	24
	Marketing Artist	24
	Background and Training	24
2.4	Engineering	25
	Technical Director	26
	Lead Engineer	26
	Engineer	26
	Background and Training	27
2.5	Design	28
	Creative Director	29
	Lead Designer	30
	Designer	30
	Writer	30
	Background and Training	31
2.6	Audio	31
	Sound Designer	31
	Composer	31
	Background and Training	32
2.7	Quality Assurance Testing	32
	Lead QA Tester	32
	QA Tester	32
	Background and Training	33
2.8	Team Organization	33
2.9	Corporate	35
	Marketing and Public Relations	35
	Creative Services	35
	Sales	36
2.10	Chapter Summary	36

<b>Chapter 3</b>	<b>Project Management Methods</b>	<b>37</b>
	3.1 Introduction	37
	3.2 Pros and Cons	38
	3.3 Personal Software Process (PSP)	39
	3.4 Scrum	42
	3.5 Project Management Institute (PMI)	46
	3.6 Chapter Summary	51
<b>Part II</b>	<b>Business Information</b>	<b>53</b>
<b>Chapter 4</b>	<b>Legal Information</b>	<b>55</b>
	4.1 Introduction	55
	4.2 Intellectual Property Rights	56
	Legal Information	56
	Copyrights	57
	Trademarks	57
	Trade Secrets	58
	Patents	59
	4.3 Legal Agreements	59
	Employee–Consultant Agreements	59
	Work for Hire	60
	Nondisclosure Agreements (NDAs)	60
	Development Contracts	61
	End User License Agreements (EULAs)	62
	Terms of Service (TOS)	62
	4.4 Licenses	62
	4.5 Chapter Summary	63
<b>Chapter 5</b>	<b>Developer and Publisher Relationships</b>	<b>65</b>
	5.1 Introduction	65
	5.2 Pitching a Game to a Publisher	65
	5.3 Financing Options	70
	5.4 Managing the Developer–Publisher Relationship	71
	Independent Developer	76
	Publisher-Owned Developer	80
	5.5 Third-Party Game Approvals	81
	5.6 Chapter Summary	82
<b>Part III</b>	<b>Managing People</b>	<b>83</b>
<b>Chapter 6</b>	<b>Hiring and Retaining Talent</b>	<b>85</b>
	6.1 Introduction	85

6.2	Hiring Talent	85
	Screening Resumes	86
	Interviewing Talent	87
	Providing Feedback	90
6.3	Retaining Talent	91
6.4	Training	93
	Game Development Resources	93
	Organizations	94
	Conferences and Trade Shows	95
	General Game Industry Information	95
6.5	Chapter Summary	96
<b>Chapter 7</b>	<b>Teams</b>	<b>97</b>
7.1	Introduction	97
7.2	Project Leadership	98
7.3	Picking Leads	100
7.4	Team Building	101
	Getting to Know Each Other	102
	Role Definition	103
	Cross-Training	104
	Seating Arrangements	106
	Team Meetings	107
	Team Website	108
7.5	Team Buy-In and Motivation	109
	Warning Signs	110
	Addressing the Warning Signs	111
	Showing Appreciation	112
	Sharing Vision	113
	Team Survey	113
7.6	Quality of Life	115
7.7	Chapter Summary	117
<b>Chapter 8</b>	<b>Effective Communication</b>	<b>119</b>
8.1	Introduction	119
8.2	Written Communication	119
8.3	Oral Communication	120
8.4	Nonverbal Communication	122
8.5	Establishing Communication Norms	123

- 8.6 Communication Challenges 124
  - Resolving Conflict 124
  - Consensus 125
  - Delivering Bad News 126
  - Giving Effective Feedback 126
- 8.7 Chapter Summary 127

**Part IV    Preproduction 129**

**Chapter 9    Game Concept 131**

- 9.1 Introduction 131
- 9.2 Beginning the Process 132
  - Brainstorming 133
  - Initial Concept 134
  - Genre 135
  - Platform 136
  - Revenue Model 136
  - SWOT Analysis 137
  - Competitive Analysis 139
  - Approval 141
- 9.3 Define Concept 141
  - Mission Statement 142
  - Game Setting 143
  - Gameplay Mechanics 143
  - Story Synopsis 144
  - Concept Art 144
  - Audio Elements 145
- 9.4 Prototyping 146
- 9.5 Risk Analysis 148
- 9.6 Pitch Idea 151
- 9.7 Project Kick-Off 153
- 9.8 Concept Outline 153
- 9.9 Chapter Summary 153

**Chapter 10    Game Requirements 155**

- 10.1 Introduction 155
- 10.2 Define Game Features 155
- 10.3 Define Milestones and Deliverables 157
- 10.4 Evaluate Technology 162

10.5	Define Tools and Pipeline	164
10.6	Documentation	166
	Design	167
	Art	168
	Technical	169
10.7	Risk Analysis	170
10.8	Approval	170
10.9	Game Requirements Outline	172
10.10	Chapter Summary	172
<b>Chapter 11</b>	<b>Game Plan</b>	<b>173</b>
11.1	Introduction	173
11.2	Dependencies	174
11.3	Schedules	175
	Creating a Schedule	176
	Initial Schedule	177
	Work Breakdown Structure	177
	Detailed Schedule	180
	Tracking Tasks	185
11.4	Staffing	188
11.5	Budgets	189
	Creating a Budget	190
	Managing a Budget	195
11.6	Outsourcing	195
11.7	Middleware	198
11.8	Game Plan Outline	201
11.9	Chapter Summary	202
<b>Part V</b>	<b>Production</b>	<b>203</b>
<b>Chapter 12</b>	<b>Production Cycle</b>	<b>205</b>
12.1	Introduction	205
12.2	Design Production Cycle	207
12.3	Art Production Cycle	208
12.4	Engineering Production Cycle	209
12.5	Working Together	209
12.6	Chapter Summary	210
<b>Chapter 13</b>	<b>Production Techniques</b>	<b>211</b>
13.1	Introduction	211
13.2	Getting a Project Back on Track	211

- 13.3 Project Reviews 214
  - Conducting a Project Review 215
  - Benefits 216
- 13.4 Critical Stage Analysis 217
- 13.5 Weekly Status Reports 217
  - For the Development Team 218
  - For Management 218
- 13.6 Running Meetings 219
- 13.7 Resource Allocation 220
- 13.8 Preventing Feature Creep 221
  - Prioritizing Features 222
  - Change Requests 222
- 13.9 Establishing Approval Processes 223
  - Keep it Simple 223
  - Define and Publish 223
  - Centralize the Tracking 224
- 13.10 Task Forces or Strike Teams 224
- 13.11 Chapter Summary 224

## **Chapter 14 Making Builds 225**

- 14.1 Introduction 225
- 14.2 Build Process 225
  - Build Schedule 226
  - Automated Builds 227
- 14.3 Multilingual Builds 228
- 14.4 Build Notes 228
  - For the Development Team 228
  - For Management 229
  - For Marketing and PR 229
- 14.5 Preventing Piracy 230
- 14.6 Chapter Summary 231

## **Part VI Testing 233**

### **Chapter 15 Testing 235**

- 15.1 Introduction 235
- 15.2 Testing Schedule 236
- 15.3 Test Plans 237
- 15.4 Testing Pipeline 239
  - Bug-Tracking Database 240
  - Bug Definitions 240

15.5	Testing Cycle	241
	Writing Bugs	242
	Assigning and Closing Bugs	243
	Checking Technical Requirements	244
15.6	External Testing	245
15.7	Chapter Summary	247
<b>Chapter 16</b>	<b>Code Releasing</b>	<b>249</b>
16.1	Introduction	249
16.2	Determining Code Release	249
16.3	Code Release Checklist	250
16.4	Gold Masters	252
16.5	Chapter Summary	254
<b>Part VII</b>	<b>Postproduction</b>	<b>255</b>
<b>Chapter 17</b>	<b>Postmortems</b>	<b>257</b>
17.1	Introduction	257
17.2	Purpose of a Postmortem	257
17.3	Conducting a Postmortem	259
	Involve the Entire Team	260
	Prepare for the Postmortem	260
	Maintain Focus	261
17.4	Lessons Learned Document	262
17.5	Chapter Summary	263
<b>Chapter 18</b>	<b>Closing Kits</b>	<b>265</b>
18.1	Introduction	265
18.2	Defining Closing Kits	265
18.3	Creating Closing Kits	266
	Assets	266
	Text Assets	266
	Voiceover Assets	267
	Art Assets	267
	Cinematic Assets	267
	Localization Assets	267
	Packaging Assets	267
	Tools	268
	Game Code	268
	Documentation	268



	Game Documentation	268
	Technical Guidelines	269
	General Product Information	269
18.4	Organizing Content	269
18.5	Finalizing Closing Kits	270
18.6	Closing Kit Checklist	273
18.7	Chapter Summary	273
<b>Chapter 19</b>	<b>Software Ratings</b>	<b>275</b>
19.1	Introduction	275
19.2	Software Age Ratings	275
19.3	ESRB (United States)	277
19.4	PEGI (Europe)	278
19.5	USK (Germany)	279
19.6	ACB (Australia)	279
19.7	CERO (Japan)	280
19.8	KMRB (Korea)	280
19.9	Chapter Summary	282
<b>Chapter 20</b>	<b>Localization</b>	<b>283</b>
20.1	Introduction	283
20.2	Creating International Content	284
20.3	Localization-Friendly Code	284
	Language Assets	285
	Text Assets	285
	Art Assets	285
	Voiceover Assets	286
	International Characters and Fonts	286
	User Interface	286
	Keyboard Input	287
	PAL Versus NTSC	287
	Other Technical Considerations	287
20.4	Level of Localization	288
20.5	Localization Plan	288
20.6	Organizing Assets for Translation	291
20.7	Integrating Translated Assets	292
20.8	Testing	293
	Functionality Testing	293
	Linguistic Testing	294

20.9	Third-Party Submission	295
20.10	Localization Checklist	296
20.11	Chapter Summary	297
<b>Chapter 21</b>	<b>Voiceover</b>	<b>299</b>
21.1	Introduction	299
21.2	Planning for Voiceover	300
	Voiceover Design	300
	Technical Considerations	301
21.3	Choosing a Sound Studio	308
21.4	Bid Packages	310
21.5	Casting Actors	313
	Union Versus Nonunion	313
	Celebrity Voices	314
	Preparing Character Descriptions	314
	Auditions	317
	Selecting and Booking Actors	318
21.6	Recording Voiceover	319
	Preparing for a Recording Session	319
	Directing Actors	321
	Selecting Takes	322
	Audio Deliverables	322
21.7	Voiceover Checklist	323
21.8	Chapter Summary	324
<b>Chapter 22</b>	<b>Music</b>	<b>325</b>
22.1	Introduction	325
22.2	Planning for Music	325
	Music Design	326
	Technical Considerations	326
	Schedule and Staffing	328
	Bid Packages	330
22.3	Working with a Composer	332
22.4	Licensing Music	333
22.5	Chapter Summary	333
<b>Chapter 23</b>	<b>Motion Capture</b>	<b>335</b>
23.1	Introduction	335
23.2	Planning for Motion Capture	335
	Motion Capture Requirements	336

	Motion Capture Shot List	336
	Schedule	337
23.3	Working with a Motion Capture Studio	338
23.4	Bid Packages	338
23.5	Preparing for a Motion Capture Shoot	339
23.6	Motion Capture Checklist	341
23.7	Chapter Summary	342
<b>Chapter 24</b>	<b>Marketing and Public Relations</b>	<b>343</b>
24.1	Introduction	343
24.2	Working with Marketing	343
	Development Milestone Schedule	344
	Game Documentation	344
	Focus Groups	345
24.3	Packaging	346
	Manuals	346
	Box Art	347
	Keyboard Reference Cards	347
24.4	Demos	348
	Planning for a Demo	348
	Console Demos	349
	Localized Demos	349
24.5	Marketing Assets	350
24.6	Game Builds	350
	Working with Public Relations	351
	Press Tours	351
	Interviews	351
	Developer Diaries	351
	Tradeshows	353
24.7	Asset Deliverable Checklist	353
24.8	Chapter Summary	354
<b>Appendix A</b>	<b>Case Study—Game Production Cycle</b>	<b>357</b>
A.1	Introduction	357
A.2	Preproduction Phase	358
	A.2.1 Concept	358
	A.2.2 Define Concept	362
	A.2.3 Define Requirements	367
	A.2.4 Create Game Plan	377
	A.2.5 Completing Preproduction	389

A.3	Technical Production	390
A.3.1	Voiceover	391
A.3.2	Music	397
A.3.3	Motion Capture	399
A.3.4	Marketing and PR	400
A.4	Production	403
A.4.1	Production Cycle	404
A.4.2	Build Process	404
A.4.3	Localization	405
A.4.4	Production Scenarios	409
A.4.5	Completing Production	411
A.5	Testing Phase	412
A.5.1	Testing	412
A.5.2	Code Release Candidate	414
A.5.3	Completing Testing	418
A.6	Postproduction Phase	419
A.6.1	Postmortem	419
A.6.2	Closing Kit	419
A.6.3	Completing Postproduction	420

**Appendix B Glossary** 421

**Appendix C Resources** 425

Books	425
Articles	426
Websites	427

**Appendix D Biographies** 429

James Barrell	429
Tom Buscaglia	429
Melanie Cambron	430
Carey Chico	430
Don Daglow	430
Stephanie O'Malley Deming	431
Tracy Fullerton	431
Karin Groepper	432
Lee Jacobson	432
Clinton Keith	432
Jeff Matsushita	433
Jay Powell	433

Amanda Rubright 433

Tobi Saulnier 434

Tom Sloper 434

Wade Tinney 435

**Index** 437