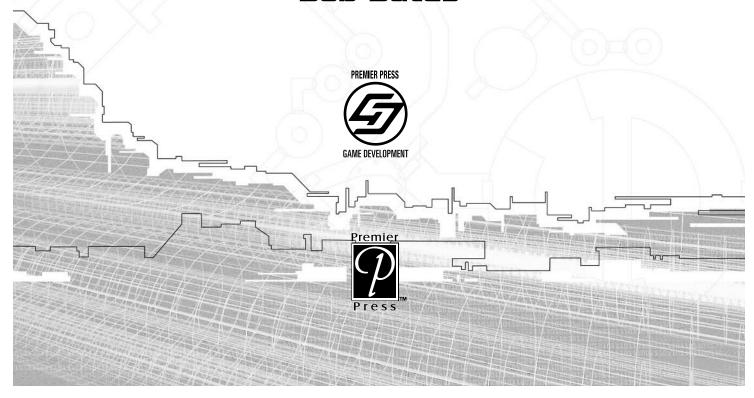
GAME DEVELOPMENT SERIES DEVELOPER MARKET GI **Edited By Bob Bates**



GAME DEVELOPER'S MARKET GUIDE

Edited by Bob Bates



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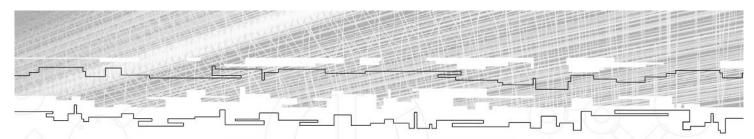
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About the Editor

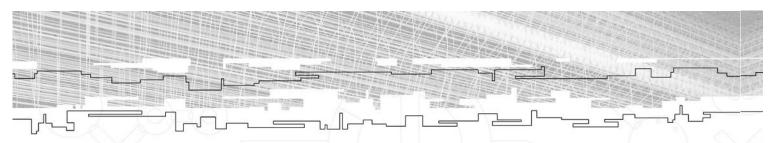
Bob Bates

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y thanks go to Mitzi Koontz, Emi Smith, and Stacy Hiquet at Premier Press, who dreamed up this project and shepherded it through to its conclusion. I also want to acknowledge Don Prues, my co-editor, for undertaking the Herculean task of assembling the listings. Finally, I have to thank my family—Peggy, Alex, and Malia—for loaning me out on writing projects.

-Bob Bates



About the Listings Editor

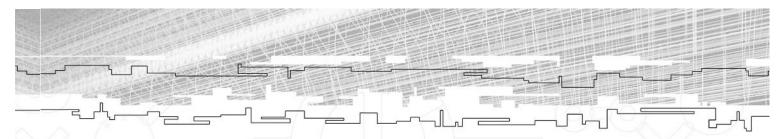
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-Don Prues



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6 About the Contributors

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A specialist in game industry careers, MARC MENCHER has helped thousands of job seekers land jobs with the hottest gaming companies, and is the author of *Get in the Game! Careers in the Game Industry*. Before joining GameRecruiter.com, he worked for game companies such as Spectrum Holobyte, Microprose, and 3DO. Marc served as President of the International Game Developers Network, then as an advising board member for the following year. He is a regular speaker at International Game Developers Association (IGDA) events around the country, and was a featured panelist at E3 2002. His articles have been featured in GIGnews.com, Gamasutra, and GameWEEK. Currently, he is working with the IGDA on chapter development and with Games-Florida, a non-profit organization formed to assist the interactive multimedia industry in the state of Florida.

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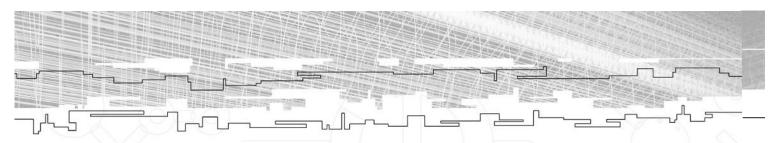
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generation of game developers, dealing with the concern over violence in games, diminishing the impact of exploitative software patents, and working to attract more women and diverse cultures to game development. Jason also oversees the running of the Game Developers Choice Awards, an annual industry event that recognizes and rewards outstanding achievement within the game development community. Jason has been a member of the game development community for many years, and has spent time at Matrox Graphics, Quazal, and Silicon Graphics. Jason can be reached at jason@igda.org.

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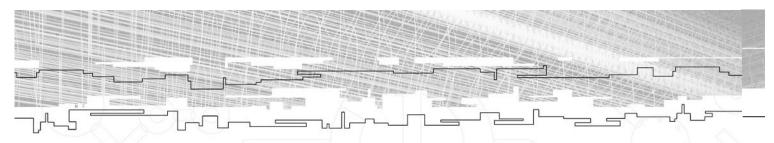
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Introduction

his book is for everyone involved in game development and for those who want to break into the industry.

Calling someone a "game developer" covers a lot of territory. A developer might be an artist making 3D models; a producer handling external development; a level designer or composer; a programmer or writer. The field is large and getting larger every day.

As developers, our knowledge tends to be deep, but narrow. We tend to know a lot about our day-to-day jobs, but not too much about what the people around us do, or even how the same jobs are done differently at other companies.

The articles in Section I will help close that knowledge gap. A glance at the contributor credits shows that each is an expert in the field, and anyone who reads these articles will come away with a much deeper understanding of our industry.

Article 1 is an overview of the business side of game development, with an emphasis on how games are marketed and sold.

Articles 2 and 3 describe different jobs in the industry and how to break in.

Article 4 is a first-hand account of how one development company landed its first contract.

Articles 5 and 6 explore the freelancing life.

Articles 7 and 8 cover the pros and cons of using agents and recruiters.

Article 9 lists the books that should be on every game developer's bookshelf.

Articles 10 and 11 are about the International Game Developer's Association (IGDA), and the framework of a curriculum for game studies.

Article 12 provides some tips on game design from an historical perspective.

Articles 13 and 14 cover the legal side of the house, from understanding intellectual property rights to negotiating contracts.

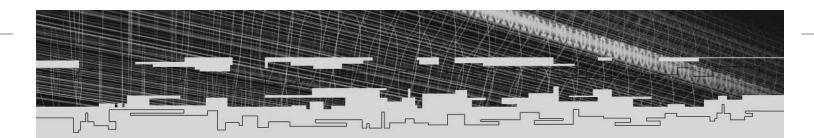
The listings in Section II will help developers find schools to go to, industry events to attend, and companies to work for. They are divided into the following categories:

- **♦** Publishers
- **♦** Developers
- **♦** Contractors
- ♦ Distributors
- ◆ Game Recruiters and Agents
- ♦ Schools
- **♦** Industry Events

Section III contains additional resources, such as organizations, websites, and magazines of interest.

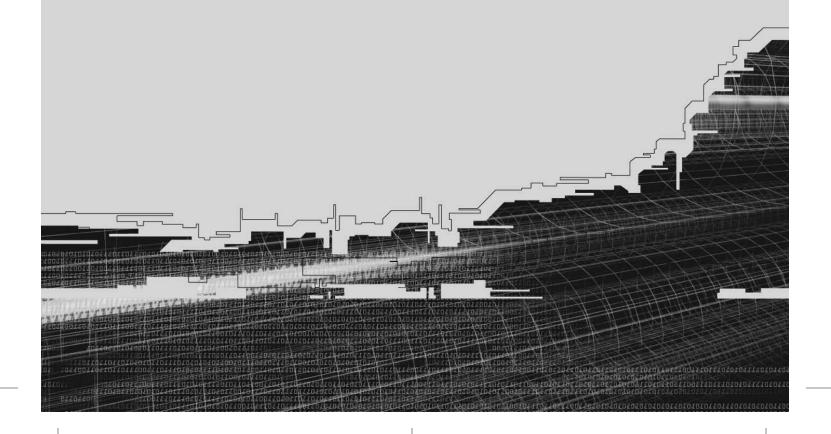
Finally, we welcome your feedback. If your organization is missing from these pages, go to www.gamedevguide.com and fill out the simple (and free!) form in order to be listed in the next edition.

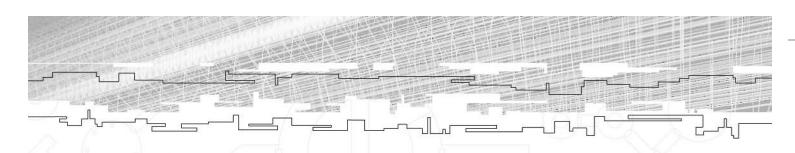
Thanks and good luck! Bob Bates



SECTION I

ARTICLES ABOUT THE INDUSTRY



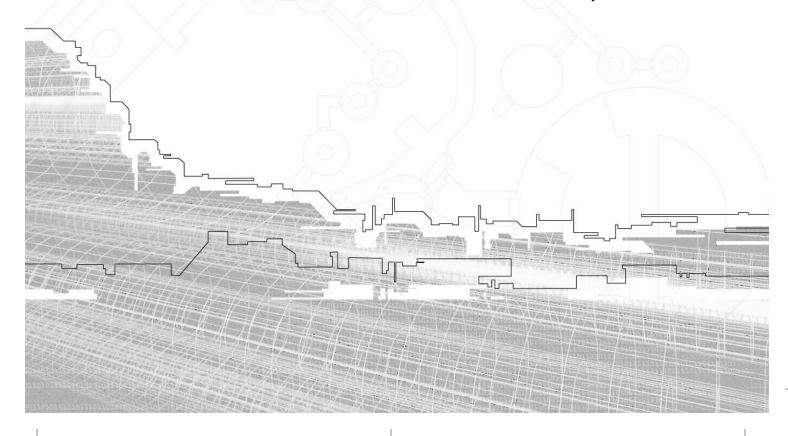


What happens to a game between the time it leaves the developer's hands and hits the store shelves? This article explains the publisher's role in selling games into the retail channel and promoting them to consumers. It also covers the major points of the development deal you'll have to make with a publisher to have a game to sell in the first place.

-Bob Bates

THE BUSINESS SIDE

by Bob Bates



4 The Business Side

B uild a better mousetrap and the world will beat a path to your door."

If only it were true.

The fact is, your mousetrap has to be financed, marketed, and sold before you have any shot at opening your door to find the world waiting outside.

In this article, you'll learn how games are sold, what the publishers and distributors do, and how development deals are put together.

HOW GAMES ARE SOLD

It used to be that a new game had four to six months after its release to find an audience. Advertisements were timed to appear a few weeks after the initial shelf date because marketers didn't see any sense in promoting something the public couldn't yet buy. Magazines focused on we instead of previews because they wanted to see the final product before passing judgment. TV ads were unheard of.

No more.

Today, a game has as little as two weeks to prove that it belongs on retailers' shelves. Chain stores have specific targets for "turning" their shelves and are strict about enforcing them. If a game is not meeting those goals soon after it comes out, your sales group will come under immediate pressure for markdowns (sometimes called *price protection*) or returns.

Many developers don't realize that when their game goes onto a store shelf, it hasn't yet been truly sold. The retailer has the right to return it to the publisher for a 100% credit against future product. This creates an interesting struggle between the retailer, who wants to carry only games that sell well, and the publisher, who wants *all* their games to stay on store shelves as long as possible.

This balance of power is usually even: The retailer wants a supply of games to sell, and the publisher wants a place to sell his games.

Sometimes, however, the equation becomes unbalanced. If the retailer has a large backlog of the publisher's games languishing on their shelves, they can refuse to bring in more until the deadwood is cleared out. On the other hand, if a publisher has a hot new game coming out, they can try to muscle other games in the door on the coattails of the hit.

It is this dynamic that has prohibited small, independent publishers from flourishing. When you have only one or two games per year, you are too risky a proposition for the retail channel to deal

with. They are afraid (and rightfully so) that if one of your games is not successful, they will have no realistic chance of getting back their money and will be stuck holding the bag. With larger publishers, new products are always coming along, and it's in the best interest of both parties to clear up inventory problems as the year goes along.

Before retail buyers will bring in a game, they have to be convinced that it will sell. They use various guidelines to help with this decision: the pitch from the sales force, the sell sheet, the box art, the industry buzz, and above all, pre-orders. This means that the marketing, PR, and sales campaigns all must be geared to create maximum consumer demand for your game *before it even ships*!

Games almost never start slowly and then ramp up. Generally, the largest sales come within four weeks of release, and the ultimate lifespan is determined by how slowly the weekly sell-through numbers degrade thereafter. Exceptions occur, but they are rare and usually caused by chance factors, such as a popular movie suddenly sparking interest in a particular subject.

This pressure to create advance demand is why you see advertisements for games that won't be out for another six months. It's why publishers push magazines to run previews of their games. It's why Web sites devoted to games in development have sprung up. More than anything else, it's why there is such pressure on the development team to deliver the game *on time*.

Consider the leaps of faith a publisher must make when they accept your word that you will "go gold" on a particular date:

- ◆ The manufacturing group books a time slot at the duplication plant months in advance, especially before the busy Christmas season. If your game isn't ready, another slot might not be available at the factory, and the game could miss Christmas altogether.
- ◆ The marketing group must commit to magazine ad space months ahead of time. The ads are going to run whether or not your product is ready. If you're late, the game could hit the stores with no current advertising push because the ads ran months ago and no money is left in the budget for new ones.
- ◆ The sales group buys premium space in stores for your game. End caps (shelving at the end of the aisle) and other special promotions are slotted out well ahead of time. If your company signs up for one and your game isn't there, the company pays for it anyway, and someone else gets the benefit of the premium placement. Then, when your game does come out, you will sell-in only one copy per store, and it will be displayed spine out on the bottom shelf in the wrong section.
- ◆ The PR department pushes, prods, begs, and pleads for premium magazine editorial coverage timed to hit the streets just before your game is due out. If you miss your date, the "buzz" fades away, no magazine will give you that coverage again, and your game comes out in obscurity.

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♦ The marketing group can also decide to advertise your game on television, but they don't just want to spread 30-second spots randomly across the viewing day. Ad slots on programs with the right demographics for your game could be in heavy demand and should be booked well in advance. Furthermore, the sales bump from a television ad is immediate and short-lived. This means it's pure folly to do TV for a game that is not available on the shelves. Put yourself in the shoes of your marketing director—would you commit in October to a million dollar TV campaign for December, while at the same time your developer is telling you that the game "will be done when it's done"?

THE PUBLISHER'S TEAM

Let's take a look at the team creating this carefully orchestrated campaign. Knowing who they are and what they do is vital to your success.

Public Relations (PR)

Well before your game comes out, the people in the publisher's PR group will start beating the drum for it.

Their targets are trade and general interest magazines, Web sites, newspapers, even radio and TV. Their success is measured in previews, reviews, feature coverage, and (the highest prize) magazine covers. Their weapons are anything they can lay their hands on: demos, videos, concept art, interviews with the development team, and above all, screenshots.

PR professionals spend their lives cultivating relationships. Their effectiveness is only as good as these relationships, and if people can't trust them, their relationships are shot. Thus, they have the delicate task of always telling the truth, even when the truth is embarrassing, yet doing so in a way that puts the company and its products in the best possible light.

They have to work hard to understand all the products they're promoting. They can't just mindlessly repeat what a developer has told them, because the journalists they talk to frequently play more games than anyone in the business. They know they're not going to "snow" an editor about your game. Instead, they try to bring out what they believe are its good points and explain why they think it deserves coverage and a good review. To do all this, they need materials and information only the developer can supply.

Marketing

The marketing team has two goals: to help you target the game for a particular market and to persuade everyone in that market to buy your game.

To do the first, they study demographics. They advise the business group on the appropriateness of particular licenses. They try to determine whether certain features in your game will help or hurt with your target group. They tell you which of these features will affect the game's rating and how that rating will affect your sales. They help you understand cultural differences that can dictate how your game is received in foreign countries.

To reach their second goal—persuading people to buy the game—they create an image for the game and try to let everyone in the target market know about it.

Their primary weapon is advertising. (Here, we are making an artificial distinction between marketing and public relations. In reality, PR is usually part of the marketing department, and the two groups work hand in hand to achieve maximum exposure for the game.)

When the marketing group is developing an image for your game, they are likely to fall back on the original high concept and to incorporate that message into various materials they develop—from magazine ads and sell sheets to Web banners and TV spots.

Marketers think in terms of impressions—how many times someone has been exposed to your message, and how many times he must see it before he remembers it. When selecting which media to use, they think in terms of cost per thousands. They are very selective, however, about which thousands they are targeting. It does no good to promote a game to people who have little chance of buying it. Your marketing group will work out a plan that reaches as many people in your target audience as possible for as little money as possible.

Their decisions will be affected by your positioning strategy. Does your game target the hard-core or casual gamer? Each demographic requires its own marketing strategy. One of the earliest decisions you must make about a game is your target audience. Can you achieve maximum sales by starting with the hard-core gamer and building word of mouth from these key influencers? Are you better off taking a mass-market approach and promoting the game to casual gamers so everyone is eager to buy it the day it appears? The decision doesn't affect just the marketing campaign—it affects the game design itself. If you're targeting the hard-core gamer, you must design in competitive features and depth of gameplay. If you're going after the casual gamer, the game must be easily accessible and without the common barriers to purchase (such as excessive blood, sex, or foul language).

The marketing group can also suggest implementing specific features that will help the game find a broader audience and give it longer legs. Creating chat capabilities and lobby areas in online games, for example, helps build a stronger community and enables the game to survive longer and attract more people.

If development and marketing are not talking with each other while the game is being built, you're just asking for failure.

B The Business Side

Sales

The sales force maintains personal relationships with the channel buyers who order your game in bulk. These buyers work for chain stores, national or regional wholesalers, "club" stores, video rental chains, and even hardware manufacturers (Original Equipment Manufacturers or OEMs). Each of these customers requires a different approach, and each approach requires different game material to support it.

Chain Stores

Chain stores make money only if they maintain a constant turnover of their inventory. Customers rarely think about this, but the continuing need to *move* product to pay the rent is the driving economic force behind every retail business. At some level, retail executives are not concerned with selling your game at all—what they care about is getting enough money to pay for the space on which your game *sits*.

In suburban malls and other prime retail locations, rents are high. Games that don't sell quickly aren't paying for the space they're sitting on, so they are sent back for others that do. This is why ours has become such a "hits" business. Retailers don't care about providing a broad selection if most of that selection doesn't move. If they could get away with stocking only one product that sells enough to cover their costs, that's the only product they'd carry. There is no romance in retail.

As we have seen, this leads buyers in the chain stores to want a continuing relationship with large publishers who have a lot of product to move. They also want the publisher to provide money to promote the game at the retail level. This MDF (Market Development Fund) money is used to buy special positioning in the store and ads in the store's flyers and newspaper circulars. (When you receive an advertisement from a store crammed with small pictures of software products, it's not because the store has singled out those products as the ones it recommends—each of those square inches is actually an advertisement bought and paid for by a publisher.)

The amount of MDF a store asks the publisher for is generally a percentage of the anticipated sales for the year. At the beginning of the year, the chain sends around a booklet containing various combinations of end caps, shelf talkers, circulars, stand-ups, mobiles, storefront pyramids, and so on. The more business a publisher does with the chain, the more programs he is expected to commit to. (If you are a developer being paid royalties, the money that pays for this can even be deducted from your royalty basis.) One of the most effective of these in-store promotions is a rolling demo of your game or, better still, an interactive demo that hooks customers on the spot.

Generally, chains also have an annual meeting where they gather all their managers for training and inspirational sessions. A portion of this meeting is usually reserved for a miniature tradeshow where publishers push their latest products from 8×10 booths. Less fancy than the big shows, such as E3, Comdex, and CES, these events generally feature lightning-fast game demos, and T-shirt, tchotchke, and product giveaways. The goal of the sales group is to let store managers know about upcoming products so they will recommend your game to their clerks and customers.

Wholesalers

Not every retailer buys directly from the publisher. Many go through national or regional whole-salers. This enables "mom and pop" stores to carry less inventory but still access a wide range of products. This arrangement benefits publishers as well, because they have fewer relationships to manage.

The sales group's interaction with the wholesaler usually centers on encouraging their sales reps to be aware of and promote the game. A wholesaler usually employs phone banks of representatives, each of whom has a list of small retail stores with whom he or she keeps in constant touch. It's not unusual for a publisher to organize a special day at the wholesaler's place of business to promote their products. The publisher's sales manager comes in with promotional material such as T-shirts and caps and spends the day with the group. He or she sets up a running video of products that the reps can look at during their coffee breaks. The sales manager can also offer a SPIFF (Sales Performance Incentive Fund—no one seems to know where the extra *F* comes from) to the group, giving them direct cash rewards for the amount of product they sell on that particular day, and a prize to the person who moves the most units while the manager is there. Overall, the publisher's goal is not to get just the sales bump for that particular day but also to educate the reps about the game so they'll promote it to their customers in the future.

OEM (Original Equipment Manufacturers)

An OEM is a company that makes anything from a computer, to a graphics or sound card, to a joystick or mouse. The reason companies want to bundle software with their hardware is to add extra value to their product and to distinguish themselves from their competition.

OEM deals are large-volume, low unit-price deals that get your game out to a general audience that might not otherwise see it. The profit per unit is usually quite small, but it is guaranteed and usually paid up front. An OEM deal can require the development group to prepare a special version of the game that is optimized to work with that particular piece of hardware and show off its features.

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Selling the Salesmen

The publisher's sales team leads hectic lives. Always traveling, they are in a constant cycle of pushing new product while managing down the old. When they go on a sales call, they might have only one hour of the buyer's time to pitch 30 or more products. At a tradeshow, they have only minutes. The games they regard as most important get the most time, and you want your game to be one of them. How do you do this? By making sure that they know what your game is about and by cooperating with your marketing group to create good support materials.

If you are a designer or producer, part of your job is to sell your own sales team on the project. Explain to them why they'll make money on it. You have to get them enthusiastic about it before they can get anyone else excited. The *real* secret is to get them hooked on your game—no one sells a game like one of its fans!

If you are an independent developer or a small publisher who distributes through a larger organization, it's also smart to participate with the sales force on their calls to buyers. First of all, no one can represent your product as well as you. Second, it helps the sales force understand your product. Third, it provides a change of pace in the middle of the sales presentation that both the sales rep and the buyer might appreciate. If you are given this chance, make sure that you can present the game swiftly and efficiently. Finally, it helps keep your game from becoming lost in the bottom of the sales rep's bag.

BUSINESS DEVELOPMENT

Whether you are a publisher's producer working with an outside developer or an independent developer selling your wares to a publisher, at some point you'll find yourself sitting down to negotiate a development deal.

Both sides presume that lawyers will craft the final language of the contract, but before you bring them in, the two of you should have already agreed on the major deal points. The lawyers' job is then to memorialize in unambiguous language what's been agreed on, to ensure that the contract has the right form and language to commit each side to its obligations, and to make provisions for the failure of either side to deliver on those commitments.

Each side should make all its intentions explicit in the contract. Unspoken agreements and unwritten understandings go up in smoke when the individual with whom you have those agreements leaves the company and all that's left behind is the written word.

What follows is a discussion of the deal points that need to be negotiated in most development contracts. Lesser issues, such as boilerplate language, are not addressed. (See Ashley Salisbury's article, "Understanding and Negotiating Contracts," for a discussion of contracts from a lawyer's point-of-view.)

Advances

An advance is a royalty that is paid before it is earned. Generally, for every unit a publisher sells, he pays the developer a percentage of the money received (see the "Royalties" section next). An advance is money paid by the publisher to the developer *before* the product has sold those units.

Advances are generally not recoupable. That is to say, after a publisher makes a payment to the developer, he usually can't get it back.

When a game has sold enough units to cover these advances, it is said to have *earned out*. Money paid to the developer after this point is commonly called *the back end*.

Publishers want the developer on the lowest advances possible, not just for their own cash flow but also to give incentive to the developer to make a great game so that he'll get to the back end. If a developer has huge advances, he knows that the odds of earning out are slim, and there is correspondingly less incentive to extend himself for the game. Ideally, what the publishers want is a partnership in which the developer is participating in the risk. The more the developer shoulders the up-front costs, the higher his royalty will be.

The developer, on the other hand, wants the advances to be high enough to cover the costs of running his business while the game is in development. It is in neither party's best interests for the developer to go belly up halfway through the project. On top of that, the developer wants to build in a little profit up front because the publisher always retains the option to kill the game at any time. This can leave a developer, who has been counting on reaching the back end, high and dry. Sometimes this particular contingency is addressed by establishing a *kill fee*—a fee paid to the developer if the publisher decides to drop the game.

The negotiation over advances is always about finding each other's "point of pain" and determining whether an accommodation can be reached whereby both sides are only a little uncomfortable.

Royalties

Royalties vary greatly, and the percentage changes with how much risk the developer is willing to take on. Development houses that fund all their own development and don't take advances from the publisher are entitled to a higher royalty because they are taking on the risk of development.

The basis of the royalty is also important. Usually, it is the wholesale (not the retail) price paid for the game, less the COGS (Cost of Goods), marketing, and shipping. Other items that the publisher will request and the developer will resist are MDF, license fees, and the publisher's distributed overhead costs.

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The royalty percentage is likely to decrease as the game is managed through its lifecycle. When the wholesale price drops below a certain percentage of its original price, the royalty can disappear altogether. Then a publisher can get rid of old product without being hampered by royalty accounting.

If a publisher and developer are working on more than one game at a time, the publisher can seek to cross-collateralize the games. This links the finances of the two. The practical result is that the publisher can withhold royalty payments on one product if the other product has not earned out its advances. This is favorable to the publisher and will be resisted by the developer.

Reserve Against Returns

Because retail stores can return 100% of their stock to the publisher at any point, a game isn't truly sold until it has sold through. (Even then, things can get dodgy because some stores allow limited return rights to their customers. Even a unit that has sold through can sometimes find its way back to the publisher.)

Because publishers hate to go back to a developer and try to extract money they've already paid, they build in a reserve against returns. This means that whenever a royalty is due, the publisher holds back a certain percentage of it, just in case the game eventually comes back from the retailer. This reserve ranges from 15% to 30%. (The higher number favors the publisher, and the lower number favors the developer.) The reserve is generally liquidated over a 12 to 18–month period. (Here again, the higher number favors the publisher; the lower number favors the developer.)

Milestones and Deliverables

Advances are generally hooked to milestones, which are significant points in development marked by the completion of a certain amount of work (a *deliverable*). An initial advance is usually paid on the signing of the contract, but the rest of the payments hinge on completion of the deliverables. The milestones should be broken out in an appendix to the contract, and their deliverables should be very precisely defined. This protects both sides. If you're a developer and you've done the work, you want to be paid. If you're a publisher and the developer hasn't done the work, you don't want to pay. The best way to keep this hassle-free is with concrete deliverables. Avoid fuzzy requirements, such as "Design 25% complete." Instead, be as specific as possible, with language such as "Concept sketches for 15 characters, front, side, and back; location sketches for six levels; and a mock-up of the main user interface." The best deliverables are binary: They're either complete or they're not, with no ground for argument in between.

It is entirely reasonable for the milestone dates and deliverables to change in the course of development. This happens all the time, but make sure the new deliverables are as specific as the

original ones, and issue an amendment to the contract. (That's why it's easier to put them in an appendix in the first place rather than sprinkle references to them throughout the document.)

Make sure that the mechanism for accepting milestones is defined in the contract. Generally, the publisher wants a certain amount of time to review the work and declare whether it satisfies the milestone. It is to the developer's advantage that this period be as short as possible.

Rights

Generally, each side of the table wants to retain as many rights as possible. If you're a developer with an original intellectual property (IP), think long and hard before assigning it to a publisher. If you're a publisher, however, think equally long and hard about plowing millions into developing and promoting an IP that the developer can walk away with after two years. (For a thorough understanding of rights and IP, see Ashley Salisbury's article, "Intellectual Property Laws," later in this book.)

Proprietary Technology

The publisher needs to have access to all the code necessary to publish and maintain the game. The developer should have the right to hold on to his own engine and tools. Some negotiation must take place here, but the issue should be explicitly addressed within the contract so no disputes arise over who owns what after the companies go their separate ways.

Term

It's important to have a fixed term to any agreement. Neither side wants to create obligations that go on forever.

Termination

The effects of termination of the deal should be spelled out in the deal. If either side needs to terminate for breach, the method should be spelled out, as well as the consequences.

Confidentiality

This is usually not a big-deal point, and it can be covered in a separate NDA (non-disclosure agreement). At issue is what is considered a trade secret or confidential information, the methods used to safeguard the information, and the conditions under which the information can be revealed. Typically, each side agrees to guard the other party's confidential information in the same way it guards its own. If the information is published or otherwise becomes available through a third party, they agree that the restrictions against discussing it are removed.

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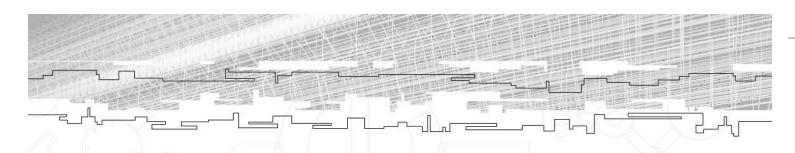
Ancillary Revenues

Usually, there is a provision in the agreement for royalty revenues from cluebooks, action figures, and so on. If this becomes a big point of contention, relax—you've already got it made.

Bob Bates began his game writing career at Infocom in 1986. Since then he has written, co-designed, produced, or otherwise assisted the development of more than 25 games that have won over 40 industry awards, including the 1993 Adventure Game of the Year, *Eric The Unready*, and most recently *Unreal II: The Awakening*.

In 1989, he co-founded Legend Entertainment, where he is still an active designer and Studio Head. He is a frequent speaker at industry conferences and events, and he is also the co-founder and organizer of the Game Designer's Workshop, an annual invitation-only conference attended by most of the top storytelling game designers in the business.

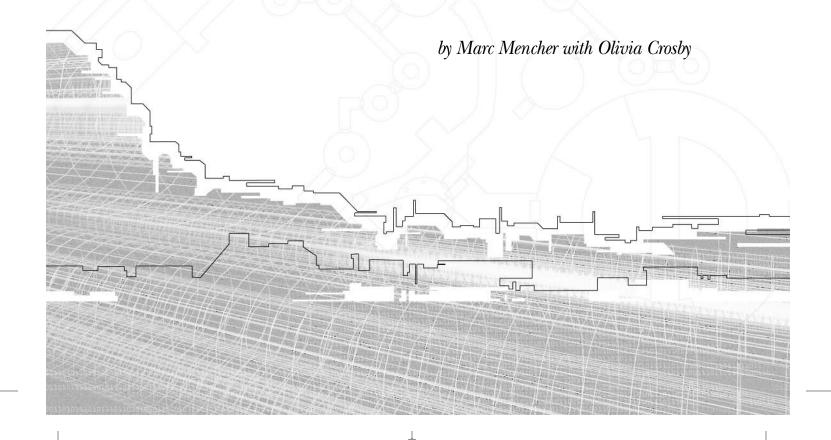
Bob is also the author of the industry's bestselling book on game development, entitled *Game Design: The Art and Business of Creating Games*, which is currently being used as a textbook by several colleges and universities, and he is the editor of the *Game Developer's Market Guide* from Premier Press.



Making games has become a highly collaborative effort, requiring dozens of people with disparate skills to work closely together. What are these skills? Who are these people? How much do they make? Marc Mencher and Olivia Crosby provide a lively examination of industry jobs and how to get one.

—Bob Bates

CAME BUSINESS



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ou've probably been playing games since you were a kid and are passionate about not only playing games, but the idea of making them as well. And chances are you've already heard the game industry's annual revenues now surpass the film industry's annual box-office sales. (According to the Interactive Digital Software Association (IDSA), the computer and video game software industry generated over \$6.9 billion in total sales in 2002.)

Not bad reasons for wanting to break into the business.

Game development combines business and creativity, and the field attracts smart, creative people because it allows for both artistic expression and the distinct possibility of making a comfortable livelihood. For example, annual salaries for game artists can range from \$25,000 for an entry-level 2D artist to \$110,000 for an art director. Not a bad living for an artist!

Likewise, game programmers enjoy one of the most stable positions in almost any economy, earning from \$40,000 for a junior or entry-level position to \$125,000 for a lead programmer. In addition to base salary, game companies often offer bonuses based on the sales of the games created.

As the game industry has grown in both size and stature, so has the number of people wanting to work in it. Understandably so. If you are ready to break into this business, then it's time to choose your area of concentration, make sure you've got the skills to pay the bills, and then land that first game job.

AREAS OF CONCENTRATION, REQUIRED SKILLS, AND POSSIBLE EARNINGS

The job titles and duties of game developers vary by game genre and company organization, and jobs change rapidly as new technologies emerge, but at the end of the day, in every development studio, the people who make games comprise four main teams: design, artistic, programming, and testing. The design team writes the game concept, character interactions, and gameplay elements. The artistic team creates images and composes music and sound. The programming team plans and codes software, while the testing team finds errors in the game before it is published. Overseeing and coordinating those primary teams are the producers and management.

For more detailed information on the various areas of professional concentration, what each requires, along with tips from the experts, I modestly suggest my own book, *Get in the Game!* Careers in the Game Industry (New Riders Publishing). In the meantime, however, the following should provide a good overview to get you started.

Areas of Concentration, Skills, and Earnings

Game Designers

Probably more than any other career in the industry, people want to break into the business as game designers. Although it takes a village to raise a game, as it were, game designers, like film directors, get most of the glory. Which is certainly not to say it is undeserved. As a game designer you write the blueprint of the game. You decide the mission, theme, and rules of play. If the game is engrossing, then you have done your job.

Within the title of game designer are sub-categories. Most development teams have a *lead game designer*, who is responsible for the overall concept and feel of the game, while *level designers* work with artists and programmers to lay out individual sections of the game. *Writer-designers* write game text and dialog, and some also write manuals and hint books.

After the designers decide on the game concept (a process involving much brainstorming, collaboration, and revision), they write a detailed plan, called a *design document*. This document lays out every aspect of the game. It includes maps of each game setting and flow charts to show how events in the game may unfold. Everything the player might see, do, or hear is described somewhere in this document.

Designers work with artists, programmers, and musicians throughout development. In fact, sometimes a designer is also the lead programmer, artist, or producer. But even if designers have other duties, their role is unique. They oversee the entire game-playing experience, instead of concentrating on one element.

Skills and training. The ability to write, communicate ideas, and persuade are among the most important skills for a game designer. Creative writing, English, theater, and other liberal arts classes help many designers to strengthen those skills. Games like *Civilization* and *Medal of Honor: Allied Assault* required untold hours of research and reading of rather scholarly material. Game design is not for the learning-averse.

Designers must be good managers, because they must lead the development team and make sure it implements the game concept, all while incorporating many people's ideas into a single product. They must also possess sufficient technical skills to understand the hurdles programmers will face implementing their design.

Most designers earn a college degree, most commonly in English, art, or computer science. A designer's most significant training, however, comes from experience. In fact, many designers begin their careers as game artists, programmers, testers, or producers.

Earnings. In the results of a recent salary survey by GameRecruiter.com, annual salaries usually ranged from \$40,000 for a "new" game designer to \$110,000 for a creative director. Like other entertainment occupations, however, earnings also depend in part on the worker's reputation, success, and experience.

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Artists

Were you the kid who drew dragons in your school notebook? Some of us just have a creative urge that must get out. That's a good thing, as nothing grabs a player's attention faster than great graphics created by talented artists.

As games become increasingly sophisticated, the size of art teams has blossomed, and there are now several areas of specialization, including the following:

- ◆ Art director
- ◆ Concept artist
- ◆ Character modeler
- ◆ Character animator
- ♦ Character "skinner"
- ◆ Environmental 3D artist
- ◆ Environmental texture artist
- ◆ Cut-scene animator
- ◆ Effects artist

Skills and training. Artists need a visual imagination. They find inspiration by observing nature, studying movies, comics, and fine art, and by experimenting with new ideas. All of which sounds quite warm and fuzzy. Game artists, however, must also be able to apply basic math concepts, particularly geometry, and especially when working on 3D games.

Artists working in 3D must also know how to use modeling and animating software such as 3DSMax, Maya, and Character Studio, and should be able to teach themselves new features and techniques. Ability to communicate with programmers is another must. Your butt-kicking heroine won't be kicking any butts until the programmer makes her do it.

Most people in these occupations have formal training in fine arts or art-related subjects, such as animation or industrial design. They study drawing, painting, color theory, sculpture, and graphic design. Most have a BA.

Earnings. In the results of a recent salary survey by GameRecruiter.com, annual salaries usually ranged from \$25,000 for an entry level game artist to \$110,000 for an art director.

Sound Designers

Sound designers compose the music and sound in a game. Without them, creaky doors, squealing tires, and roaring dinosaurs would be silent. The sound designer may also be the composer, although creating music to intensify the player's experience is a separate task often contracted "out of house."

Skills and training. Sound designers train in audio engineering, as they must mix and record sounds and dialog. Some technical schools and community colleges provide formal training, but most sound designers learn audio engineering skills on the job.

Many composers have a bachelor's degree in music. They study music theory and composition. Some have education in film scoring. Unfortunately, an extraordinary number of people are trying to break into the business as sound designers or composers. The job market for both is extremely competitive and very tight.

Earnings. The GameRecruiter.com salary survey did not include sound designers, but other job search agency surveys have shown experienced composers may earn from \$45,000 to \$70,000 annually.

Programmers

Ah, the geeks. Your day has come. Without you, the creations of those moody artists and ego-mad designers would remain still and lifeless. You write the game software that makes the whole world play. You turn ideas, art, and music into a game that works.

When designers describe an event in the game, programmers translate the idea into mathematical equations the computer understands. They control the speed and placement of art and sound. They decide how high a car flies over a jump.

There are many specialists on a programming team, each handling a different aspect of programming games:

Engine programmers write the software that makes games run. Graphics engine programmers, for example, control how graphics are stored and reproduced by the computer. As part of this job, they might write a collision program to prevent objects from moving through each other when they touch.

They might also write a culling program to find and eliminate unnecessary pieces of art, like skin hidden under clothing or details of a far away object. The fewer polygons rendered, the faster the game. Recently, engine programmers have tried to make games automatically reduce their level of detail when they run on a slow computer.

Artificial Intelligence (AI) programmers write code to make computer-controlled characters act realistically, including rules that dictate how characters react to the player. Because memory is limited in video game software, game artificial intelligence has been rudimentary in the past. But more powerful and faster computers are making better artificial intelligence possible.

Graphics programmers work with artists to perfect the playback of animations.

Sound programmers work with sound designers in the same way. They might improve the game's authenticity by adding random sounds to a repeating sound loop.

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Tools programmers write software for artists, designers, and sound designers to use within the development studio. Some of these software tools convert art, sound, and music into data that will work in the game. Other tools help developers edit their work and see how it will look when the game is finished.

To make the development process easier, tools programmers tweak their tools and add helpful features. Other members of the team come to them with wish lists and suggestions.

Skills and training. Because they are translating ideas into numerical equations, programmers need strong math skills. People interested in becoming game programmers ask the "math" question most often. How much math should an aspiring game programmer know? That depends on the exact role, but it's safe to say across the board that all game programmers should have knowledge of trigonometry and basic geometry, along with strong fundamental algebra skills. In terms of programming languages, game programmers should learn C and C++, as these are the programming languages most often used in the industry. Many jobs also require assembly language.

And, as standards change quickly in the industry, programmers will need to learn new languages and techniques throughout their careers.

Most game programmers have a bachelor's degree in computer science, although some major in related subjects, such as cognitive science and electrical engineering. Those working on complex problems, such as a new AI system, may have advanced degrees.

Earnings. In the results of a recent salary survey by GameRecruiter.com, annual salaries usually ranged from \$40,000 for a junior programmer to \$125,000 for a lead programmer.

Game Testers

Testers play games for a living. They find errors in video game software before it is shipped to stores, playing each part of a game, ferreting out graphic glitches, computer crashes, and other bugs.

While lots of teenagers clamor for tester jobs (who doesn't want to play games and get paid for it?), these young "testers" are typically not paid and getting the job generally requires knowing someone in the company.

Skills and training. Testers should be able to communicate clearly. The bug reports testers write must be concise and easy to understand. In fact, some companies require applicants to submit a brief writing sample. So, if you think those grammar and spelling pop quizzes in English class have no application to your career path, think again.

Testers should also be technologically astute. They use database software to type, organize, and track bug reports. Game testing does not necessarily require formal education, but some testers are encouraged to earn computer technician certificates.

Areas of Concentration, Skills, and Earnings

Most importantly, testers have to be expert game players with good dexterity and coordination. This is especially important when testing difficult levels, as testing is impossible if you can't keep your character in the game. Further, the best testers have experience with many kinds of games. Game publishers prefer testers with versatility.

Earnings. According to job announcements, temporary testers usually earn between \$6.50 and \$11.00 an hour.

Producers

Development studios need many other occupations to keep the business running. Chief among those are producers who keep the game on schedule and within budget, coordinate testing, and keep team members informed of each other's progress. Producers must also make certain all contractual requirements with the game publisher are met.

There are levels of producers, from the *associate producer* whose primary function is to document, test, bug hunt, and do research for the production team, to the *executive producer* who is at the top of the producer food chain. There are also two types of producers: the *external producer* works with the third-party developer/studio, making sure the project is on track and on schedule; the *internal producer* manages in-house staff, working more hands-on with the artists and designers to maintain the creative vision of the project and keeping it on schedule.

NOTE

The past few years have witnessed the astounding proliferation of schools offering degrees in game development. While trade schools such as DigiPen have offered degrees specifically related to game development for years, traditional colleges are now jumping on the bandwagon. For example, Southern Methodist University's new Guildhall school of video game making offers an 18-month, \$37,000 program with specializations in art creation, level design, and software development.

Game industry insiders are somewhat divided on whether these schools actually make better game developers. While many believe some fundamental principles can be taught and wish information on basic fundamentals had been around when they were coming up through the ranks, many also believe that "instincts" tell them when game features are working or not and question whether such instincts can be taught. In short, a game is more than solving an engineering problem; it must entertain people.

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Skills and training. Producers should be proficient with commercial project-management software such as MS Project. They should also possess great scheduling, organizational, and leadership skills, as well as the ability to direct and handle a project from start to finish while meeting all deadlines.

Earnings. In the results of a recent salary survey by GameRecruiter.com, annual salaries usually ranged from \$25,000 for an associate producer to \$95,000 for an executive producer.

How Do You Get That First Job and Actually Break into the Business?

When applying for a game job, candidates must be able to demonstrate their skills, usually with demos. Artists and sound designers compile short demo reels of their best work, and programmers should be able to provide code. But if you're not already working in the game industry where do you get the material for the demos and the samples?

People who want to make games usually need some experience before landing that first job. Many people begin as hobbyists, making simple games themselves or with friends. Participating in class projects or internships is also a good way to get experience. Today, most people have programmed something in college. It doesn't necessarily have to be a game, just a small piece of software that works.

Testing is another entry path into game development. The lack of specialized training required makes testing one of the best ways to gain industry experience. Because much of the work is part time, students can work as testers while attending school. Experienced testers may become managers or team leaders. They organize and track the work of other testers, allocating the team's time to find the most destructive bugs.

Indeed, testing is often a stepping stone to other occupations. Some testers move into producer or project management positions, and those with the right training sometimes make the leap into artistic or programming jobs.

Internships: Beta Test Your Career

College internships are one of the best ways to start a career in game development. An internship will help you confirm your interest and help you secure a permanent job when the time comes. Game development studios value experience, and many developers start out as interns for that very reason.

An intern's work varies by occupation. Art interns might draw icons and textures and add color to 3D models, while sound interns might help gather and create sound effects. Programming

interns might write code for one function in the game or help the graphics programmer import graphics into the game.

Many students intern after their junior year in college, but timing is flexible and you should start pursuing interning opportunities at least six months before you want to work as an intern. Game company websites, Internet job boards, newspaper classified advertisements, career counseling offices, and good old-fashioned networking are good places to find openings. Contacting companies without published openings might also work as many small companies that don't advertise sometimes do accept interns.

Competing for Positions and the Secret to Success

To say the game industry is competitive is an understatement. The average game company receives thousands of unsolicited resumes every year.

Entry-level sound designers have the most difficulty finding jobs because most designers are hired for only a short time during the later phases of development. The importance and prestige of music in video games is growing, but for now, there are few jobs. Some sound designers supplement game development work with other scoring jobs.

But some occupations are easier to enter. Qualified programmers, especially those with 3D skills or AI expertise, are in high demand, as are artists with experience using the latest modeling and animation software.

Where you live, too, affects your chances of finding a development job. Today, game development studios may be found in virtually every state in America and almost every country in the world, but most of the biggies are located in California, with Washington, Texas, and Massachusetts following close behind. If you don't live in one of those states, you may still find a job, but you should also be open to relocation.

For most of us, job hunting is an emotional process. You will have roadblocks. You will hear the word "No." You may feel discouraged, and question your own abilities and self-worth. If getting a dream job were an easy task, then everyone would have one. If you've targeted your career goal and you've acquired the skills, then it's time to learn the final secret to breaking into the business: an organized job search campaign.

Job hunting is a skill you must develop to stay employed—especially in high technology fields like the games industry. Job hunting takes practice and planning. Statistics show the average job hunt can take six months. And in an industry as competitive as games, you must be proactive in your career planning.

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Plan your career moves and be prepared at all times to demonstrate your skills. Always have an up-to-date resume and demo-reel or code samples.

If you don't know what marketable skills are hot right now, check out game company websites and read their open job ads related to your areas of interest or current expertise. You will get a good idea of what skill sets are in demand and what skills you may have to develop.

Succeed by Staying Organized

An organized and structured job search campaign will increase your chances of breaking into the business, plus it will help relieve the natural anxiety about what you should be doing next in your job search. It will also help prevent you from getting discouraged and help you assess where you stand. Simply stated: Structure provides peace of mind.

While the flood of competition may look a trifle discouraging, just keep in mind someone eventually will get hired and the person with the most organized and most effective job hunting campaign is the one who will succeed.

Getting Organized

You should keep track not only of the target companies you wish to approach, but also of the individual people within each company you will be contacting. Additionally, you will want to keep track of your interviews, correspondence, appointments, and research information about each company.

To do so in an organized fashion, consider purchasing a simple database program like GoldMine or Act!. Most computers come pre-installed with at least a rudimentary database program, so you may already have just what you need at your disposal. But it's no good to you unless you use it. A database allows you to pull together both contact information and the use of that information, such as tracking histories, pending activities, and appointments. It is a very powerful organizational tool to have all job hunting communication and activity related back to a contact. You will also utilize this database for the entire life of your game industry career. In addition to job hunting, you will use your personal database to keep in contact with other industry professionals you meet, continue self-promotion, even eventually hire someone you have met as you advance in your career.

Targeting Your Search

Once you've determined what job you want, where you're willing to live, and which organizational tools you'll use, it's time to target your search. However, keep in mind, that if you're new to the

industry, you should consider being as flexible on location as possible. Once you have gained industry experience, you will gain more control on geographical preferences as well.

Consider what type and size game company you would be most comfortable working with. Small third party developer? Large publisher? Companies whose product mix is sports only or more diverse? Online games? Traditional coin-op games? Develop a list of all the game companies in your target area. Include the names of anyone you know who works at the company or anyone you can identify by researching their website, networking, reading press releases, or consulting the listings in this book. If you can't identify any contacts in the company, go out and buy their latest game. There is usually a list of credits in the game or in the instruction manual, and these people can be utilized as contacts for you to approach.

The beginning of your job search will be something akin to virtual networking. At this stage your goal is to identify at least five to 10 people per company you intend to approach. Later in your job search some of your identified contacts will turn into prospective job opportunities that you will try to move into job offers.

Networking

Networking is a game you need to learn to play for life. A database will keep your networking organized.

In this industry, the best times and places to network are at game industry events such as the Game Developers Conference (GDC), E³, SIGGRAPH, and ECTS. The following provides a few guidelines to help you make the most of these events to boost your career and enhance your professional reputation. While some of these guidelines may sound fairly obvious, they are not designed to insult your intelligence. Rather, they are designed as reminders and pointers on how best to showcase you, your personality, and your abilities.

It Doesn't Matter Who You're Talking to, as Long as You're Talking

To make the most of a networking event, spend 75% of your time with people you *don't* know. Sure, it's okay to go to a function with a small group of friends, but use them as "home base." If you find yourself spending too much time at home base, walk away from your group, go get a drink, or head outside to the smoking section—even if you don't smoke. Force yourself to meet people along the way.

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Networking Is a Numbers Game

In this game you're making connections and getting your name circulating. Talking to people gets you jobs. U.S. Department of Labor statistics show that 80% of jobs are unadvertised and obtained through networking. The ultimate goal in your networking efforts is to position yourself to interview and, even better, get hired for these unadvertised jobs. You never know who can help you, so talk to as many people as you can.

The Most Important Information You Need to Get When Networking

Never just out-and-out ask for a job unless the person you are networking with brings up the subject. Asking someone for employment is an immediate turn-off. Yes, you want a job and to advance your career, but when networking your focus should be on gathering information to help tailor your resume presentation, gathering insider information and opinions, and finding mentors. The time for directly asking for a job or job advice occurs after a networking event, only after you have established an ongoing relationship.

Networking Is Really Just Focused Socializing

Don't let the prospect of networking scare you. Think of it as "focused socializing." And for you types who don't like the socializing thing—get over it. This is simply something you must learn to do. If you've taken the time to train yourself as a game programmer, you can take the time to learn how to socialize. Most of your focused socializing will occur with other programmers, so it should be easy to get a conversation going if you bring up some game development issue. Most likely you've already had these kinds of conversations in the past. From this point forward, you are merely socializing with a particular goal in mind: to position yourself for the next opportunity. This does not necessarily mean the next job. It means the next opportunity. Networking also leads to business ideas and other opportunities.

Do Your Homework Before the Event

It's useful to have a couple of topics on general issues for conversation. Before a networking event, brush up on current affairs, and be sure to visit several game industry related websites to get updated on current game development issues. Be ready to engage in several kinds of conversations. For example, you should know current events, as well as the top-selling games for the last quarter and for the year. It's natural to feel uncomfortable socializing with strangers, so preparing yourself ahead of time will ease that discomfort. If you can't think of an opening line when approaching people, try asking if they've had the opportunity to play the latest hot game. That will get the conversation flowing.

Assessing Your Performance

After the networking opportunity is over, sit yourself down and evaluate your performance. How many business cards did you give out? How many did you get? What did you do that worked for you? What did not work? Can you think of another way to increase your effectiveness next time? Recognize that there is more to networking than greeting people. Develop a step-by-step plan for how you'll build relationships and how you can effectively tell your story.

Come Prepared

Even if you're not working in the industry at the moment, create your own clever personal business card. Get a personal website and e-mail address you will keep for the rest of your life. For example, www.YourName.com and YourName@YourName.com work well.

Business cards should be white on the back so people can take notes on them. And, as networking can happen anywhere and at any time (not just an activity confined to game industry events), always carry business cards. You never know when or where you will encounter opportunities.

Your Networking Goal

Set a goal for the number of new contacts you want to make before the event begins. Be aware of time; spending too much time with any one person defeats the purpose of networking. Your objective is to take advantage of the entire room. If you spend two to three minutes with each prospect, that gives you a possibility of 15 to 20 contacts per hour. Ten minutes each equals only six contacts. When you're in a room full of prospects, every minute counts! Obviously the size of the event dictates the amount of time you should spend with each person.

Do Your Research to Zero in on Specific People

Target six industry people you intend to meet and develop a connection with them beyond a brief networking introduction. The speaker sessions at the Game Developers Conference, for example, provide an excellent opportunity to meet industry insiders. Most speakers take time after their session to chat. This is probably your best opportunity to spend a few moments with these industry experts to make a value connection for the future.

Listen and Take Notes

When networking, be sure to actually *listen* to the other person you are connecting with. Remember your goal is to gain and exchange information. If possible, write notes on the back of the other person's business card or on a small pocket-size notebook that you carry with you for

28 Breaking into the Game Business

easy note taking. If it doesn't feel appropriate to take notes during the conversation, then jot down whatever you can recall from the conversation immediately after you leave.

When you get to your hotel room or return from the networking event, enter the names of the people you meet into a database or filing system. Transfer all notes taken, personal information you learned, topics of conversation you spoke about, things you have in common, and other relevant information into your database. You will need this information later as you attempt to continue the networking process.

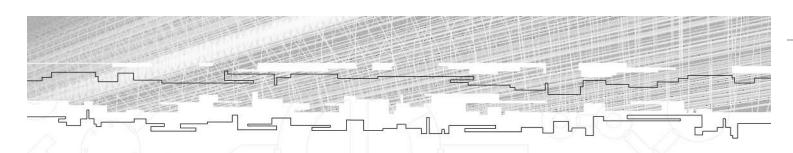
Immediately, and Always, Follow Up

Follow-up is *key* to the networking process. After meeting a contact send a "great to meet you" e-mail. Reference any notes you took on the conversation you had with this person. If your listening skills were working, then you will have plenty of fodder to use.

While the big game industry events bring networking to the forefront, it should be a year-long practice. Constantly identify organizations, events, professional groups, and social clubs whose members meet your profile characteristics, and get involved. Get to know people, and let them know what you do. Volunteer for committees, attend conferences, and maximize opportunities that might spin off from the formal sessions.

If you've chosen your game career path, acquired the necessary skills, taken an organized approach to your job search, and make networking an ongoing way of life, then you will not only break into the business, you will stay in it!

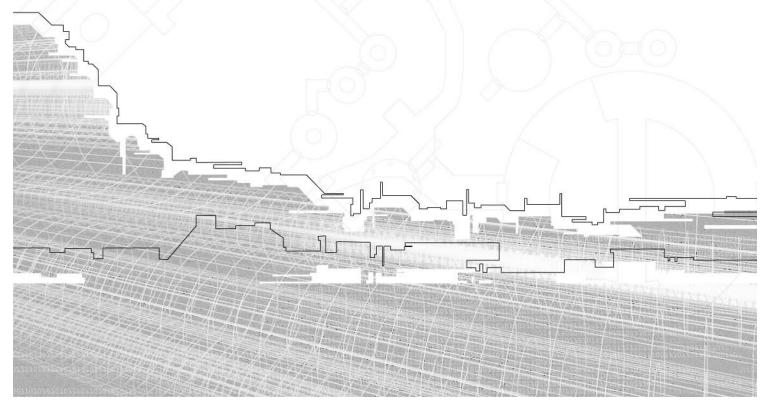
A specialist in game industry careers, **Marc Mencher** has helped thousands of job seekers land jobs with the hottest gaming companies, and is the author of *Get in the Game! Careers in the Game Industry*. Before joining GameRecruiter.com he worked for game companies such as Spectrum Holobyte, Microprose, and 3DO. Marc served as President of the International Game Developers Network, then as an advising board member for the following year. He is a regular speaker at International Game Developers Association (IGDA) events around the country, and was a featured panelist at E³ 2002. His articles have been featured in GIGnews.com, Gamasutra, and GameWEEK. Currently, he is working with the IGDA on chapter development and with Games-Florida, a non-profit organization formed to assist the interactive multimedia industry in the state of Florida.



Kenn Hoekstra weighs in with additional advice on breaking in, along with resources to help you find your first job. —Bob Bates

GETTING A JOB IN THE GAME INDUSTRY

by Kenn Hoekstra



30 Getting a Job in the Game Industry

ow do I get a job in the game development industry?" I can't tell you how many times this question has crossed my desk in the six plus years I've been at Raven Software. If I had to venture a guess, I would say that this is probably the most commonly asked question at every game company in the world.

So what's the answer? Every game developer I've talked to has a different story, and I have yet to find two that are exactly alike. About the only thing that ties them all together is an overwhelming desire to play and make games and a certain degree of good old-fashioned luck.

With that in mind, let's try to find the answer....

KNOW GAMES

A lot of the questions in my job interview with Raven Software were about games. What was the last game you played? What's your favorite game? How long have you been playing games? What's the worst game you've ever played? What's your favorite console system and game? It was a far cry from any job interview I'd ever had before.

Raven was trying to determine, among other things, my commitment to gaming, my knowledge of games, and how they work as well as what I liked and didn't like about gaming in general. In short, they wanted to determine if I truly knew and loved games and gaming. Which brings me to my next point...

LOVE GAMES

This may sound like a silly thing, but most game companies list "love of gaming" as a legitimate job qualification. 3-D Realms, makers of the *Duke Nukem*' series of games, listed the following requirement for a recently posted programming position:

"Die-hard game player. If you don't have a passion to play them, you typically don't have the passion to make them."

Further down on the application was this question: "What are the last five games you've played?"

The reality is that game development takes a lot of time, energy, and commitment. A game developer can expect to put in long hours throughout a project's development and even more hours during "crunch mode" when deadline pressure mounts. The bottom line is if you don't love what you do, you won't be very effective in doing it.

BUILD YOUR SKILL SET

No matter which area of the game industry you want to work in, you'll need a specific set of skills before you can even get your foot in the door.

PC Knowledge and Aptitude

It's a PC world out there. Despite the popularity of the Mac platform with many artists and sound designers, the game development industry is overwhelmingly PC-dominated. Proficiency with the PC, including intimate knowledge of Windows packages and basic hardware and driver support, is a must. If you're not comfortable with using a PC, I suggest enrolling in a few computer courses at your local technical college.

Art Background

Art is the most common denominator in nearly every game company position. Level designers are much more capable of building aesthetically pleasing environments if they have a fundamental art background. Even programmers need a basic understanding of artistic principles in order to facilitate their interactions with the art department. Taking art or figure drawing classes can give you an advantage over other candidates with no background in art.

Tools of the Trade

Start researching industry standard programs like Microsoft Office, Visual Studio .net, 3-D Studio Max, Maya, Lightwave, SoftImage, QERadiant, Unreal Edit, PhotoShop, Painter, and Paint Shop Pro. Freeware versions and/or demos of most of these programs are available online and many university art programs offer training courses for these programs.

Education and Gaming Schools

An increasing number of colleges and universities are developing game development programs and certificates for the next generation of developers. Some of the best known programs include:

- ◆ Full Sail University at http://www.fullsail.com is a school in Orlando, Florida that offers courses in Game Design & Development, 3-D Animation, Film and Recording Arts. Full Sail graduates generally have solid demos and skill sets and the university boasts an extremely high graduate job placement percentage.
- ◆ DigiPen Institute of Technology at http://www.digipen.edu is a program in Redmond, Washington that offers Associate Degree programs in 3-D Computer Animation, and Associate and Bachelor's Degrees in Computer Science. They also offer summer workshops for video game programming and 3-D Computer Animation.

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- ◆ The Guild Hall at http://guildhall.smu.edu is an 18-month certificate program at SMU that offers specializations in Computer Art, Level Design, or Software Development. The program was developed in conjunction with game industry professionals to help candidates develop the skill set they will need to work effectively in the industry.
- ◆ A list of other game development programs can be found in the Schools section of this book, or at http://www.gameprogrammer.com/links/schools.html, with links to their respective home pages. It's worth a look.

IN-ROADS TO THE INDUSTRY

There are several ways to get into this highly desirable industry.

Know Someone in the Game Industry

I have to be honest with you: nothing helps your chances of being hired more than knowing someone who's already in the industry. Game companies get thousands of applications each year and it's a lot safer for them to hire someone they know than it is to hire someone they've never met. This reduces the risk of breaking team chemistry and the person who knows you can give the management a lot more insight into your personality and skills than any interview session can. A good number of Raven Software employees secured interviews with the company based on recommendations from friends who were already working there. I've found that to be true for most other companies as well.

Make Game Modifications (Mods)

Since game companies began releasing development tools for their games, there have been a growing number of companies hiring developers from the mod communities on the Internet. The days of hiring individuals with little or no experience and giving them on-the-job training are, for the most part, over. Companies are looking for individuals who already have experience using their game development tools to produce game content so they can bring them in and put them right to work.

At Raven Software alone, there are at least two dozen employees who were hired solely on the basis of their mod work.

Make a Demo

Similar in many ways to mod making, creating your own game demo is a fantastic way to get a game company's attention. This method is particularly effective for programmers. Degrees in computer programming, management computer systems, or computer science

pale in comparison on your resume to actual, finished game code. Whether it's an original idea or a clone of an existing genre, producing your own game demo shows potential employers that you are familiar with games and what makes them work.

Get Your Start in the Q/A Department

Most large game companies and publishers have a quality assurance (Q/A) department that tests games at the end of their development and reports bugs and related problems to game developers. Quality assurance testing isn't glorious by any means and the pay isn't spectacular, but it is an important, entry-level sector of the industry that is constantly looking for help.

One nice aspect of Q/A testing is that everyone starts out on a level playing field. If you are diligent and hard working with an attention to detail, you'll find that you are able to advance within the department and put yourself in a position to graduate from quality assurance tester to Q/A lead and beyond. I've seen Q/A testers move into development positions, associate producer positions, and various other posts after proving themselves in Q/A.

Get Your Foot in the Door

Getting a job in a company's mailroom or as an administrative assistant, tech support guru, data entry, or other support staff position can help you get your foot in the door. This affords you the opportunity to make friends with the staff and get firsthand experience seeing how the company runs. If you make the right friends and learn the right things, you're one step closer to that development job.

Secure an Internship

Internships are not all that common in the games industry in general, but you can find them if you search hard enough. The best way to get an internship at a game company is to volunteer your services free of charge. Raven has used unpaid internships as a low-risk means to gauge a potential developer's skill and passion for making games. Over the past six years, we've hired several artists and level designers after stints as unpaid interns.

Be Willing to Relocate

Game companies are scattered all over the world, with large concentrations in California, Texas, and a handful of major U.S. cities. If you're not willing to relocate, it's going to be extremely difficult to get a job with a game company. Work-from-home positions do exist, but generally are only offered to employees who have worked on-site at a given company for a number of years.

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Be a Team Player

Being able to work not only independently, but also as part of a team is crucial to game development. In the old days, there was a "lone wolf" mentality pervading the business with developers working alone in their basements and garages to produce game titles. In this day and age, however, teams are increasing in size to 20 or more developers per project. You need to be able to get along with a variety of people working in a variety of disciplines. Be prepared to demonstrate this ability to your potential employer.

Be Persistent

Trying to get into game development is not for those who are easily discouraged. In many cases it can take years to hone your skills and break down that first barrier that gets you the job you've always wanted.

RECOMMENDED READING AND RESOURCES

As with any industry, there are several trade resources that should be on your "must read" list. Even if you aren't working in the game industry yet, you should become familiar with these resources to keep up with industry news and future trends.

- ◆ General Game Development. Game Developer Magazine Online at http://www.gamasutra.com is a fantastic resource for the game development industry. There you will find hundreds of articles by industry professionals, company profiles, industry news, job search resources, and a plethora of other industry information.
- ◆ Level Design. Check out RUST at http://www.gamedesign.net. It is the most comprehensive resource for level and game design on the Internet. If there's anything you need to get started building levels for your favorite game, you'll find it here.
- ◆ 3-D Modeling/Animation. Check out PolyCount at http://www.planetquake.com/polycount/. PolyCount is to 3D modeling and animation what RUST is to level designers. If there's anything you need, you'll find it here.
- ◆ Game Programming. Want to teach yourself game programming? Head to http://www.programmingtutorials.com/ to find programming tutorials for just about every programming language imaginable.
- ◆ Sound & Music Design. Electronic Musician Magazine at http://www.electronicmusician.com is a great resource for audio tutorials, samples, and product reviews for sound design equipment and software.
- ◆ Tools, Demos, and Source Code. 3D Gamers at http://www.3dgamers.com is one of the best free download locations on the Internet. Game titles are indexed by title and by genre and subdivided into official company releases and third party game files, which

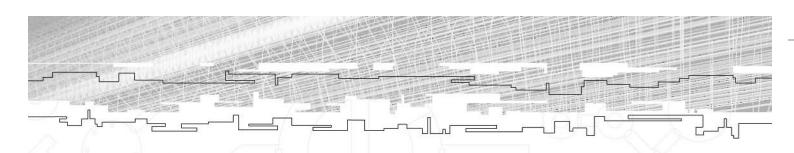
include source code, toolkits, and software development kits. Best of all, they have servers all over North America to help you get the fastest download speed possible. If you have a slow dial up connection, they also have a CD burning feature that allows you to select the tools and demos you want and have them burn it onto CD and mail it to you for a modest fee.

◆ Everything Else. Google it at http://www.google.com, the most comprehensive search engine on the Internet. Try typing in "game development" or "level design" or "game jobs" and see what you find. The game development world is at your fingertips just a few clicks away.

CONCLUSION

Breaking into the game development industry is difficult and there is no golden path to securing that dream job. There are several methods available to you, as I have just described, and you need to decide which way is right for you. Whether that involves making a demo, getting involved in the mod community, or securing an entry-level position at a game company you're interested in, getting a job in game development takes skill, hard work, and commitment. It also helps to have a bit of luck on your side. Don't give up. Don't get discouraged. And always have a backup plan.

Kenn Hoekstra has a Bachelor of Science degree in English from the University of Wisconsin–Whitewater. He has designed 3D game levels for Raven Software's *Take No Prisoners, Hexen II: Portal of Praevus, HexenWorld,* and *Soldier of Fortune: Gold Edition.* He has served as Project Administrator for *Heretic II, Soldier of Fortune, Star Trek: Voyager–Elite Force,* the *Elite Force Expansion Pack, Jedi Knight II: Jedi Outcast,* and *Soldier of Fortune II: Double Helix.* Kenn has written several game manuals, the official *Soldier of Fortune Strategy Guide,* the screenplay for *Soldier of Fortune II: Double Helix,* and has published several articles on the games industry. He is currently working on *Jedi Knight: Jedi Academy, Quake IV,* and *X-Men: Legends.* Kenn lives in Madison, Wisconsin, with his wife, Michele, and his Jack Russell Terrier, Toby.

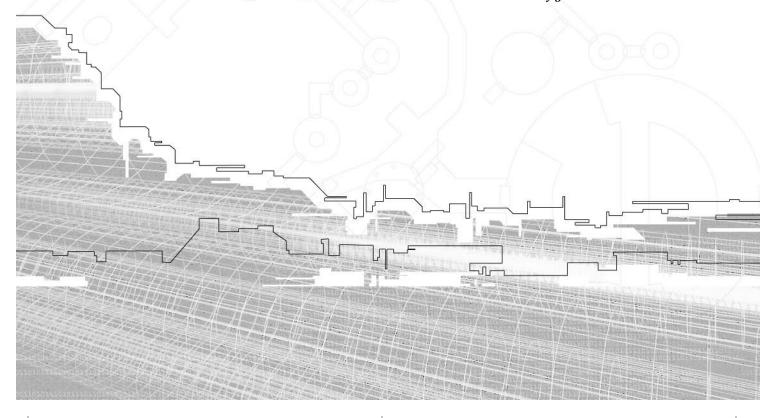


A first-hand account of how a brand-new startup survived their birth pangs and landed their first contract.

—Bob Bates

THAT FIRST HOW WE DID IT

by Jason Schreiber



38 That First Assignment: How We Did It

BEGINNINGS

I didn't always run my own independent game development company. Before starting Powerhead Games, I worked for game publishing companies such as Simon & Schuster, Acclaim Entertainment, and GT Interactive Software. Some of the dozens of games I produced during my 10 years of "working for the man" include the PC conversion of the popular arcade fighting game *Street Fighter II*, a graphic adventure set in ancient Rome called *S.P.Q.R*, and the first person action games *Unreal* and *Unreal Tournament*. I've worked with developers all over the world. This means I've gotten to see lots of tired people crowded into rooms in exotic locations such as Tel Aviv, Budapest, Oslo, Waterloo (Ontario), Raleigh (North Carolina), and West 24th Street in New York City.

In 1993, I worked for Hi-Tech Entertainment, a publisher of games based on children's licenses. One of my projects was *Tom and Jerry Frantic Antics* for Game Boy. My co-workers and I would often discuss game ideas not based on the cute and cuddly characters we stared at every day. When you work on enough "youth-oriented" licensed products, some ideas can get a little wacky.

During off hours at Hi-Tech—when our thoughts were not owned by the man—one often-discussed idea was a cigarette-smoking, heart pill-popping rodent named "Hitlor." Sadly, to this day that mohawked mouse remains a

NOTE

Did you know the company behind the ultra-violent game Postal got their start working on kids' games? They created a Super Nintendo game based on Beethoven (the dog, not the deaf guy).

mostly forgotten, thoroughly unrealized, and absolutely unmarketable idea. But one concept we discussed *did* stick: turning the Game Boy into a PDA. It made a lot sense. The Game Boy is a small electronic gadget. Why can't it store phone numbers and appointments? So what if it doesn't have a keyboard to enter names, or a screen with enough resolution to display them. I'm a big picture guy at a publisher. Those are details for a developer to figure out.

Was Powerhead Games founded to solve those problems and turn the Game Boy into a personal organizer? No. I started a game company for the same reason most everyone else does: to make games and money in a creative and independent fashion. We had (and still have) some great original game ideas, but we decided to start by building licensed games. This approach would leverage my experience, and help grow a company. It would provide a less risky way for Powerhead to show its ability to create fun games within the constraints of very restrictive schedules and budgets.

Birth

First things first. A company is born. This usually happens when one or more people get together and formally decide to start a commercial enterprise. Paperwork is filed (tip: online incorporation is cheap), legally worded ads are placed in periodicals (tip: community newspapers are very cheap), and money is paid to the government (tip: money saved goes here). But, I'll bet anyone who has started their own company can describe the exact time and place they decided to hang out their own proverbial shingle and make a go of it. Powerhead became a glimmer in my eye the evening I attended two events in New York City: an exhibition of Yoshitaka Amano's "Hero" and a gathering of game developers at a local bar.

For those of you who don't know, Yoshitaka Amano is a renowned painter, illustrator, and concept designer for video games. He is known to fans around the world for his work on the mega-hit *Final Fantasy* series, the animated television series *G-Force*, the film *Angel's Egg*, and the 3D/2D animated film *1001 Nights*.

The "Hero" display was beautiful and fantastic. The artwork ranged from ethereal beauty to frightening. The exhibition also included some very well received clips from the soon-to-be-released *Final Fantasy VIII*. But what was even more inspirational to me was the crowd. Due in part to the lack of professional game development in the city, I expected a small turnout. But the large venue was packed. And they were into it. It was a fun crowd, and it felt good to be a part of it.

Buzzing from that show, some friends and I then went to one of the irregularly held meetings of the official New York City chapter of the International Game Developers Association (www.igda.org/nyc). The attendees of which are affectionately referred to as "The NYC Gamoids." Basically, these meetings are held whenever our leader, game design luminary Greg Costikyan, informs us at which bar to meet. Most conversations at these booze and schmooze fests turn into commiseration sessions revolving around the lack of NYC jobs in the game industry. That said, sometimes these gatherings are well attended. A night filled with game-oriented events might lead some people to go home and play more games (okay, it did that for me, too), but I realized that with all these locals interested in game development, there had to be enough talent to build some cool stuff in my hometown. So, with my head full of game-art buzz, schmoozing, and one or three libations, I convinced a programmer friend to join forces. We had no projects, no financing, no leads, no technology, not even a name. Just a shared goal: Make games and money in NYC.

40 That First Assignment: How We Did It

Day 2: What Next?

Get Advice

I called a few people I knew who ran their own companies. Some ran game developers, others worked outside my industry. The advice they imparted was fairly consistent, and simple: "watch your money." Also, Tim Sweeney (head of Epic Games) told me to "make cool games." I received several recommendations for lawyers and accountants. Powerhead's current council, Mark Seelig of Meister Seelig and Fein LLP (www.meisterseelig.com) offered some helpful tips before we were able to afford his services. Many of these professionals will offer free advice for people starting up companies. They know some of today's ignorant upstarts will be tomorrow's paying clients. (Or at least, they'll get a mention in articles they write.)

Pick a Name

This actually took at least a month, but it was one of the first things we did. Much like starting a rock band, a fun part of creating a company is throwing good, bad, and off-the-wall names around. Though, nowadays the dearth of available URLs can turn an enjoyable creative process into a not so pleasant "find the available noun" game. While there was a motion for "Schreiberspace," and people who know me will understand the attraction of the name "Bodegasoft," we settled on Powerhead Games. Of course, the domain for Powerhead was owned by a squatter who wanted an Internet boom inspired \$10,000 for such a catchy URL. Fortunately, the more reasonably priced powerheadgames.com was unassigned and available for cost. It should be noted that three years later the price of Powerhead.com has dropped considerably. At this rate, they'll be paying us for the name in a few months.

Somewhere along the way, we realized we need a logo. I asked artistically inclined friends for suggestions. At the end of the day (more like the middle of the night, actually), necessity in the form of implementing the demo's opening logo sequence inspired me to construct the logo myself. I was proud of the graphic at the time, but, thankfully, Powerhead has grown large enough that a real artist has taken the time to professionally re-do our logo.



My first Powerhead logo (I'm obviously no artist).



The current
Powerhead logo.
Created by David
Gil.

Strategy

The next thing to do is assess the company's assets, and then pick a strategy and implement it. As per the advice I was given, it should be noted that running a company often involves stating the obvious. For example, companies must take in more than they spend. Since we didn't have any money, we could not afford overhead. So, like a lot of other startups, we ran the company out of an apartment (mine). We supplied our own equipment, including computers and Internet connections (tip: if your DSL goes down whenever there is a heavy rain, switch to cable ASAP). Seeing as we had little capital, it was obvious we would have a small development team. A small team usually means small projects. At that time (1999) in the world of commercial game development, small projects meant Game Boy development.

The Game Boy market is a tough one to crack. Compared to the PC market, relatively few games get published. And, for those that do, there are dozens of developers vying for the work. At a recent trade show, a publisher's executive producer commiserated with me that there were probably 40 developers for every GB project. Not encouraging words for someone looking to break into that market.

We had some advantages here. My time working for publishers had given me a vast array of contacts. It did not hurt that I had worked on a few high-profile titles. And, most importantly, I had built a good personal reputation.

All this meant that I knew Powerhead would have an "in." I was sure we would be able to land a project. Yes, this is a bit of an arrogant statement. But if I didn't have a little *chutzpah*, I shouldn't be an entrepreneur. A good friend, Bill McIntosh, who runs the Australian-based game developer Torus Games, once told me few people are cut out to run a company. It is not a life for the risk adverse.

This is not to say that every company needs someone with 10 years of experience and contacts in the game industry. There are other advantages to have. Maybe a startup has a super-talented programmer who is capable of building the next *Doom* or *Unreal*, or a designer who has the combination of creativity, commercial sense, and technical understanding to plan a great game. But, it's safe to say every company must have something that separates it from the ever-growing pack of hungry game developers. Unfortunately, a love of games and gaming is not enough.

What if you don't have an in? See Steve Meretzky's article, "The Pros and Cons of Using an Agent," elsewhere in this book.

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An Inside Look

I asked Epic's lead designer Cliff Bleszinski, a friend of mine, how he got his first game published. Here was his response:

I receive a lot of e-mails from aspiring game developers asking, "How do I get into the business?"

When I was a young lad and I realized that my dream job was one in this industry, I asked the same question to numerous developers. The response was always short and consistent: "Make something good." Sounds simple, but it is really the best way in.

I then decided to learn to program on my own, how to draw my own art, and how to design my own game. I made my own game and proceeded to distribute it via Bulletin Board channels. This was 1991, of course, before the Internet became a household name, so I had to upload my game to these boards. Bulletin boards, or BBSs, were computers that allowed incoming phone connections in order to exchange messages, files, and everything in-between.

One day while on a BBS I downloaded a game called Jill of the Jungle by a guy named Tim Sweeney. His company was Epic MegaGames and, as fate would have it, they were recruiting. I sent in my game and weeks later I was working with Epic. As of the summer of 2003, I've been with Epic for I I years and we're showing no sign of slowing down. We're making million-selling titles and employing a great bunch of talented folks. Why? Because we made something cool!

So Powerhead's plan included targeting the Game Boy as our first platform to conquer. Another reason this was (and still is) a good idea is the large volume of information freely available for Game Boy development. Jeff Frohwein runs a great software development site called www.devrs.com. Also, Game Boy development tools are cheaper than their larger brethren. We used an excellent software emulator/debugger called no\$gmb created by Martin Koth.

While Powerhead's programmer dived into the nuts, bolts, bits, and bytes of the Game Boy, I set out to find us a paying gig. Who was going to properly compensate us for our creative and technical genius? A developer must never lose sight of his game's target audience—the gamer. But a console game developer's client, and first audience, is a publisher.

A BIT OF EXPLANATION ABOUT THE GAME BUSINESS

There are three main participants involved in getting a console game to market:

- ◆ Developer
- ◆ Publisher
- ◆ Licensor

In the simplest terms, the developer does the creative and technical work; the publisher puts up the money and does the sales, marketing, and public relations; and the licensor provides the brand name. Are all games licensed? No. But, since our company wasn't named Nintendo, we knew our Game Boy game was almost certainly gong to have a pre-existing brand name. (A quick look at any top 10 (or top 50) list of Game Boy games sold will bear out this reasoning.)

The other—and arguably more important—players in getting a game out are the console manufacturers and the retailers. Nintendo, Sony, and Microsoft have the final word on what games get made for their platforms; and the Wal-Marts and Game Stops determine what sits on their all-important shelves. For the most part, dealing with these two is the publisher's responsibility. It's a tough job, and developers should make sure their publisher knows how to win shelf space for their game.

Is working with a high profile game publisher the only way to go? Certainly not. There is currently a viable online and downloadable game market. There are several companies doing well in this marketplace. This is the modern equivalent of shareware, where independent gaming powerhouses like iD Software, 3DRealms, and Epic Games got their start. Also, it is possible, though very difficult, to self-publish your games (that is, handling your own distribution and marketing). But these options are only available for PC games. Our goal was entry into the Game Boy marketplace. We needed a publishing partner.

After some networking and research, we discovered my old employer, Acclaim Entertainment, had had some success with games based on Mary-Kate and Ashley, the Olsen twins. We also learned that Acclaim was looking for designs and developers to continue this successful "Club Acclaim" franchise. We got a big break here, as I knew someone who had already done some of the legwork of generating interest in a Game Boy based PDA at Acclaim. Serendipity. Powerhead struck a deal with that person, and we started work on building a demo.

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Why a Demo?

Publishers do not look for reasons to say yes. They look for reasons to say no. Here's a typical conversation between two acquisitions people at a publisher:

Bob Publisher: How's this one?

Bill Publisher: Bad design, I think.

Bob Publisher: Next.

Bill Publisher: Oh, this one's got a really good design.

Bob Publisher: Well, have they done anything like this before?

Bill Publisher: No, not really.

Bob Publisher: Next.

Bill Publisher: Now here's a really cool design and concept.

Bob Publisher: And what else?

Bill Publisher: They *also* have a track record of doing games. **Bob Publisher:** Have they ever done a game like *this* before? **Bill Publisher:** Actually, they *have* done a game like this before.

Bob Publisher: How much money do they want?

Bill Publisher: I don't even want to tell you because I think it's too much

money.

Bob Publisher: Next.

How do you get a publisher *not* to say no? Build a demo. More than once I've heard: "This design is not worth the paper it's printed on." We had an idea that had interest at a publisher, but my long personal history in the game industry could only help us so much. Without a company track record, we needed to prove ourselves. It's important to remember a demo doesn't just help sell a game's concept; more importantly, it demonstrates what's really being sold, which is your company's ability to plan and execute an idea. If the game doesn't get made, it can't be sold. A demo helps assure a publisher that their money won't be making a one-way trip.

We wrote down a list of features we wanted to see in a demo, and set out to implement as many of them as we could before our in-person pitch to the publisher, set for February 14, 2000. No development occurs without unexpected obstacles. I was called for jury duty for the three days preceding our big Valentine's Day pitch. If I was not placed on a jury, I would have been excused in time to make our meeting. If I was unable to attend, we would have videotaped my presentation, or the programmer would have had some lines to memorize—not the ideal scenario for making a good first impression.

We considered requesting a delay from our publisher, but decided to hope for the best. Delaying a meeting is yet another reason for a publisher to say no. Also, postponing that pitch would have meant delaying the project's commencement, the most important outcome being a delay in our first payment. We had been self-funding the company for a few months by this point. We couldn't continue living on mac and cheese forever. Of course, I was picked for a trial. Murphy's Law prevails again. Sometimes, you need a break, and we got ours. The judge announced on the first day of the trial, that there would be a day off on the 14th. Maybe she had a big date? I don't know, and I didn't care. I was just relieved to be able to make our meeting.

While building the demo we did our best to pre-sell the project to our publisher. This meant trying to find out what all the "no's" could be and doing our best to address them before our meeting. I made many cell phone calls in the halls of the New York City Criminal Court Building (cue Law and Order sound effect). This is when it is key to have a champion, or four, at a publisher. It was beyond helpful to us that more than one person on the inside wanted to see this game get made. Ideally, a developer finds a person on the publishing side (usually a producer) to become so enraptured with the game that its success becomes the producer's life's goal. This is, of course, a rarity. But, I'm sure all developers would settle for a contact who is at least responsive and informative.

It's important to have an understanding of the publisher's system for kicking off projects. This information is not always available, but it's good to know who signs off to green light a project. Does one person make the final decision, or is a group consensus required? I worked for one publisher that rotated its monthly product review group amongst its various corporate locations. Traveling around the country is great for one's frequent flyer account, but the accompanying jet lag is no condition to be in when reviewing products. Since many game demos are shown in darkened rooms, it should come as no surprise that more than one person has been poked out of a snore during a prospective game's critical presentation.

What can a developer do to overcome bleary-eyed travel-worn decision makers? Present your game in person. Better yet, make sure the decision has already been made before entering such a meeting. Thanks to our internal champions, our demo had already been seen by many of the "right people," and our meeting with the publisher was as much to go over the design and discuss potential licensor issues as it was to officially unveil our proof of concept.

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If a company can't get internal support at a publisher on their own, there are other options. Before they got their big deal, the guys behind *Unreal* helped nurture an active online community focused on their game. This grassroots campaign helped create a demand. This was one of the factors that prompted invitations to pitch their game to publishers.

Speaking of the guys behind *Unreal*, I've seen some great demos during my years working for publishers. The best demo I've ever seen, not surprisingly, turned into the most successful franchise I have worked on: *Unreal*. Their demo consisted not only of never-before-seen gaming beauty, but a kick-ass Windows-based level editor, "UnEdit". By including their production tool in their demo, Epic not only showed how cool and extensible their game would be, they demonstrated to their prospective publishers how efficient their development process could be. That level editor is now the force behind many popular games including the PC titles *Deus Ex, Harry Potter*, and *Wheel Of Time*. More power to them!

In addition to a demo and paper design, every game proposal must have a schedule and a budget. We stated when the game would be done, and how much it would cost to get there. Even though we were creating entirely new technology with our PDA for Game Boy, we could not spend the time we would have liked for a thorough pre-production. Most Game Boy games have short turnarounds, and small budgets. As a new company, we were in no position to ask otherwise. All I will say about negotiation is, no matter how great it would be to get a deal, do not price a game for less than it costs to make. Again, companies exist to make money.

There are several additional key issues to keep in mind when preparing your demos and presentations...

Be Flexible

Nobody likes a take it or leave it ultimatum. If the publisher isn't interested in the game as pitched, perhaps there is something else they can do with the design or technology. Adapt and survive. As a boss of mine used to say: "We're in show business. If you want to make art, find a patron."

A Bit of Explanation About the Game Business

Prepare

You only get one chance to make a first impression. Recently, an established game publisher relatively new to the Game Boy market informed me they were going to show our demo for some initial feedback. When I found out these demos would have been displayed on a PC-based emulator, which tends to make Game Boy graphics look washed out and pixelated (blocky), an hour later I had sent them a ROM and a ROM burning kit via overnight delivery. I did my best to guarantee my game was presented in the best light possible.

Keep It Simple

You don't have to be stupid to know your evangelist may spend hours playing your demo, but few others will. Make sure the cool stuff is seen in 30 seconds or less. Make sure the accompanying paper documentation has a big bullet point feature list. Think of it as a shopper wandering the gaming section of Wal-Mart. There are thousands of options available. An undecided consumer will often browse the back of the box to help determine his or her purchase. This is also the way publishers buy games. They have a large selection of game designs and vendors. Make their choice simple. Quickly show them why your game is better than the rest.

Follow Up

Stay on their radar. Call. E-mail. Carrier pigeon. Whatever works. Publishers like to delay decisions. Don't let them.

Keep Options Open

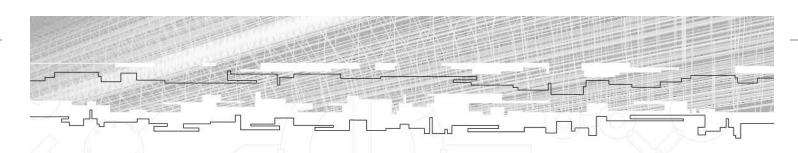
Continue to pitch your game and your company. Don't start work in a direction for a publisher unless there is an agreement in place. In other words, as per the wisdom imparted by Joan to Melissa Rivers: "No dough, no show." (No money, no funny.) Is this rule broken? Too often, and by people who should have known better. (Hello, mirror!)

By the time a developer gets a publisher to admit they like the design, accept the team's ability to execute, and agree to price and business terms, one of two things usually happens. Either the developer will have already run out of money during the time spent jumping through hoops, or the project gets the elusive green light. The project is a go. Break out the champagne! For reasons of personal sanity, I'm going to leave out the all too common third option: publisher runs out of funds. Suffice to say, it's never a done deal until the money is in the bank.

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On February 14, 2000, we took the Long Island Rail Road to our pitch. Going into the meeting, our preparation led us to believe we had the deal, but the day's positive reaction assured us it was ours when we left. Or, to put it another way, Powerhead splurged for a taxi home. The next day we plunged into creating the technical design document, for our green-lit game. It would be a little while before we went after our second contract. But that's another story.

Before co-founding Powerhead Games, **Jason Schreiber** was most recently senior producer at GT Interactive Software where he was responsible for managing the Unreal Franchise, *Wheel Of Time*, and the New York product development department. Prior to joining GTIS, Jason worked at Acclaim Entertainment, Hi Tech Entertainment, and Simon & Schuster (1987!).

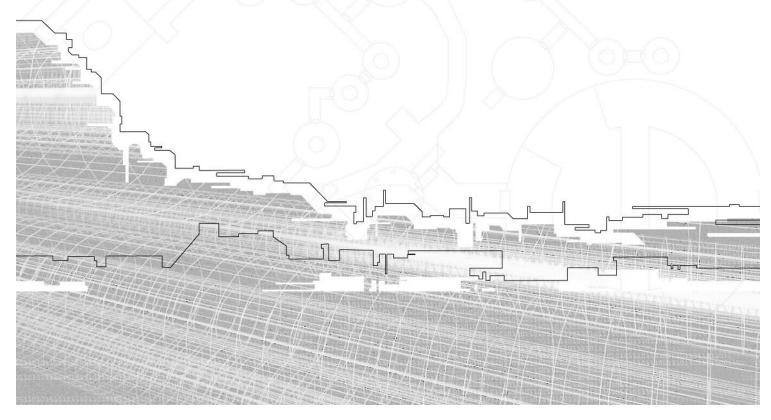


Industry veteran Noah Falstein traded his cubicle for a coffee shop in 1996 and has never looked back. In this article he examines the perils and pleasures of the freelance life. Is freelancing right for you? Read on to find out.

—Bob Bates

REFORE YOU GO FREELANCE

by Noah Falstein



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n this chapter you'll find reasons to go freelance—or not—and some suggestions about what kinds of skills lend themselves to the process, as well as ideas about how to get a start as a freelancer. Then in the next article, "The Freelancing Life," you'll find more tips about how to survive and thrive as a freelance developer.

When people ask me what I do, I tell them I'm a freelance computer game designer and producer. They occasionally reply, "Oh, so you're a consultant?" But I don't like to call myself a consultant for a few reasons. Most importantly, saying you're a consultant is sometimes a metaphor for saying you're unemployed, but willing to take anything. And finally, I like the sound of being a freelancer. It means I'm my own boss, and has romantic echoes of the word's past, riding as a mercenary in a Tolkienesque company of lancers.

But the reality of being a freelancer in today's computer game business is far removed from that fantasy (the many games based on *The Lord of the Rings* notwithstanding). It's a way of life with its own rewards and trials, and it's not for everyone. Why do I do it?

THE JOYS OF FREELANCING...

I've been working as a game developer since 1980. For much of that time I was a full-time employee at various small and large companies, as well as quite a few that were small when I got there and large when I left. Since 1996, I've been making my living as a freelancer, and at this point it would take an absolutely extraordinary offer for me to go back to work as an employee. Here are some of the reasons why I love it:

- ◆ I set my own hours, taking time to go to lunch with my wife or help my daughter with her homework in the afternoon, knowing I have full flexibility as long as I deliver my work on time.
- ◆ I work out of a home office or anywhere I want to set up with my laptop. I know all the coffee shops in a five mile radius of my home, and pick and choose my work setting based on my mood.
- ◆ I love variety, and this job gives me the chance to experience a huge range of different kinds of assignments.
- ◆ I enjoy travel, and my work has taken me all over the U.S., as well as to Canada, The Netherlands, France, Germany, Austria, England, Australia, and South Africa. Game development is growing rapidly in many parts of the world.
- After moving several times to follow jobs, I can now live where I like and not have the stress of having to uproot my family when a company changes course or runs into trouble.

AND THE PERILS

But freelancing is not all fun and games. For all the great aspects of freelancing, there is also a price. Much of my success has been rooted in the 16 years of full-time work I did before going freelance—that's a lot of paid dues. I know I've also been lucky, and happen to have the right sort of personality for this sort of work. Before you tell your boss to do something unprintable, consider the down side of freelancing:

- ◆ I'm never sure of my long-term income from year to year, and often have trouble predicting even a month or two ahead.
- ◆ I'm considered to be one of the best in the industry at what I do, and still have "dry periods" where one job unexpectedly quits and no new prospects materialize.
- ◆ As a contract employee, it's often difficult to own the intellectual property I may create, and most of my work is "work for hire."
- ◆ I have to provide for my own health, dental, and vision care.
- ◆ I keep track of expenses and deductions with much greater detail than when I was a fulltime employee, and I pay taxes every quarter.
- ◆ I sometimes take jobs I'm not enthusiastic about, or see work I'd love to do go instead to full-time employees.
- The darker side of setting my own hours is that if I'm not careful, I can find myself either working or trying to get new work—or feeling guilty or anxious that I'm not doing one of those two things. No fixed hours can mean that nights and weekends gradually fill up with work-related tasks.
- I rarely have the luxury of concentrating fully on a single job, but instead have to split my time among several, and always devote some of my time to cultivating possible future jobs.
- ◆ As a freelancer, I'm more vulnerable to cutbacks than many full-time employees.
- Specific to the games industry, every company I've worked for full time has had a library
 of games. As a freelancer, I have to bear the cost of buying the games I need to play to
 keep current in the field.
- ◆ I need to wear multiple hats—mastering not just the various skills of my actual work, but I also act as my own marketing department, accountant, and business development specialist. And if I do any of those poorly, I know it's just me and my family who will suffer.
- ◆ My work is sometimes isolating, without a regular group of fellow employees to see every day, and I often feel like an outsider on the occasions when I do work on-site.

So perhaps it's not sounding so good after all! If I haven't scared you off yet, consider your own suitability for the freelance life.

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Is Freelancing Right for You?

The decision to go off on your own is, of course, a highly individual one. But there are some basic qualities successful freelancers have that can help you appraise your own suitability.

Do You Love What You Do?

It's good advice in any job to do what you love, but it's critical in the games industry. That's because there are many people already working in games who couldn't imagine doing anything else, and plenty of others willing to do whatever it takes to break into it. While it's true that some people get rich making games, it's the general consensus of those who have that it would have been easier to apply their skills in more established businesses if making money was their main concern.

The games industry shares these qualities with other entertainment industry jobs like musicians, actors, and filmmakers. When you're in the business of making something that's fun, if you don't have fun yourself (at least much of the time), you'll have a very tough time competing with the many already in the industry that do. So how can you compete with them? One way is through quality.

Are You Very Good and Experienced at What You Do?

Freelancers on the whole are older than full-time employees in the games industry. There are many logical reasons for that. The games industry itself is youth-oriented, creating products mostly enjoyed by people under 35. It's a fast-growing industry with practically no one who has been in it for 30 years, and very few of us who have been in it for more than 20, and it's a high-tech business often requiring being up on the latest technology. Together, this means a lot of people have been hired straight out of school over the years. But the main reason freelancers tend to be older is that companies don't look to outsiders to do unskilled jobs. If you're a hired gun, you need to be an expert. This is even truer in the games industry than in some other established industries (like the film industry) because, with a few exceptions, game companies are not in the habit of hiring freelancers. Certainly it's possible to be very talented and young, but it takes time to gain experience, and your value as a freelancer is a combination of talent and experience.

Do You Like People?

The computer games industry has more than its share of people who get along better with their computers than they do with their fellow humans. If you are, for example, a hotshot 3D

programmer happily employed in a big company, that may be a great advantage. But freelancers need to connect with their clients and keep them happy, usually serving as their own agents, publicists, and human resource departments. It's also necessary to connect with people to find new work, even as you're busy with a current job. If you're the type of person who likes to shut the door, unplug the phone, and work nonstop, you may find yourself too isolated. Some social orientation is very helpful, particularly for the networking that is the lifeblood of most contractors' future job opportunities.

...But Not Too Much?

And paradoxically, if you are so social that you find yourself going stir-crazy after a couple of days of focusing intensely on a job and not leaving the house, you may also have trouble. Freelancers often have to be self-sufficient in ways employees don't—providing their own IT support, health care, and tax accounting. It's possible to compensate even if you're not perfectly balanced between liking to deal with people and enjoying self-sufficiency, but it gets harder if you have a personality heavily weighted to either extreme.

Are You Self-Disciplined?

Freelancers have to be able to take an assignment and run with it. As I mentioned earlier, you won't be hired for an entry-level job, and you will be expected to have better than average ability to manage and motivate yourself. You'll keep your clients happy if they can give you an assignment and then know you'll handle it competently, checking in periodically but not needing motivation from them.

Do You Enjoy Testing Your Abilities?

Freelance work is a constant series of challenges. It's theoretically possible to reach a point of comfortable, steady work, but the computer games industry is so volatile that I know of very few people who have achieved this for more than a few years at a time. Some people find that prospect daunting, while others thrive on the chance to prove themselves. If you're one of the latter, you'll enjoy freelancing much more.

Can You Multitask?

One of the main reasons I've heard from freelancers who have gone back to full-time jobs is the frustration of having to do several things at once. It's rarely practical to focus on one job, complete it, and then begin to look for the next. Often you will need two or three jobs going on simultaneously in order to work enough hours to meet financial goals. That in turn implies that

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you will have to spend time looking for the next job even while you're completing current ones. If you enjoy shifting your focus, or at least can tolerate it, you'll probably do well.

Are You Well-Connected?

The games industry is very large by some measures—hundreds of thousands of people worldwide working on games, tens of billions of dollars of revenue. Despite this, in part because it's such a young industry, it's remarkably small too, particularly if you consider people who have been in it for a while. I often say that any two people who have been working in games for 10 years or more are no more than one mutual acquaintance away from each other. With over 20 years in the business, I still run into people who I've never met who have also been making games a long time, but after a few minutes of conversation we can always identify dozens of mutual friends and coworkers. Most of my work comes from that network, either directly working for people I know, or more often having friends refer jobs to me that they hear about from others. I've also ended up doing a fair amount of work for people who I hired or supervised many years ago.

Do You Enjoy Travel?

The games industry is spread widely around the world. While it's true that there are major concentrations in both Northern and Southern California, Seattle, and Austin, there are smaller hubs around the U.S. and Canada, and many developers in major European and Asian cities. Although a lot of work can be done remotely, it's rare to complete a job without at least one visit to the headquarters of your client. If you don't like to travel or are committed to living in a place far from an airport, you may have trouble. Some job opportunities require on-site work at a client's location for months at a time.

Is Your Family Supportive?

Successful freelancers tend to fall into one of two groups. There are the single, low-overhead individuals who often live quite cheaply and have the flexibility to work very long hours without inconveniencing a family. And then there are those with supportive families, often a spouse bringing in income or sometimes other family members who can help with the work—and who don't mind the travel you may have to do.

Can You Survive for Six Months Without Income?

I've seen many different estimates for how much of a financial cushion you should have, but six months seems to be a standard. The single biggest reason people cite for giving up freelancing

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seems to be the uncertainty of where the next job is coming from. This is where that working spouse can come in handy. It's not just the theoretical question of having enough money in the bank, but also a psychological issue. Some people find they just can't calmly keep looking for new opportunities as they see their bank balances dwindling.

AND THE ANSWER IS...

If you can answer "yes" to most of these questions, you may have what it takes to be a freelancer in the game business. If there are a few "no's", it's often possible to custom-tailor your own freelance work to minimize those areas. For example, if you are concerned about the isolation of freelancing, you can organize an online group of like-minded professionals to compensate, and perhaps even pass some good job leads on to each other.

In addition to the major qualities already addressed, there are also some other, less critical personality traits. It's good to be able to emotionally distance yourself from your work. A writer who is too much in love with his prose or an artist who can't bear to change the face of a character is likely to run into trouble with clients. The customer is always right, and your client is your customer—they're not working for you. It also can be helpful to be proud of your craft and your ability to work well and quickly, rather than being a perfectionist who wants to focus on every last detail of a job. Clients do want high quality work, but you'll have many more jobs where you need to drop work that's only partly completed to attend to something new than ones where you're given the luxury of as much time as you like to polish your creation.

GAME DEVELOPER PROFESSIONS

Some professions in the game development industry are more suitable for freelance work than others. In theory there are no hard limitations that would keep anyone who wants to make games in any capacity from doing so, but in practice there's quite a range. Here are some of the most common development roles in the order of most to least suitable for freelance work. Note that in all these categories except the first, the majority of the work done in the games industry is done by full-time employees, and aside from writers and musicians, the percentage of work for freelancers is probably under 5%—perhaps even under 2% for designers, programmers, and producers.

Lone Wolf Developer

While once it was common to find one-man development groups, they are an endangered species now. Mainstream games have gotten too big for even a small group to handle, much less an individual. Still, there are some kinds of games that can be and sometimes are made by single

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developers doing pretty much everything—chiefly Flash, Shockwave, or Java games on the Web or on hand-held systems. If you are the renaissance type who likes to do everything from design to programming to sound and then market it yourself, you're almost by definition a loner. But you had better enjoy the romance of being one of an endangered species.

Writer

This is one of the few game professions where freelancers are still more common than full-time staff. Often writers for games do other kinds of writing as well. I've seen just about every aspect of writing represented, from screenwriters to playwrights to novelists to journalists and many others. Writing for interactive media can be quite different from writing for linear media. However, it's difficult to make a living just writing for games. The jobs are sporadic and although some can pay quite well, most are not very lucrative. Freelance writers are often brought in as an afterthought to write dialog or come up with the backstory for a fantasy world when it's found that the designers or programmers who thought they could handle it ended up falling short.

If you can establish yourself with a few steady clients, you may be able to take advantage of the game industry's tendency to do lots of sequels. If you've been the writer on *Baktor's Revenge I, II*, and *III*, you have a good shot at number *IV* as well. Some writers establish themselves in a niche, such as children's games or military simulations, but work can be sparse enough to warrant staying as generalized as possible. Others learn to become designers, increasing their worth and opening up a wider range of jobs. There are, however, still an unfortunate number of writers who call themselves designers even though they lack the skills—and vice versa. Don't forget that you won't succeed on your own unless you truly are an expert at what you do.

Although much game writing is still fairly basic science fiction and fantasy fare, there is a gradually growing interest in good dramatic storytelling, and ongoing sagas like Massively Multiplayer online worlds have a constant need for new fictional material, dialog, and situations, so there is some hope for improvement here. Although Adventure Games, once the high water mark of writing in games, have fallen into relative obscurity, Action-Adventures that are essentially shooters with more elaborate story and puzzle elements, and Fantasy Role Playing Games have risen to fill the gap. Some of these have very impressive character and plot development. In 2003, the International Game Developers Association started to give awards for writing in games, a good harbinger of things to come.

Musician/Composer

Along with writers, musicians move fairly freely from the game/interactive world to the film and TV worlds and back. Those other industries tend to have more jobs and pay better, so it's also a tough, competitive niche to inhabit. Ten or more years ago, games required musicians who were

programmers or at least very technically savvy. These days it's not so important to have interactive-specific music skills, and consequently the possible pool of musicians has opened up. Although this is good news for producers, it suggests that unless you're already a successful musician looking for a new side market, it's probably not a good idea to plan to get into the game music field.

Sound Designer

Sound designers are more likely to be full-time workers, although some audio effects houses supply both music and sound effects on a freelance basis. But unlike the music, the incidental sound effects and dialog in a game still tend to be closely tied to the game engine and the unique design of each particular game; as a result it's harder for an outsider to come in and contribute as a freelancer. The counter-trend to this is the growing acceptance of middleware game engines like Renderware that allow a freelancer to be familiar with some standard tools and techniques and carry them from one job at one company to the next.

Concept Artist

Artwork, like music and writing, requires skills overlapping with other industries, like film, TV, and commercial art. But the contribution from an artist in a game is often substantial, and so most game art is done by full timers. Slightly more accessible to a freelancer is the position of concept artist, exploring a range of different possible art styles at the beginning of a game project. There are some freelance art houses (groups of freelance artists working through a central agency or representative) giving game development groups access to a wide range of artistic styles and approaches without requiring them to have the expensive overhead of their full-time salaries and benefits.

Production Artist

It's still less common for a production artist to work freelance in the games industry. Some have come from the film industry where that's more common, and they have fiercely held onto their independence. My suggestion that you must be very good at what you do applies even more strongly as you move down this list, so that Production Artists, Game Designers, Programmers, and Producers must be true experts to be able to overcome the resistance many game companies have to employing them as freelancers. Artists who specialize in one type of in-demand artwork—wonderful 3D models of spacecraft or creating natural textures for backgrounds and skins, for example—may find it easier to make a name for themselves than someone with more generic skills.

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Game Designer

This is my own primary field, and I don't know of anyone who has been successful as a freelance designer who did not first spend a long time working for companies—in my case 16 years—and I've seen several freelancers who did not have a track record of hit titles gradually stumble and return to full-time jobs. I always advise my clients that they're better off with a good full-time designer, but there are many circumstances where that's just not possible (for example, a new company cannot attract a designer of the caliber needed, or they have a junior designer they're looking to promote who's not quite ready to go it alone, or they're new to the games industry and don't know how to go about hiring a qualified full-time designer).

Level Design is a hybrid of game design and art, and, depending on the game, may draw more on one discipline or the other. It is rarely done on a freelance basis, except when it is part of the overall design process.

Tester

The game tester is the modern equivalent of the 1950s' mail room clerk. It's an entry-level job that can be done by someone with a love for games but little practical experience. This position has direct tracks in most big companies from part-time testing to full-time work to lead tester to many other professions in the game industry. I've seen testers become junior programmers, level designers, and assistant producers, for example. This makes testing a good place to start in a big company, but smaller companies can't afford to support a full-time test department, creating a limited opportunity for independents. Freelance testers are uncommon, although there are quite a few companies specializing in game testing, providing some of the benefits of freelance work like variety and opportunities to connect with people from different companies without the stresses of self-employment.

Programmer

It's quite rare to find programmers working on games on a freelance basis. But as you move down this list of professions, the trend is to become more specialized and well-known. I do know of a few programmers who have specialized themselves into areas where they are marketable on a freelance basis—doing AI coding, for example, or programming games for the Palm OS. There is some sense that it may become increasingly practical to freelance as a game programmer with the growing popularity of such middleware game engines as Renderware, which at the time of this writing is being used in over 200 projects. That may make it easier for freelance programmers who are experienced with a popular engine to move into projects and hit the ground running, but it's still a tough sell.

Producer

Freelance producers (or project leaders, directors, or whatever a company chooses to call the person who coordinates a project) are rarely independent. In all my freelance work, I've just done one job with a producer who assembled the team entirely out of freelancers scattered about the U.S. There are a few reasons for this: if you like running a team, it's much easier to do so with the support of a company, and if you don't want to work for someone, the temptation to start your own company can be strong. It's also often more lucrative to run your own company, so an independent producer often quickly becomes the head of a new development group, which is beyond the scope of this article.

When people do freelance work as producers, they often have a related skill or an angle on it, working more as an independent agent, helping represent new companies to publishers, or serving as a business development consultant and helping new companies put together business plans or initial production schedules.

MAKING THE LEAP

So you think you have what it takes, and you want to transition to freelance work. How should you prepare?

First, I hope I've been sufficiently adamant about starting with full-time work. If you've never worked in the games industry before, it is not only easier to get a full-time job, it's practically mandatory, with the single exception of writing—and even there, finding a staff position as a writer at a big company is a great way to gain valuable games experience.

But if you have paid your dues as an employee and believe you have a marketable skill, there are several things you should do to prepare for your transition.

Get a Running Start

Most of the successful freelancers I know didn't just quit their full-time jobs and start looking for freelance work. They had an offer or a strong lead from a potential client and went off on their own to pursue it, giving them an initial job that let them get set up without the added stress of trying to find work. You will have to take stock of your own situation to see if this is legal for you, as many full-time employers have strong prohibitions against anything resembling stealing work away from them, but if you're honest and straightforward about it, you may even find your first client can be your former full-time employer. They can save by not having to pay benefits or to pay you during down-time between projects, and you can work for other clients instead of attending meetings or dealing with office politics, making it a profitable change for you as well. Of

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course, this presupposes a friendly, or at least cordial, relationship with your boss. If one of your reasons for going freelance is a conflict with your employer, suggesting that your boss hire you as an independent is not likely to be well-received! In that case, be particularly careful to make a clean break with your employer before beginning your freelance career, as a vindictive or vengeful former boss can make a bad enemy.

Build Your Nest Egg

Since many freelancers start with a client, the first months or even years of work can sometimes be taken care of, but eventually you'll almost certainly run into a dry spell. Preparing for that before you make the transition to freelance work is a good idea, whether it's by saving up enough cash to get you through rough times (six months' income is often suggested as a nest egg) or having an understanding spouse with a good job.

Build Contacts

Since a lot of work in the games industry comes from direct referrals and recommendations, it's a good idea to build as good a network of contacts as possible. Join a professional organization like IGDA (see "The International Game Developers Association" later in this book). Attend conferences and gatherings of other game developers to mingle and collect business cards. Then, when you go freelance, you can send out some mass e-mails to announce your availability, or take the time to make individual contact with your most promising leads. In general, the higher up the company ladder your contacts are, the more useful they'll be to you, but don't discount the possibility of someone who cannot hire you directly being your advocate as well. I've had several jobs result from the favorable impressions I made with rank-and-file workers who went to one of my lectures or tutorials and then made a point of bringing a company executive or their producer by to meet me later. Successful freelancers I've met are almost always pleasant people; the surly, rude, or vindictive ones don't last long.

FUTURE TRENDS

I'll gaze into my crystal ball and suggest some areas that I think are likely to be growth areas in the future. Freelancers can often have the advantage of moving faster than big companies, and if you can become an instant expert in a new sub-field of game development, you may have many contracts from companies looking to follow new trends. Of course, these projections are just my own opinion, and some freelancers succeed not by being the first with a new trend, but rather being the best with an old established one.

Mobile Games

Although mobile gaming is off to an erratic start in the U.S., with Japan and Europe rather more advanced, there are lots of reasons to expect there will be opportunities in the future because cell phones and PDAs are here to stay. My own sense is that mobile games will be a steady growth area, but there may be some breakthrough fads in new social games that can only be played from hand-held, Internet-linked platforms that could start a gold rush of game development in this area.

Advergaming

Increasingly, I've seen corporations turn to the games industry to help sell their products or increase their brand awareness. This is an interesting possibility for freelancers because the games are often rather modest ones, requiring small teams or individuals, and may incorporate some skilled individuals already at the client companies, prompting those companies to work with one or two freelancers with game experience to round out their teams.

Military

The U.S. military has been turning to games in a big way, not only with the recruiting games that have received a lot of press attention, but also with a variety of specialized game-related projects from networked wargaming to training to public relations. I see a lot of possibilities for expert game help here in the future.

Corporate Training

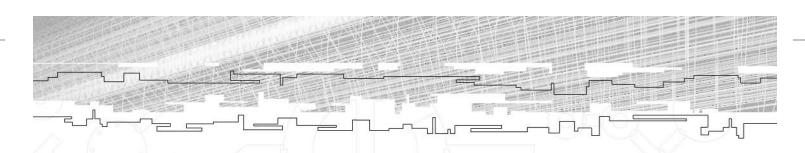
There is a huge budget for corporate training being spent on seminars, training videos, and classes. As of yet, interactive game-based training is a small subset of that market. Games have an association with frivolous, unproductive time to many of the current training managers, despite their obvious allure and ability to teach, and a very cost-effective advantage over taking employees out of work to attend often-dreaded classes. In the next 10 or more years, increasing numbers of the people who make the decisions about corporate training will have grown up with computer and video games, and I expect there will be a major sub-industry using games to teach everything from manufacturing techniques to safety procedures to sexual harassment policies. These companies won't want to become game developers themselves, so there should be plenty of chances for clever freelancers to move in.

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CONCLUSION

The bottom line of being a freelance game developer is that it can be hard to get started and there will be rough spots, but if you can make it happen, it can be very rewarding work. As with anything else, persistence is a key trait, and if you want it badly enough and work hard enough, you will succeed. I'll be looking for you at the next table at Starbucks.

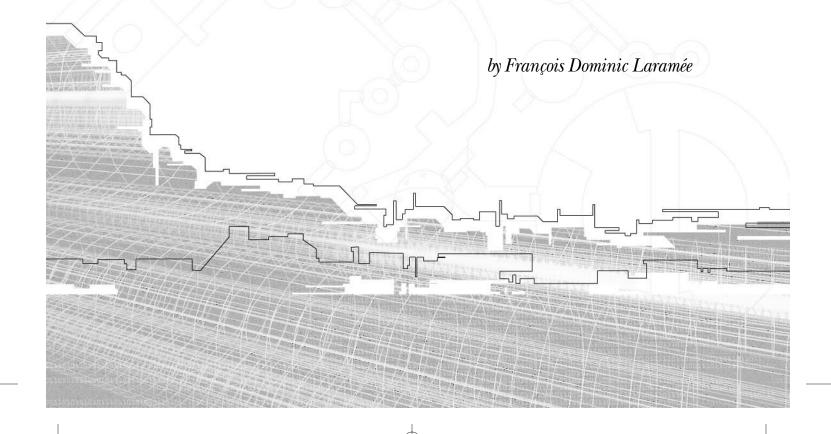
Noah Falstein is the President of The Inspiracy (www.theinspiracy.com), a consulting firm specializing in game design and production. Since 1980, Falstein has been designing and managing entertainment and educational software for companies such as Williams Electronics, LucasArts Entertainment, The 3DO Company, and Dreamworks Interactive, and has worked on everything from toys to CD-ROM games to edutainment to motion simulators. He is also the game design columnist for *Game Developer* magazine, judge for various award programs, and the former Chairman of the CGDA. The Inspiracy does original design, tutorials, and design review for both established game companies and those looking to apply game design technique to education and corporate training.



If reading the previous chapter has you believing that freelancing is the life for you, François Dominic Laramée is ready with tips and tricks to help you manage that life. His wide-ranging article covers everything from why you should watch television, to how to get yourself paid, and even why downtime is good for you.

—Bob Bates

THE FREELANCING LIFE



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ust a few months into my first game development job, way back in 1992, I decided to start a little play-by-mail company on the side. To keep my overhead as low as possible, I did everything myself: I designed the games, programmed them, bought advertising space, typed players' orders into the simulator, chased after customers who paid me with bad checks, photocopied the threats and taunts that players wrote for each others' teams, and licked lots and lots of stamps and envelopes. (Sometimes, when it's humid outside, I can still feel the aftertaste of all that glue.)

That play-by-mail company is long gone now. And if I had kept accurate time sheets back then, I don't think I would have netted, on average, more than 25% of the minimum wage. But the lessons I learned back then served me right when, several years and an assortment of game develop-

ment and studio management jobs later, I went into business once again, this time as a freelancer.

It has now been more than five years, and while I have by no means stopped making silly mistakes, I did manage to carve a reasonably comfortable niche for myself. So, in the hope that my experiences can help you reap the exhilarating rewards of the freelance lifestyle as painlessly as possible, here are, in no particular order, a few of the tricks and pitfalls I discovered along the way.

NOTE

While most of what I discuss in this article applies equally well to independent developers who sell their own games themselves on the Internet, my focus is on the experience of the freelancer who sells his services to other game companies.

Lesson #1: You're On Your Own—Really

"You're on your own" is the quintessential truth of the freelancer's life. Not only do you have no one else to blame when things go wrong, you also have no one else to rely on to make things right.

Being on your own has an undeniable appeal, but it also represents a colossal amount of responsibility. Not everyone is comfortable under this much pressure. Being alone also means that you will have to handle a number of unforgiving and time-consuming tasks that a typical game development studio employee never has to bother with because they're other people's jobs. These tasks include:

- Routine chores, like cleaning up the office and installing software upgrades.
- Managing your finances, which includes not only sending invoices and sorting expenses
 for your tax return, but also maintaining a tight schedule, shopping for supplies, and collecting from clients who aren't paying you.
- Securing assignments, whether through repeat business (preferably) or from new clients.

All of these tasks take time, and since time is what you are selling, they are costing you money. All things considered, a freelancer rarely has more than 800 to 1,200 hours available for real paying work a year.

LESSON #2: POSTPONE PROCRASTINATION

Everyone hates meetings. Everyone hates commuting back and forth to work even more than they hate meetings. And I'm not even going to bring up paperwork. "If I could just stop wasting time on that stuff," you think, "I would be so much more productive!"

Then you quit your job to become a freelancer. The first morning, you sleep in until 9:30, figuring you've earned it after so many years of hard work. When you wake up, you turn on the TV and find out there are *Star Trek* reruns playing at 10:00 on Channel 73. And it's one of your favorite episodes, too. Might as well start working at 11:00 then. Or rather, make it 11:30, because you haven't eaten anything yet. And if you leave the TV on while you're making yourself a sandwich, you may find the banter between Regis and Kelly to be strangely compelling, and then...

And then, within a week, you start scheduling your two remaining hours of daily work around *Dr. Phil* and *Days of Our Lives*. Not only won't you be any more productive than you were when you spent all day stuck in traffic and filling time sheets, you won't even manage to accomplish as much as you did back then—and you won't have a clue where all of your time went.

Luckily for me, I went through this phase when I was but a wee lad, during a brief period of unemployment (which would undoubtedly have been briefer had I spent more time actually looking for work). By the time I hung up my shingle as a freelancer, I was ready to face the temptation.

Not only does your productivity depend on your time management skills, so does your quality of life. Here are a few reasons why:

- ◆ As a freelancer, you aren't entitled to get paid for statutory holidays and vacation. You must earn your days off during your regular work hours.
- ◆ Your regular work hours must also pay for the time off you take to attend the Game Developers Conference, E³, SIGGRAPH, and other events. Not to mention the price of entry and airfare!
- ◆ If you work at home, your spouse will expect you to handle more of the household chores. It's probably unfair, but it's true.
- If you have many clients and must visit their sites regularly, you will spend a lot of time driving back and forth—possibly more than you did as an employee. That time must come from somewhere.

So, if you are like me and have a natural tendency toward loafing, you must pick the hours you intend to devote to work and live those hours under self-imposed martial law. Kill the browser

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window. Don't answer your personal phone. In fact, let nothing short of a flesh-eating disease distract you. Only this way will the expected gain in productivity materialize.

LESSON #3: SET BOUNDARIES

So, you've worked feverishly for the entire week, and you have accomplished a great deal. Your clients are ecstatic over your recent deliverables, and you're several days ahead of schedule on the next. But there is still one tiny little bug nagging you, or an innocuous animation loop that doesn't look quite right... One more hour should fix it. Maybe two. Three, tops. No big deal. It's just a little overtime, much less than you had to endure as an employee. Sure, it's Saturday, but you had nothing planned anyway. Besides, the kids are at soccer practice, and your spouse is out shopping, so who is it going to hurt?

Your clients, that's who. And you too.

So turn off the computer and go watch Trading Spaces.

Now.

I mean it.

Work, Seen as a Perfect Gas

I know it's tempting to sneak into the office during a commercial break to send just one more email. There's nothing wrong with that—some of the time. However, eventually, you will have to decide to go off duty *for real*. Otherwise, you *will* alienate your family. Your spouse married a person, not a business.

And when you do decide to call it a day, lose the cell phone, especially if your clients aren't based in your own time zone. Instead, use email to set up appointments for conversations, just the way you would for a face-to-face meeting. This will ensure that neither party has to interrupt a meal (or a night's sleep) unnecessarily.

Left to its own devices, work behaves like one of those "perfect gases" we learned about in high school chemistry class: it fills up all available space. And just like a gas, the only way to constrain work's volume is to put it under pressure. If you start letting your job spill over into the weekends, only one of two things can happen, and neither of them very good:

Your work's pressure will decrease, because now that you have all this extra time on your hands, you will slow down the pace of your work during regular hours. As a result, you will accomplish nothing whatsoever, yet will be depriving yourself of leisure time, and your family of your presence. Or your work's pressure will remain high, because you will be packing more and more work into your week. A container holding too much gas at too high a pressure eventually explodes, and so will you.

Dare to Live Well

Conventional wisdom (the business press, that is) says that the self-employed must work harder than everyone else. Don't buy it. Of course, the occasional crunch time happens even to the best of us, but if you are consistently working longer hours than you want to, under pressure, *you have too much work to do.* There's really no other way to look at it.

An employee who drowns in work has little recourse but to look for a better job. But for the astute freelancer, overwork is a sign that it is time to raise prices. Consider these two fictitious cases:

- ◆ Exhausted Eddie bills 2,000 hours a year to clients, at an average hourly rate of \$50.
- ◆ Comfy Cameron bills just 1,000 hours a year, but charges \$100 an hour instead.

Both freelancers earn the exact same gross annual income, but only one of them has enough waking time left to enjoy it. When you factor in self-training, marketing, financial management, and all other chores that can't be billed to anyone, Exhausted Eddie works 50-60 hours a week, every week of the year. From Comfy Cameron's point of view, poor Exhausted Eddie's schedule looks a lot like 1,000 hours of good work and 1,000 hours of unpaid overtime. (Isn't excessive unpaid overtime one of the reasons you became a freelancer in the first place?)

Everyone Wins

Not only do you get to live a better life when you set boundaries, but your clients get better work from you as well.

This is one lesson that I had no trouble learning. (Being naturally lazy helped a lot.) While I work an almost freakishly regular schedule, I have set aside far more free time than I could have dreamed of when I worked in senior management. As a result, I spend more time in the gym, I learn more, I'm more relaxed, and generally speaking I'm a lot more fun to be around. This way, when I do work, I am motivated, healthy, and sharp. And my clients get my absolute best effort every time.

LESSON #4: SET YOUR OWN GOALS, AND STICK TO THEM

There are as many reasons to become a freelancer as there are unhappy employees, but the one I hear most often is: "I want to be my own boss."

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But what does that mean, exactly?

In a nutshell, it means you get to pick and choose your own criteria for success. This is both a tremendous responsibility and a magnificently liberating experience. Make sure you create a free-lance business that supports your goals and your values.

Time for a Little Introspection

For me, the list initially included shorter hours, a greater number of smaller projects, being able to schedule my work efficiently (I tend to do my best analytical thinking shortly after sunrise and my best creative writing outdoors), and working at home most of the time. Over the years, I have added a few more items to the list, like being able to go to the gym in the middle of the day when it isn't too crowded, trying my hand at assignments that have nothing whatsoever to do with the game industry, and being able to tag along on some of my wife's business trips. To make your own list, ask yourself the important questions:

- ♦ What do you enjoy most at your current job?
- ◆ Do you have talents that you haven't fully exploited yet?
- What would you do if you suddenly had 15 extra hours of free time every week? (You might!)
- ◆ Do you want to take on a greater variety of roles?
- ◆ Do you prefer working on shorter or longer projects than you did at your last job?
- ◆ Are you dreaming of an oddball project that the publisher/studio structure couldn't make profitably but that might be ideally suited to a one-man independent company?

Don't Let Money Get in the Way

Once you have selected your goals, stick to them. Even if quitting on them would mean more money.

Judging from the unsolicited job offers I have received in recent years, I know I could double (and probably triple) my income if I abandoned my freelancing business and went to work full-time for one of the big houses. However, doing so would mean renouncing goals that I am satisfying fully right now. It's not worth it.

And, yes, if your goal is to be able to watch the *Dr. Phil* show every day, do it. Forget everything I said in Lesson #2. Lesson #4 is much more important.

Lesson #5: Sell Just Enough

Unless you are already well known within the game development community, few clients will be coming to you early in your freelance career. Thus, it is likely that you will have to spend a

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significant amount of your time drumming up business. Alternatively, you may decide to hire one of the handful of agents who represent freelancers instead (see "The Pros and Cons of Using an Agent").

Either strategy will cost you time and money. Therefore, while an effective, ongoing marketing campaign is vital to your career's long-term viability, you should spend as little of your resources on it as possible.

The Good Sell

This means that you should focus on activities that provide a lot of bang for the buck. Personal contacts are by far the most effective: talk to former clients and co-workers, speak at the GDC and at IGDA chapter events, exchange referrals with other freelancers, and so on. Personal visibility is always useful, but not quite as direct. Cold calls are, by and large, a depressing waste of time—unless you have purchased this book, in which case you know which companies will be receptive to your proposals!

Selling just enough also means that you should push for repeat assignments first. Clients who already know and trust you should account for 75% of your business after a year or two. Not only is this good for morale (a client who comes back is one that appreciates your work), it is also practical. Repeat assignments often come from the client itself, so you can save your time for moneymaking activities instead of cold-calling people.

Whatever you do, don't expect any form of marketing to yield immediately measurable results. It won't. Two years from now, I'll be able to tell you whether writing this article netted me more assignments, but not before!

The Hard Sell

If the type of work you do requires you to be involved in projects for a long time, your sales job may be more difficult. Basically, you must convince the client that hiring you is going to be cheaper and/or more effective than hiring someone else full-time for the duration—and *infinitely* cheaper than hiring *you* as a full-time employee.

Even in an era of constant high employee turnover, many companies are strangely reluctant to trust freelancers with key aspects of their projects. The situation is getting better, but we're still light-years away from the Hollywood studio model, in which individuals come together for a specific project and then go on their separate ways.

There is really no universal solution to this quandary. But the good news is that, since your business involves long assignments, you probably need fewer clients than other freelancers. Grit your teeth and forge ahead.

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LESSON #6: PARANOIA IS GOOD

Sad, but true: at some point during your freelance career, a client is going to try to avoid paying you. It happens to me, on average, about once a year. The even sadder and truer thing is there isn't a whole lot you can do about it. If the bad client has your work in hand and no more need of your services in the foreseeable future, the cost (to them) of not paying you is essentially zero, and your only recourse is the court system, which is likely to be more expensive than whatever you could recover.

The only real solution to this problem is to avoid letting it happen in the first place:

- When dealing with a new client, ask for an initiation of service fee and make your early milestones small.
- ◆ Make payments stop-and-go milestones. For example, you begin work on Milestone 2 only after you have been paid for Milestone 1.
- ◆ Be especially careful when dealing with companies that seldom get involved in your core area of expertise, as they are less likely to need your services again in the future.
- ◆ Document everything, especially if intellectual property is involved.
- ◆ If all else fails, write off the lost income as a bad debt, dust yourself off, and move on. (Be careful about spreading the news about the bad client: truth doesn't protect you from a libel lawsuit, which you are unlikely to be able to afford.)

Paranoia is also useful to prevent long-term sustainability problems. Set aside a few months' worth of income, so you won't get nervous during downtimes. If one of your clients ever accounts for more than 50% of your annual income, or you have fewer than three significant sources of work, start looking for more clients, because many jurisdictions will not even consider you a freelancer anymore—they'll start treating (and taxing) you like an employee!

LESSON #7: DOWNTIME IS EVEN BETTER

When I started my business, I was tremendously lucky. Through a combination of preparation, timing, and rapid expansion in my local game development market, I basically filled my schedule for the first four months in two days. Then, when one deal ended abruptly midway through, I quickly replaced it with an even bigger one. And another. And another.

Eventually, my natural pessimism started to go by the wayside, and I began to expect this sort of thing to continue indefinitely. And you know what? For a while, it did!

So when the well went dry for almost four months in early 2001, I panicked a little. Sure, I had set aside sufficient emergency funds to last through the summer, but what would happen then? Was the local game development market in a downturn? Or had it outgrown me? Would I lose

my house? Would my wife finally figure out that I was a worthless loser and skip town with all of our stuffed animals? Would I starve to death? Or—indignity of indignities—would I have to take a full-time job?

Well, you get the picture. I had prepared for just such an event, I had done everything right, and I was in absolutely no real danger, but I was still paralyzed with insecurity. I let a little setback wreck my confidence. So when I suddenly landed two enormous assignments that kept me more than busy throughout the summer (and fully replenished my emergency funds in the process), I realized that I had just basically wasted four months of paid vacation time worrying about nothing. (Idiot!)

So now, whenever I happen to have little to do for a few weeks, I rejoice. I take advantage of the opportunity to learn something new: Spanish right now, basic carpentry pretty soon, music and biochemistry sometime next year. I catch up on my game playing. I write more short stories and comedy routines. Anything that I value but the market doesn't, basically.

Embrace downtime. It is your best friend. And stop fretting: the phone *will* ring again, and you'll be re-energized when it does.

Lesson #8: Assume the Client Is Paranoid Too

For your client, it takes an effort to let an employee go. Laying people off costs money, and for all but the most heartless of managers, is it also an emotionally distressing event. Hiring new employees later will also cost a lot of time and money: it involves interviewing multiple candidates, recruiter fees, a ramping up period, and so on. Therefore, an employee can expect a certain amount of income consistency, even if there is a slight delay between projects or a tool is delivered a few days late.

Not so for the freelancer. Just as it takes an effort to fire an employee, it takes a conscious effort to give you a contract. Every time. And canceling your contract early doesn't cost the client anything, either.

As a result, don't give the client any reasons to doubt you. Never, ever make a promise that you can't keep, especially if you work at home instead of on the client's premises. If you miss a dead-line while working at home, the client doesn't know if you *really* ran into a difficult problem, or whether you've just been loafing, because he hasn't been able to check up on you all the time at a moment's notice.

Worse yet: he doesn't care. All that matters is that you have failed. Regaining his confidence isn't going to be easy.

Lesson #9: There Is No Such Thing as Bad Income

One of the main benefits of being a freelancer is that you get to write your own job description. Don't let yourself get stuck in employee patterns; you might miss some great opportunities.

When I started my business, I figured I'd spend most of my time designing games and consulting with start-ups on effective ways to grow their business. After all, those were my main areas of expertise, and also reasonably interesting, so I thought they would constitute the optimal use of my time.

However, while the percentage of my income that has derived from these activities has by no means been inconsiderable, my endeavors have stretched into many an unforeseen direction as well. At first, they had to drag me kicking and screaming the entire way. But to my everlasting surprise, I found the destinations rather delightful. Who knew that I would ever actually enjoy translating documents of all kinds? Or that I would occasionally return to the programming work I thought I had forsaken for good? Or that I would get involved in serious journalism? Or work on party board games like *Cranium*?

Furthermore, being a freelancer has afforded me the flexibility to explore a number of interesting income-generating projects that I could never have tackled as a full-time employee. When you're a programmer at a game studio, odds are you have your hands full with code, and that you won't get much of a chance to write the game's dialog—much less TV game show trivia questions or stand-up comedy routines, like I have done this past year. In fact, when people ask me what I do for a living, I have a great deal of trouble answering them, because my "job description" changes every month. If a fun project comes along, whether it is related to games or not, nothing prevents me from pouncing on it. The same could be true for you.

So remember: there is no such thing as bad income. Unless it has a better than 50–50 chance of landing you in jail, that is.

Lesson #10: Don't Work for Equity Unless You Can Afford To

As you begin your freelance career, you will quickly come upon a number of teams that look for help but can't afford to pay for it right away. Some of them are startups whose members are postponing their own salaries to put all of their resources into buying the hardware required to make the game and the plane tickets they need to visit publishers. Others are amateur teams hoping to break into the business with their first title. In either case, they are short on cash, and will offer to pay some, most, or even all of your fees in royalties (paid if and when the game is sold to a publisher) or in company stock (which pays off when the company is sold or goes public).

Risky Business...

The sad truth is that most games never get much distribution, and that most of those that do never earn their developers much profit. Therefore, the odds of future royalties materializing, or of holders of game development company stock being able to sell it on the open market someday, are very slim.

...But Sometimes a Good Risk

Working for equity is extremely risky business. Odds are you won't see a dime out of it. However, in the best-case scenario, it might pay off big time. So, think of it as a speculative stock market investment (which it is). Only take the risk if you can afford the loss. Here are a few cases where working for equity might be worthwhile, assuming that the team and the project inspire you with enough confidence to believe that it has a chance to compete in the marketplace:

- ◆ You need to add another project to your portfolio more than you need immediate income.
- ◆ Your cost of living is very low.
- ◆ Your have saved enough money to live on throughout the project, and for a little while thereafter. (You will need time to find the next project if this one fails.)

The Bottom Line

If you are counting on income from royalties and stock to pay your rent at any time within the next 12 months, you are likely making a bad bet. And if you're as fundamentally conservative with your money as I am, don't even consider it.

In any case, stay away from "companies" that require you to work trial periods for free in exchange for a possible paid assignment later, or just for the exposure. This stuff is worthless at the best of times, because there is virtually no chance that it will ever lead to a finished product, and possibly illegal as well. (Internships at serious game companies are an entirely different matter, but if you are considering a freelance business, I assume that you are way past the internship stage of your career.)

Lesson #11: They're Your Clients, Not Your Children

One of the most difficult adjustments I had to make when I switched from full-time employment to freelancing was to stop getting emotionally involved in every project.

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Remember that when you are a freelancer, your own business is your primary concern. Do your best for every client, but if one of them chooses not to follow your advice and suffers as a consequence, you can't afford to let yourself get upset over it. (You'll have plenty of opportunity to get upset if they don't pay you.)

The good news is that the way freelance assignments work may help you make the transition. Typically, your participation will take the form of one or more "hit-and-run" bursts of activity instead of a long, continuous involvement. This will make it easier to keep the emotions out of it.

Besides, since you are not a permanent member of the team, it is quite possible that whatever you contribute to the project will evolve, or maybe even be removed from the game, after you have completed your contract. That, by the way, is not a comment on the quality of anyone's work. The game industry being what it is, features get added or subtracted right up until beta testing all the time. Sometimes, you will barely recognize your work when you see it on the shelves—but that doesn't mean the client wasn't satisfied!

The bottom line: provided you don't fall in love with your ideas, you will probably have plenty of time to detach yourself from the project by the time it ships. And all of your checks will have been cashed and spent by then!

Lesson #12: Find Your Own Motivation

Most of the time, when you're an employee, you can just go with the flow. The concept of a "job" comes with a certain amount of comfort built-in: someone else hands you the work, milestones are defined on a team basis, and your colleagues provide you with a supportive social network.

However, when you're a freelancer, you get none of that. You constantly have to look for the next assignment, your milestones are individual, you can't *ever* slip, and you work on your own. Therefore, you need to be able to drive yourself to peak efficiency, or you won't have much of a career.

For Profit...

My suggestion, which seems like a no-brainer, is to push as hard as possible to ensure that most of your assignments are ones that you will find highly stimulating. For example, if you have a personal interest in artificial intelligence, sell yourself as an AI programmer, not as an engine specialist; if someone needs you to perform engine work, let him or her come to you!

That being said, don't underestimate the value of versatility. If you have the time and the inclination to accept a not-so-thrilling mandate to help a client who is in a bind, you will earn goodwill and he'll think of you again when the next prize assignment comes along.

...And for Fun

Another reason why you need to be motivated by your work is because at some point you will have to perform part of it for free. Maybe you will sign a fixed-price contract that takes more time than you expected. More likely, you will need to study new techniques on your own time. Whereas employers expect employees to learn on the job, clients expect contractors to be 100% effective all the time. I can tell you from experience that it is extremely hard to stay up-to-date on even one tiny specialty. If you are selling yourself primarily as a jack-of-all-trades, you will constantly be catching up on new developments just to stay relevant. Make sure that you care about the services you provide; otherwise the constant learning process will quickly turn into a nightmarish burden.

CONCLUSION

There is no denying that the game industry isn't the most freelancer-friendly in the world. Not yet, at least. However, with careful preparation and suitable expectations, you can carve a comfortable niche for yourself. Above all, remember to:

- ◆ Set goals that you truly care about.
- ◆ Stick to them even if your friends and family think you have gone insane. (Only your spouse gets a say. Maybe.)
- ◆ Market yourself relentlessly, but not foolishly.
- ◆ Take advantage of downtime to learn as much as you can about as many different topics as possible.
- ◆ Make sure that your freelancing career makes your life better!

That's enough for today, but in the unlikely event that you want to hear more, rest assured that I have never been one to refrain from excess pontification. Look for my next GDC talks, send me an email, or just keep your eyes open while you read industry publications. I am bound to talk about this again. And to stop only under extreme duress.

The infamous **François Dominic Laramée** of Montréal, Québec, has been plaguing the game industry for over a decade. As a programmer, designer, producer, studio executive, and writer, he claims over 20 published game credits of dubious value. He is also the editor and principal author of two game development books, *Game Design Perspectives* and *Secrets of the Game Business*, and has published over 80 articles in a variety of print and web markets. When he isn't busy trying to eke out a marginal living as a freelance game developer, he moonlights as a comedy writer and collects graduate degrees in computer science and business administration.

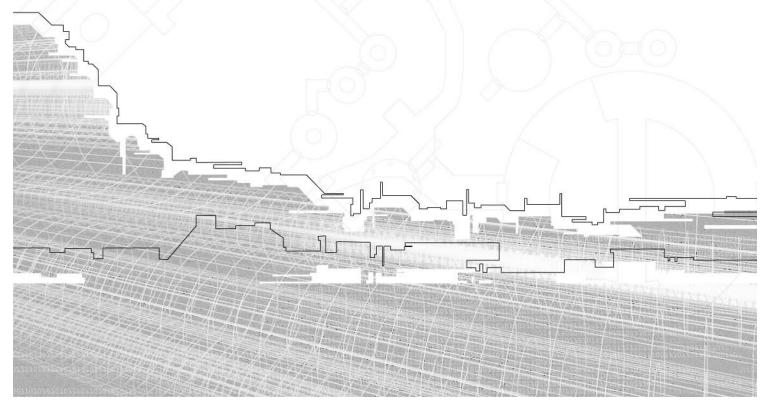


One of the industry's funniest writers turns his attention to the often misunderstood role of agents in the game industry.

—Bob Bates

THE PROS AND CONS OF USING AN AGENT

by Steve Meretzky



magine that William Shakespeare was born 400 years later; instead of a playwright, he became a gamewright. Here's what might happen when he visits MegaGamingCorp to close a deal on his next game:

Vanessa: Mister Puddle, your four o'clock is here.

Rod Puddle: Send him in, Vanessa.

RP: William! Bill! Have a seat. Can I get you a latte, or an Orangina?

Shakespeare: Methinks...

RP: Vanessa! An Orangina for Bill!

WS: Wherefore...

RP: You're wondering what happened to Eddie Griddle. Well, he's moved on.

Between you and me, good riddance. There's no place in this biz for a 26-year-old product evaluator. Time for younger blood, hipper blood. You get

me?

WS: Alas...

RP: Now, Billy! I read your treatment, and it's great! I laughed! I cried! I'm telling

you, *Romeo and Juliet* could be *the* next thing in gaming. We're already lining up Sarah Michelle Gellar to be the voice of Juliet. I'm talking two million

units, maybe two point five.

WS: Forsooth...

RP: I mean, that sword fight scene between Romeo and Tybalt! Brilliant! But one

thing... our tech group has this kick-ass laser weapon engine, so instead of a sword fight, how about a duel with plasma rifles or ion cannons? Bitchin'

idea, huh?

WS: 'Tis...

RP: Great! I knew you'd love it, too. Oh, and marketing has some concerns. This

thing with the poison at the end. That's a non-starter. Sounds like we're encouraging drug use. Keep that in, we kiss Wal-Mart and CompUSA goodbye. Besides, you can't kill off the main characters! Marketing sees *huge* sequel

possibilities. This isn't a game, you know—it's a property!

WS: Ye...

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RP: Another thing. Half our sales are overseas, so localization is important. You've got maybe, just maybe, too much dialog here. Take this balcony scene. Now stay with me on this one... how about we replace that with an arcade sequence? Juliet hurling wine casks at Romeo as he climbs the vines—you

know, get a Donkey Kong kind of thing going.

WS: Woe...

RP: Oh, before I forget—we focus-tested the concept, and the numbers look

great. But the name Romeo didn't test well, so we want to go with "Stud

Nukem".

WS: But...

RP: I was also looking at your treatment for *Henry V*, and naturally I wanted to

check the sales of *Henry IV* if we're going to consider a sequel. But I couldn't find it, even on our delist. Did you do that one with Ubigrames? Take Three?

Pretendo?

WS: Not...

RP: No matter. It doesn't fit our product line, anyway—we're shifting strategy to

skew more toward the family market. Have anything along those lines? A

Mario-killer?

WS: Cast thine eye upon this manuscript.

RP: [reading the title page] *Othello*? Billy! Baby! We've already got an Othello

game. And a Checkers game. And a Backgammon game. I'm looking for fresh

material!

WS: Er, mayhaps this may find more favor.

RP: Macbeth? Billy! Baby! DUDE! I thought we told you—the Macintosh is a dead

platform!

WS: Ung...

RP: Don't argue, Billy. This comes from the top of the company. The *top*. In fact, I

was talking to the Big Guy yesterday, and he just *loves* your stuff, absolutely *adores* it. But he thinks that maybe, just maybe, your language is a bit... old-fashioned. You're not reaching the teen audience. Our thought is to hook you up with a hip new writer, one who can take those great ideas of yours and

turn them, well, almost into poetry! Are you with me, dude?

WS: Upff...

Vanessa: This fax just came in.

RP: [skims fax] Uh-oh. Legal has just reviewed *Stud Nukem and Juliet*, and we've

got a problem. The plot is too similar to *West Side Story*. We'd be opening ourselves up for a *major* lawsuit. We're gonna have to deep six the whole project.

Sorry! Have Vanessa get you another Orangina on the way out.

[WP exits, mumbling]

RP: Vanessa! What'd he say?

Vanessa: I think he said, "The first thing we do, let's kill all the lawyers."

RP: Oh, that reminds me! Grab him before he hits the elevators. He forgot to

sign an NDA!

Now, let's say Shakespeare sends in his agent instead, a fellow even slicker, even louder, even faster-talking than Rod Puddle. The same meeting ends with Will having a three game deal with MegaGamingCorp, a sweetheart royalty structure, creative control, and retention of the IP for sequels and tie-ins.

You might be the greatest gamewright in the universe, but that doesn't mean you're the greatest salesman, or the greatest businessman. Like our fictional Shakespeare, you might need an agent.

In most other industries where individuals or teams produce creative products—book publishing, television, film, music, and so forth—agents are the norm. In fact, they are a virtual requirement for doing business in most of those industries. In the game industry, however, agents are still a rarity. You could walk up to any book author in the world and ask, "Who's your agent", and it would be treated as a reasonable query; ask someone in the game industry the same question, and you're more likely to elicit a puzzled, "Huh? I'm not working on a spy game."

Why is the game industry different? One big reason is just the relative newness of the industry. When I first became a freelance designer, after spending the first seven years of my career at Infocom, I quickly came to the conclusion that I needed an agent. Another game designer I knew mentioned that he had an agent, and I asked for the agent's contact information.

This fellow, based in New York City, was primarily an agent for book authors, and my acquaintance was his first foray into representing anyone in the game industry. When I reached him on the phone, he informed me that, while he would continue to represent my acquaintance out of loyalty to an existing client, he was not interested in taking on any more clients in the game industry. Why? Because, he said, the game industry was so messed up. Except, instead of "messed up", he used a phrase less suitable for publication. To be specific:

- ◆ There were no industry-wide standards for business deals or contract language.
- Executives in the game industry were unprofessional and couldn't be counted on to live up to their word.

- Executives came and went so quickly that it was almost impossible to form relationships.
- ◆ Companies reorganized and changed strategy so often, it was impossible to shepherd deals from conception to completion.

Well, I felt pretty lousy about being in such a "messed up" industry. But I couldn't disagree with his points. They were some of the reasons that I was looking for an agent in the first place!

That was 10 years ago. In that time, agents have gone from a virtually non-existent part of our industry to a small but growing presence. We're still a long way from the stability and maturity of the industries mentioned previously, and we may never get there, but for now, we're at least creeping in their direction.

WHO NEEDS AN AGENT?

The most likely candidates for an agent are individual contributors: game designers, script doctors, level designers, concept artists, animators, dialog writers, and other creative types who participate in projects on a contract basis.

To participate in one of these professions as an employee of a publisher or of a developer is very straightforward—just go to work, do your job, and collect your paycheck (not to mention those plump royalties, bonuses, and stock options, of course).

On the other hand, to participate in one of these professions as a freelancer means that you'll be doing not just your specialty—design, writing, etc.—but also some or all of the following activities:

- ◆ Looking for contract work
- ◆ Selling your services
- ♦ Negotiating a deal
- ◆ Hammering out the details of a contract
- Arguing about the acceptability of submissions
- ◆ Dunning companies for payments due you

Now, you might be the world's greatest game designer, but what are the chances that you are also great—or even mediocre—at most of those tasks? Perhaps more importantly, how much do you *enjoy* those tasks? Is that really how you want to be spending your time?

Another likely candidate for an agent is a small, independent development studio. Such a studio will almost always have a complement of people skilled in the game development arts, but not necessarily in the business arts. Often, the person or persons running the company are designers or programmers who have started a company to realize their dream of making the Great American Game (or the Great British Game, the Great French Game...). Such a former programmer, more conversant in C++ than in English, finds himself parading from publisher to

publisher, testing his mediocre salesmanship skills to the limit, often while the team sits idle and cash reserves dwindle to nothing. That company is a prime candidate for an agent.

Even if you are an individual who likes and is strong at business skills, or are a small developer with a principal who meets those criteria, you may benefit from an agent. An agent spends all his time getting to know the key movers and shakers in the industry, and knowing what companies are looking for, and what they aren't looking for. That independent contractor or president of that small development studio is going to be able to devote only a fraction or his or her time to that. An agent is a *specialist* at selling you or your company.

WHAT WILL AN AGENT DO FOR ME?

In our young and still-morphing industry, the role of an agent is still fairly undefined. Even the titles that they go by are varied: agent, representative, business manager, game recruiter, and so on. And the role that an agent will fill for you will be just as varied.

Selling You

The most basic function of an agent is to find work for you and your company. Your agent will fill the phone lines and e-mail conduits of every publisher with praise for your skills, your reliability, your passion, your cost effectiveness, not to mention your love of motherhood and apple pie. If you ever overheard your agent extolling your virtues, you would have to overdose on humility pills just to get your head back to a reasonable size.

The Art of the Deal

Your agent has done it: MegaGamingCorp is sold on having you create their next triple-A title. Most agents will now handle the next phase as well, negotiating the main deal points: schedule, total budget, milestone payments, royalty rates, IP ownership, and so forth.

Contract Talks

Once the framework of an agreement is reached, the next step is to get the deal into writing, first via an abbreviated contract (such as a deal sheet, term sheet, or letter of intent), and later via a full-blown contract.

Although the major terms of the deal have been agreed on, a zillion previously-undiscussed details will rear up during this phase; issues like royalties on bundling deals, royalties on book

or toy deals, royalties on sequels done by a different party, termination clauses, indemnification clauses, and many more. Furthermore, the negotiation of the contract language itself can be crucial; a change of a single word might have enormous impact down the road, especially if worst comes to worst and you end up in front of a judge, an arbitrator, or in the hands of an auditing firm.

Some agents have a legal background, and will also handle this stage of the deal. In my experience, most will not, and you will have to hire a lawyer to protect your interests during the contract dance.

Milestone Mojo

It is often said of a contract that it's not important when things are going right, but terribly important when things are going wrong. The same could be said about an agent. When things are going smoothly—when you're within budget and on schedule, when your producer is being reasonable, when payments are arriving in a timely manner, when your publisher isn't reorganizing monthly, when marketing isn't demanding last minute changes to the product focus—there's not much need for involvement by your agent.

In my experience, about 1% of projects go smoothly.

When you're going to miss a deadline, an agent can help explain it.

When you discover that you've underbudgeted a key area of the project, an agent can help build the case for amending your payment schedule.

When your producer is demanding changes that are outside the scope of the project, or are arbitrary, or just plain suck, an agent can read him or her the riot act. Or, your agent can know when to tell you to stop being such a crybaby prima donna, and just make the damn change, it won't kill you.

When your publisher announces a sudden mid-project shift in corporate strategy, requiring seismic changes to your game, your agent can carefully (and unemotionally!) lay out exactly what the consequences of that will be on both the budget and the schedule.

When your contract calls for payments to arrive 30 days after milestone acceptance, and 90 days have passed while your publisher's accounting department rolls out one flimsy excuse after another, your agent is the one who places the call and cranks up the decibels.

Growing Your Company

Some agents will also act as a business advisor, and help you make decisions such as how many projects and teams to have, how quickly to grow your company, and when the time is right to make key hires. An agent can even help advise on sticky wickets like dividing ownership share among partners.

Selling Your Company

MegaGamingCorp is in love with you. Your game is a huge hit. They want sequels. They want more original IP. They want to have your child. In fact, they've announced that they'd like to acquire you. Can your agent help soak them for every damn million you're worth, and then some? Perhaps. Some agents can handle the rarefied atmosphere of mergers and acquisitions, and will gladly take charge of this process. (For a fee, of course. Sometimes this contingency will be built into your initial contract with the agent, and sometimes a new deal between you and your agent will be needed prior to his or her entering the fray.)

THE PROS

We've already covered some of the pros of having an agent. To summarize, you may not be as good at selling services or game projects as an agent; or, you may be passably good at it, but hate doing it; or it may simply not be the best way to spend your time. Also, an agent can serve as an additional business advisor for you or your company. The following are some other reasons to use an agent.

A Full-Time Salesman

An agent spends all his time being the best agent possible. He networks. He schmoozes. He gets to know the dozens of movers and shakers at every major publisher, and keeps track of them when they change positions or switch companies, which happens with dizzying frequency. An agent keeps his nose to the wind and his ear to the ground, and knows who's looking for what type of game, who's got development dollars to burn, who's looking to fill a hole in a release schedule, whose word is reliable, whose word isn't, and much more.

You, on the other hand, perhaps meet some people each year at E³ or the GDC, immediately relegating their names to the dim recesses of your memory and their business cards to the dim recesses of your Rolodex. You occasionally pick up a trade rag, and sometimes hear, via the rumor mill, about someone's hire or departure.

Your agent is a natural-born salesman. He's outgoing, personable, backslapping, and garrulous. He's good at remembering spouses' names and children's ages.

You, on the other hand, are a geek. You stammer, swallow your words, have never come close to mastering the art of body language, and come away from every meeting feeling like the kid who everyone picks last during recess pick-up games.

An exaggeration, of course—you're probably not a complete waste of oxygen when it comes to a pitch meeting. And your agent, after walking through the publisher's door, will still fail more often than he or she succeeds. But the bottom line is that your pitches will succeed perhaps 2% of the time, while your agent's will succeed perhaps 10% of the time—and that's a huge difference. Even more importantly, an agent will much more often get you to the point of even *having* a pitch meeting.

The Bad Cop

Once the publisher is sold and it's time to negotiate the terms, a good amount of the art of the deal involves being pushy, aggressive, and threatening. You want to push the publisher as far as it will go, without actually killing the deal. At the same time, the publisher's representatives are trying to do the same to you. It's a difficult, often ugly process, that frequently leaves bad feelings all around.

However, as soon as that's all done, you have to turn around, bury all those bad feelings, and immediately start working productively with the same publisher—often with the very same people—on a project that will last months or even years, and will require everything to go almost perfectly to have a chance for success.

How much better to have your agent take on that "bad cop" role, so that you can take the high road, pretend to "call off" your agent when he pushes too hard, and go into the development phase of the project looking reasonable, well-liked, and a pleasure to work with.

The same also applies to any mid-project difficulties—arguments over milestone acceptance, delays, cost overruns, delayed payments, and so forth. Again, better to have your agent playing the roll of the pit bull, so that you can continue your role of the productive, cooperative, easy-to-work with development partner.

THE CONS

There are few negatives of having an agent; however, some consider them significant. They are the cost and your potential feeling of loss of control.

The Cost

In the games industry, there are always more people than openings; always more developers than projects. Publishers use this fact to beat down the costs they pay, and then beat them down some more. And then some more. As a result, the amount you have to complete the project is probably 10% *less* than any reasonable estimate of completion costs. Where are you supposed to get the money for an agent?

For one thing, while the publisher is beating costs down, a good agent is beating those costs back up by building the case for why the publisher should pay the extra amount—in order to get a better game, pointing out why you are perfect for this project even if you cost a teensy-weensy bit more, and so forth. A good agent will also know exact how hard to push back without endangering the deal, and will even know when just walking away from the deal is the right thing to do.

Nevertheless, it's a significant cost. And you just might say to yourself, "I might not know the first thing about selling a project, but I'm sure as heck gonna try to learn" or "Sure, I'm not the greatest negotiator, but to save \$50,000, I'll just have to do the best I can."

Also, publishers will hate to see an agent's fee in the cost spreadsheet for the project, often feeling that they are "paying for nothing", or that they are paying for something they don't even want.

Earnings Resentment

Another negative is bad feelings about the agent's payments, between you (or your partners or your employees) and the agent. Often, your agent will walk away with more money from a deal than anyone else involved, including you and the other principals of the company, despite putting in a fraction of the work.

If you are an individual contributor, you can expect to pay an agent as much as 15% of your income. For a company, where the deals are in the hundreds of thousands or millions, rather than thousands or tens of thousands, the cut will be lower, but still several percent.

Thus, for a large deal, an agent might net \$100,000 for just a few months of work, while you and the team slave away at 70-hour weeks for a lot less. You can see how resentment can build very quickly.

Lack of Control

Another negative is lack of control. With an agent, you rarely deal with a publisher directly on business issues; everything filters through an agent. You may wonder if he or she is being tough

enough, or too tough, or accurately getting across your point of view. Without an agent, you're dealing with a publisher directly. For better or for worse, there's no doubt that the publisher will be hearing exactly what you want the publisher to hear.

Running Away to Argentina

I've heard numerous anecdotes in other industries of agents and business managers absconding with their clients' funds. But I've never heard of this happening in the games industry. One reason is that in some other industries, it's common for an agent to be paid, and then for the agent to take his or her cut and send the rest on to the client. As far as I know, this has never been the practice in the games industry; the individual or developer gets paid by the publisher, and then pays the agent.

LOCATING AN AGENT

Okay, perhaps you've decided that you want to have an agent, or at least that you're interested enough to talk to a potential agent to learn more about what he or she can do for you. How do you find one?

Unfortunately, another downside of the nascent state of agenthood in our industry is the lack of any comprehensive source for finding agents. If you're a writer, you can buy a book which lists every agent in the book publishing field; the games industry does not have enough game industry agents to come close to filling a book (although there are enough to warrant their own section in this book—see Section II's "Game Recruiters and Agents").

Your best bet is word of mouth. Network with your acquaintances in the industry. See if anyone you know has an agent. Let people know that you're looking for someone to represent you or your company.

Subscribe to Gamasutra and *Game Developer* magazine, and join organizations like the International Game Developers Association (www.igda.org) and the Academy for Interactive Arts and Sciences (www.interactive.org), and read their periodic newsletters. Agents and their ilk will frequently write articles for these publications as a way of gaining exposure.

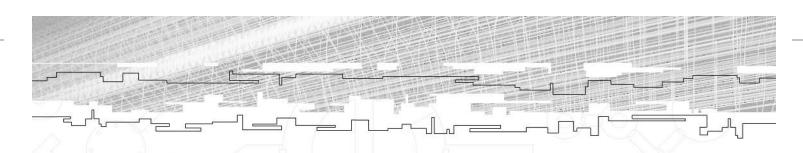
Troll around on the Web, of course.

Worst case, stand in the main hallway at the Game Developers Conference with a sign reading, "I want an agent!"

CONCLUSION

If you find yourself spending far more time than you like in pitch meetings, and dreading them... if you find yourself losing sleep worrying about business issues... if you or your company is struggling to find work... if you feel like a sheep in a world of wolf-like publishers, then consider getting an agent. Remember, it's just a business deal, not a marriage. Sign a one- or two-year deal; if it doesn't work out, then you can both walk away after that time. But you might just find yourself happier, healthier, and wealthier.

Steve Meretzky has been a game designer since he wrote *Planetfall* for Infocom in 1983. He has since designed nearly 20 games, working for companies including Legend, Activision, Disney, Hasbro, and THQ, and working on games as diverse as *Zork Zero*, *Yahtzee*, *Sinistar Unleashed*, and *Superhero League of Hoboken*. He is currently Creative Content Director for WorldWinner.com, a unique site where players can play games of skill in tournaments for cash prizes. Steve was a charter member of the International Game Developers Association, and served on its Board of Directors for two years. Steve went to MIT, where he majored in late-night Hearts. He currently lives in the Boston area, with his wife and two children (who he tries to keep as far away from computer games as possible, with no noticeable success).



Ready for a career move? Consider hooking up with a recruiter. Marc Mencher—himself a "search consultant"—is ready with advice on selecting a search firm, what to expect from your recruiter, and how to work with him or her to get the best results for you.

—Bob Bates

MORKING WITH A RECRUITER

by Marc Mencher

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eadhunter. Executive search consultant. Career agent. Demon seed. Along with lawyers and used car salesmen, recruiters are often the people that people just love to hate. Admittedly, there are unprofessional recruiters in the game industry, just as there are unprofessional programmers, artists, producers, developers, and so forth. But an experienced, ethical, and competent recruiter can mean the difference between getting your dream job, or having no job at all.

WHAT IS A RECRUITER, AND WHY USE ONE?

Generally speaking, a recruiter matches job candidates with open job positions. For example, if Hot Smokin' Games, Inc. is looking for a producer, a recruiter will help find the right person to fill that position. Hot Smokin' Games then pays the recruiter a fee if they hire that producer. If a recruiter asks you (not the company) to pay a fee for placing you, do not use that recruiter.

What if you're in a high demand/low supply position? For example, if you're a PS2 or Xbox programmer, why should you use a recruiter? Why should anyone use a recruiter? If you went to the hypothetical Hot Smokin' Games website, you might find a link for "Employment Opportunities" and a series of job openings listed, as well as contact information where you can send your resume. If you can send your resume directly to the company, why even bother with a recruiter?

Avoid Wasting Time

By using a recruiter, you don't spend your time searching for job postings, company contact information, and application requirements. There are thousands of game companies in the United States alone. For example, a simple Web search will turn up dozens of game companies in the Bay Area and that's just the tip of the iceberg. In addition, most of those companies have different application requirements. Recruiters have immediate knowledge of hundreds of job openings and they know exactly how each company wants your resume to look.

Leap Over the HR Pile

When you send in your resume to a company, you rely on the human resources department to route it. HR departments receive hundreds, if not thousands, of resumes for every position from secretary to CFO. Your resume will land somewhere in that pile and hang there until the busy HR staff has the time to sort and distribute them to the appropriate hiring manager. Good recruiters, on the other hand, have long term relationships with hiring managers and can market you directly to the appropriate manager within the company. For example, a recruiter with a long-standing relationship with the Hot Smokin' Games' hiring manager could give her a call and speak directly

with her about you and your qualifications. On the other hand, if you cold-called the hiring manager, chances are she would "be away from her desk" or would just ask you to send your resume. To be honest, you couldn't blame her. These folks get tons of calls and inquiries and there is just so much time in a day. In short, recruiters help hiring managers cut to the chase.

Benefit from Honest Feedback and Savvy Spin Control

Recruiters get frank feedback from the company on how you performed in an interview. Generally speaking, hiring managers are reluctant to give honest feedback directly to a job candidate. However, they usually feel completely free to let loose and give the recruiter the real low-down on what transpired. Armed with this candid information, an effective recruiter can clean up any "mess" made by the candidate during the interview. For example, one recruiter represented a technically qualified candidate, but the guy suffered from a bad attitude due to past work experiences. Despite pre-interview prep with his recruiter, Mr. Bad Attitude reared his ugly head. Not impressed with Mr. Bad Attitude, the hiring manager did not extend a job offer despite deadon technical qualifications. Immediately after learning the candidate was rejected, the recruiter contacted the hiring manager to discuss exactly what went wrong in the interview. Armed with the hiring manager's candid information, the recruiter was able to perform some savvy spin control, clean-up the candidate's mess, and convince the hiring manager to give the guy a second interview. The second interview went much better. The candidate understood what went wrong, the hiring manager understood why it went wrong, and Mr. New Attitude was hired.

To Reap the Rewards of Inside Information

Recruiters (at least the ones you should work with) are paid by the company, not the candidate. As a general rule, if a company can pay a recruiter's fee, they're not in it for the short-run. That is, companies who work with recruiters are typically more financially stable, so you will not find you have relocated to Austin from San Francisco just to be out of a job two weeks later. Recruiters will focus you on the stable, paying jobs, and keep you informed of unadvertised and unique opportunities.

Enjoy a Higher Salary and Better Employment Package

A recruiter who is focused on the game industry market will know what your salary level should be, compared with others who have similar skills. If you have not done the best job in the past negotiating your base salary and benefits program, a good recruiter can help you in this area. A

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recruiter knows the hiring company and what can and can't be accomplished for the specific position for which you are interviewing. A recruiter knows how much stock, vacation time, and bonus percentages are typically awarded for your level. A good recruiter also knows how far to push the salary negotiations, and so forth. If you wonder why you are more qualified than your officemate but she has a much better compensation package than you do, odds are it's because she had a strong recruiter negotiate her employment package.

Benefit from Long-Term Career Management

"When I grow up I want to be a Vice President of Development!" Career growth does not simply happen on a wish and a prayer. Once you have found a recruiter you can relate with, let him help you formulate your short and long-term career goals. Once you have outlined a plan of action, over the next several years you and your recruiter can execute it. Keep in mind that it is no coincidence that most manager, director, or VP level people within your company have long-standing relationships with a recruiter and obtained their senior level position through this recruiter.

So, Why the Bad Reputation?

If all of these things are true, and recruiters are so darn helpful for company and candidate, then why the bad reputation? Well, professional, ethical, and well-established recruiters play out the preceding scenarios. The bad rep comes from recruiters who do things like scan job ads, match buzz words off your resume, and blast out your information—often without asking your permission—and risking your confidentiality.

How Do You FIND A GOOD RECRUITER?

The best way to find a good recruiter is by word of mouth. A good recruiting firm should have established a reputation in the game industry. If you're thinking of looking for a new job, ask your friends and colleagues in the industry. Certainly, looking for a new job can be a very confidential matter, and if you don't feel comfortable asking anyone, then do a little game industry reading. Well-established recruiters frequently appear as contributors in game industry publications such as *GameDaily*, *Gamasutra*, *GIGnews.com*, and the like. You can also do a web search for recruiters. Googling "game jobs" or "game recruiters" should be a good start. Also research the recruiters listed in this book. Visit the recruiter's website. Is it professional? Does it give you information about the firm? Check out their job listings. Are they current?

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How Do You Work with a Recruiter?

Establishing and maintaining a long-term relationship with a recruiter is one of the best kept secrets in personal career advancement and management. And working with a recruiter is simple.

If a recruiter contacts you, there are three easy steps to take:

- ♦ **Be flattered.** Rest assured, no one headhunts a loser.
- ◆ Be helpful. The first call is usually a polite request for information about you and your job status. The recruiter will not, nor has any incentive to, leak information. So, take a moment and answer a couple of questions. If you are uncomfortable talking at work, simply get the recruiter's number and call back from home or give the recruiter your home number.
- ◆ **Be nice.** As the saying goes, it costs nothing to be polite. Remember, nothing in life is certain but death and taxes, and while you may not be looking for a job the day a recruiter calls, you may be a jobseeker in the future. Don't burn any bridges.

Get in Touch

If a recruiter contacts you and you are interested, or if you have found a recruiter on your own or by recommendation, your next step is simple: give that recruiter a call or send an e-mail. To use an overly clichéd phrase, a recruiter is usually a "people person" and will probably be more than happy to speak with you. At that point, the recruiter will want details about what you're looking for, as well as your past experience. Assuming you are the kind of person a recruiting firm works with, you will need to send in your resume. While it is in your best interest to have your resume in good shape before you send it in to the recruiter, another benefit of working with a recruiter is the resume assistance you will receive. Recruiters know what companies are looking for and they know how to make a resume shine.

Even if the recruiter doesn't have any job openings fitting your particular profile at that time, things always change and the next time he needs to fill a position for an art director in Minneapolis, you'll be on the "call" list.

Stay in Touch

When you're working with a recruiter, it's important to keep an ongoing dialog. If you're having concerns about a certain position, talk it through with your recruiter. And, always contact your recruiter following interviews he has set up for you. Give your recruiter a complete run-down of your take on the interview—what questions were asked and how you responded. After he speaks

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with you, your recruiter will talk to the company. As indicated in the previous example, if anything went slightly awry, your recruiter may be able to administer some job-saving spin doctoring.

And, above all else, be open and honest with your recruiter. To paraphrase Tom Cruise in *Jerry Maguire*, "Help your recruiter help you." Recruiters only succeed when you succeed. Make sure you are on the same page in terms of what you want to do, as well as how and where you want to do it.

WHAT SHOULD YOU EXPECT FROM YOUR RECRUITER?

Your recruiter's goal is to help you achieve your own goals. Your recruiter will do this in a number of ways.

Creation of a Professional and Effective Presentation Package

A good recruiter will not just take your existing resume and blast it out—you can do this yourself. Rather, a good recruiter will help you work on your presentation package. Yes, a presentation package does include a resume, but one that is designed to correctly highlight your experience as it relates to the specific job you want. Blasting out a generic resume will result in a high reject factor. In addition to a tailored resume, a presentation package also includes a mini biography on who you are, along with complete references. This is an important first step. Your resume and presentation need to open doors. If a recruiter is only interested in getting his hands on your resume and does not spend any time working on your presentation, then you have a weak and ineffective recruiter working for you. Your resume will probably be blasted out to every game company on the planet, risking your confidentiality and getting you rejected from consideration for a job you are totally qualified to handle.

Creation of a Job Search Strategy

Once your presentation package is in order, a good recruiter will co-create with you a "job search strategy" that considers your location desires, salary requirements, and career objectives. This search strategy is particularly important because you don't want your recruiter submitting your resume to companies where you have strong personal contacts. The search strategy will include a list of companies you will approach yourself and a list of companies the recruiter will approach on your behalf. The search strategy keeps both parties on the same page. You never have to ask yourself, "What is that recruiter doing for me?" It is outlined in a mutually agreed upon search strategy!

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Complete Job Description and Company Education

Once the search strategy is established and you indicate interest in some of the jobs the recruiter has highlighted for you, expect to see written, detailed job descriptions from the recruiter. If these cannot be provided to you, then your recruiter probably does not have a good relationship with the hiring companies. The recruiter should also be able to educate you about the company—the company's financial strength; how well the management team works together within the company; short term and long term company plans; and how well the bonus program has worked for other employees. In other words, all of the upfront information you need to make the decision as to whether you really have interest in the job or not. Then, only after you have established interest, will a good recruiter release your resume.

Feedback and Constant Communication

A good recruiter will constantly update you on the status of your search. During an active job search phase, you can expect to hear from your recruiter on a weekly basis if not more often. If you are passively looking around (just want to hear about new things when they pop open), then you can expect to hear from the recruiter every other month or so.

Preparation for an Interview

A good recruiter, having a strong relationship with the hiring client, will prepare you for interviews whether face-to-face or via telephone. The recruiter knows the hiring manager and what the company seeks technically, as well as interpersonally. Because you will enter the interview process with much more information and insight into the company than someone who has not used a recruiter, your chances of getting the job are much higher!

Support and Negotiation

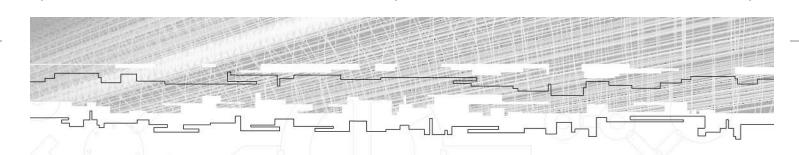
Job-hunting can be emotional and stressful. Your recruiter is your support system—scheduling all interviews, as well as managing the process and flow of your communication with the hiring company. Your recruiter not only helps you and the hiring company establish a mutually beneficial employment relationship, he helps ensure—when choosing between several job offers—that you stay in line with the search strategy you set in motion for your short and long-term career goals.

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Relocation and Continued Communication

Finally, you can expect your recruiter to help you with the resignation process from your current job, help you and your family move (if needed), locate housing, address any Visa issues, and so on. You can also expect to hear from your recruiter from time to time ensuring that you have adjusted properly to your new work situation and troubleshoot problems if any exist.

A specialist in game industry careers, **Marc Mencher** has helped thousands of job seekers land jobs with the hottest gaming companies, and is the author of *Get in the Game! Careers in the Game Industry*. Before joining GameRecruiter.com, he worked for game companies such as Spectrum Holobyte, Microprose, and 3DO. Marc served as President of the International Game Developers Network, then as an advising board member for the following year. He is a regular speaker at International Game Developers Association (IGDA) events around the country, and was a featured panelist at E3 2002. His articles have been featured in GIGnews.com, Gamasutra, and GameWEEK. Currently, he is working with the IGDA on chapter development and with Games-Florida, a non-profit organization formed to assist the interactive multimedia industry in the state of Florida.



So many books, so little time! How do you choose the right one from the thousands that have been published? What is the 'canon' of books that every game developer should read? Dave Astle of GameDev.net provides the definitive list, broken out by specialty.

-Bob Bates

THE GAME DEVELOPER'S BOOKSHELF



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ne of my roles as the Executive Producer of GameDev.net is maintaining our listing of books related to game development. In that role, I've reviewed literally hundreds of books. Many of them have been good; many others have made good doorstops. But occasionally, a book comes along that stands out from the crowd; a book that immediately joins the game development canon. In this article, I will attempt to compile a list of the must-have books covering the many topics related to game development.

PROGRAMMING

If there's one area of game development that's not lacking in books, it's programming. There are tens of thousands of books out there covering the various aspects of programming. Games draw on a wide range of programming disciplines, so many of these books cover topics that are relevant to game development. For the sake of brevity, I'm going to focus on the areas fairly closely related to game programming.

C and C++

There's no doubt that C and C++ are the languages of choice for the game industry, so any game programmer needs to be well-versed in them. The handful of books chosen for this section represent but a subset of the many high quality books covering these languages. Use these titles as a starting point, but plan on reading many additional books if you intend to become a C/C++ guru.

The C Programming Language

Brian Kernighan, Dennis Ritchie, Prentice Hall, 1998

Written by the creators of the language, this book provides an excellent introduction and reference for the language and its standard libraries.

Accelerated C++: Practical Programming by Example

Andrew Koenig, Barbara E. Moo, Addison-Wesley, 2000

Some C++ books are good at teaching beginners, and some are good at teaching correct C++ coding style, but very few do both. This book is one of those few. One word of caution—although it is fabulous for learning C++, it is not really intended for someone who has never programmed. If you don't have at least some knowledge of other programming languages, you may have a rough go of it.

The C++ Programming Language

Bjarne Stroustrup, Addison-Wesley, 2000

Written by the creator of the language, this is considered to be *the* standard text for C++. Though not well suited to C++ neophytes, it is an excellent and comprehensive reference any serious C++ programmer should own. In addition to this book, Stroustrup's *Design and Evolution of C++* is an interesting read, as it chronicles the development of the language, and explains how and why certain design decisions were made.

The C++ Standard Library

Nicolai Josuttis, Addison-Wesley, 1999

The standard library is one aspect of C++ that a surprisingly large number of C++ programmers don't fully take advantage of. This book is a complete reference and tutorial on the topic, exploring each aspect of the standard library in depth. After learning the basics of the language, this should be one of the next books on your reading list.

Effective C++/More Effective C++/Effective STL

Scott Meyers, Addison-Wesley, 1997/1995/2001

These books don't so much teach you C++ as teach you how to use it correctly. C++ is a complex language, and there are many gotchas you need to watch out for. These books will help prepare you for the most common, as well as describing specific ways in which to write C++ code that is both more efficient and correct.

Modern C++ Design

Andrei Alexandrescu, Addison-Wesley, 2001

Generic programming is an amazing tool if used properly. This book aims at providing an indepth look at how generic programming can alter your designs, your code, and ultimately your way of thinking.

Large Scale C++ Software Design

John Lakos, Addison-Wesley, 1996

Software engineers typically work on large software systems with tons of complexity and a high number of dependencies between components. This book introduces design techniques at the logical and physical level for alleviating the headache that comes with large software systems.

C++ for Game Programmers

Noel Llopis, Charles River Media, 2003

Games obviously have some major differences from most applications. Because of these differences, some of the methods described in other C++ books aren't as practical for games. This

book addresses some of the common misconceptions game programmers have about C++, and shows you how to use C++ effectively in a game environment.

Other books worth considering: *Exceptional C++* and *More Exceptional C++* by Herb Sutter, Addison-Wesley, 1999, 2001; *The Annotated C++ Reference Manual* by Bjarne Stroustrup and Margaret Ellis, Addison-Wesley, 1990.

Algorithms and Data Structures

All but the most trivial programs will require the use of the appropriate data structures and algorithms. Games in particular require careful planning of how you are going to store and manipulate your data. Fortunately, for most tasks, you won't have to reinvent the wheel; you can draw upon countless years of research in this area. The books listed here will not only provide you with a solid foundational knowledge of the most common algorithms and data structures used in software development, they'll provide you with the formal tools you'll need to develop and analyze other methods.

Introduction to Algorithms

Cormen, Leiserson, Rivest, Stein, MIT Press, 2001

This book enjoys a position as the standard text for algorithms and data structures courses at colleges and universities around the world—a position that is well deserved. Covering all of the foundational algorithms used in programming in a language-agnostic manner, every programmer really needs to own a copy of this book.

The Art of Computer Programming

Donald Knuth, Addison-Wesley, 1998

Currently at three volumes, this is widely recognized as one of the most important works in computer science. Written by one of the legends of programming, these books contain a wealth of information on foundational topics, and should be a part of every programmer's library.

Algorithms in C++

Robert Sedgewick, Addison-Wesley, 1998

Though not as comprehensive as the two previous books, this book (and it's C-based counterpart, *Algorithms in C*), provides high-quality coverage of data structures, sorting algorithms, and search algorithms. This is a good choice if you prefer to have the information presented in terms of your language of choice.

Programming Pearls/More Programming Pearls

Jon Bentley, Addison-Wesley, 1999, 1988

C++ guru John Bentley presents a wide range of algorithms and problem-solving techniques that are well-founded in computer science theory, and does so in a way that's actually enjoyable to read.

Data Structures for Game Programmers

Ron Penton, Premier Press, 2002

Departing from the dry and academic nature of books generally covering this topic, this focuses on taking the data structures and algorithms most relevant to games, and then shows examples of how they are applied in game code. The topics range from the very basic structures, such as arrays and linked lists, to advanced structures like graphs, trees, and hash tables. Also covered are numerous algorithms: sorting, random numbers, pathfinding, and so on.

Compiler Theory

If you're new to game development, then this may seem like an odd topic to include. However, almost all games have to parse data from files, for things like reading a configuration tree or parsing AI scripts written in a scripting language. Leveraging compiler theory will allow you to do these things quickly and effectively.

Compilers: Principles, Techniques, and Tools

Aho, Sethi, Ullman, Addison-Wesley, 1986

Known as the Dragon Book due to its cover art, the fact that this book is almost 20 years old and still considered relevant really says something about the quality of its content. Unless you're actually writing a compiler (and perhaps even then), this is the only book you'll ever need on the topic.

Windows Programming

Although Windows is not the only platform being used for PC-based game development, it is the most common, and the place where many people get their start. You can probably get away with having only a working knowledge of Windows programming, but having more extensive knowledge can be useful, if for nothing more than tool development. Even the 3ds max SDK uses the Win32 API! If you want to become well-versed in Windows programming, the three 1,000 plus page books listed here should be all you need.

Programming Windows

Charles Petzold, Microsoft Press, 1998

Widely considered to be the definitive book for beginning Windows programmers, this book provides detailed coverage of the most important areas of the Win32 API. Definitely the place to start, and in some cases, it may be all you need.

Programming Windows with MFC

Jeff Prosise, Microsoft Press, 1999

Despite some game developer's disdain for the Microsoft Foundation Classes (MFC), they can actually be quite useful, especially for tools development. This huge book provides an excellent resource for learning and using MFC. It does assume, though, that you know your way around Win32, so read the previous book first.

Programming Applications for Microsoft Windows

Jeffrey Richter, Microsoft Press, 1999

This book's previous title, *Advanced Windows*, provides a better clue to its contents. If you're serious about Windows programming, this book provides coverage of advanced topics you will find useful, such as threading, memory management, dynamic-link libraries, and more.

Game Programming

There are many books on game programming, and many of them are quite good. Due to how fast the technology changes, it's difficult to identify any as must-haves, though there are a few that should withstand the test of time—at least for a while.

Game Programming Gems 1, 2, 3

Marc DeLoura (editor), Charles River Media, 2000, 2001, 2002 (respectively)

This series is to game development what the *Graphics Gems* series was to graphics programmers. Each of these books consists of a large number of fairly short articles addressing specific problems encountered in game development, written by professional game developers. The quality of the articles varies a bit (especially in the third volume) but the entire set makes for a great resource you'll find yourself referencing regularly.

Game Scripting Mastery

Alex Varanese, Premier Press, 2002

Many games these days use some kind of scripting to allow for designers and even players to quickly and easily modify the game's behavior. There are many books covering specific scripting

languages (e.g., Lua, Python), but this is the only book currently available offering a broad survey of the topic of scripting as applied to games. If you're considering using scripting in your game (and you probably should be), then this book is a good place to begin.

Another book worth considering: *Software Engineering and Computer Games* by Rudy Rucker, Addison-Wesley, 2002.

Artificial Intelligence

Over the past several years, as video cards have taken on much of the processing responsibility for graphics, more CPU time has become available for things like artificial intelligence. Accordingly, gamers have come to expect more advanced, believable artificial intelligence from their games. The books presented here will provide you with a background in the core concepts of AI, as well as introducing you to ideas being explored on the bleeding edge.

Artificial Intelligence: A Modern Approach

Stuart Russell, Peter Norvig, Prentice Hall, 2002

Yet another text favored by universities worldwide, this book is a comprehensive introduction to the modern world of artificial intelligence. Although it doesn't cover every aspect of AI, it does cover many of the areas relevant to games, providing a great basis of knowledge in areas like search algorithms, learning, and decision making. This is the place to start if you're new to AI.

AI Game Programming Wisdom

Steve Rabin (editor), Charles River Media, 2002

Another *Gems*-style book, this one focuses on artificial intelligence. Saying it's one of the best books dedicated to game AI wouldn't do it justice, since there are only a handful available in the first place. Suffice it to say everyone involved with the development of AI for games should own a copy of this book.

AI Techniques for Game Programming

Mat Buckland, Premier Press, 2002

Written in the more tutorial-like style typical of books in Premier's *Game Development Series*, this book provides outstanding coverage of two areas of AI that are highly applicable to games: genetic algorithms and neural networks. Yet another book everyone involved in game AI should own.

Other books worth considering: *Genetic Programming: An Introduction* by Banzhaf, Nordin, Keller, and Francone, Morgan Kaufman, 1997; *Artificial Intelligence* by Patrick Henry Winston, Addison-Wesley, 1992.

Graphics Programming

Although APIs like OpenGL and DirectX make it really easy to put images on the screen, to become a true master of graphics programming, you need to understand what's going on under the hood. The books listed here will provide you with a foundational knowledge of how the graphics pipeline works, as well as introduce you to algorithms and techniques being used to create realistic images in real time.

Real-Time Rendering

Tomas Akenine-Möller, Eric Haines, AK Peters, 2002

If you only buy one book covering graphics programming, this is the one to get. Starting with core topics like rasterization, transformation, lighting, and texturing, it progressively moves on to more advanced topics, including non-photorealistic rendering, advanced lighting and shading, image-based rendering, performance improvement techniques, collision detection, and more. Throughout, the focus is on techniques that can be used in real time, which makes this the perfect graphics book for game programmers.

Computer Graphics: Princliples and Practice

James D. Foley, Andries van Dam, Addison-Wesley, 1995

Ever since its initial publication in 1990, this has been considered to be the bible of graphics programming. It's finally beginning to show its age a bit, and it's not the easiest of reads, but this book remains one of the most complete and impressive collection of information on graphics programming.

Graphics Gems, I-V

Andrew Glassner, et al., Morgan-Kaufman, 1990-1995

These five volumes consist of a collection of relatively short articles covering specific graphics algorithms and techniques written by experts in the field. Although the most recent of these books was published in 1995, much of what you'll find here is still relevant.

Advanced Animation and Rendering Techniques

Alan Watt, Mark Watt, Addison-Wesley, 1992

In addition to covering basic graphics topics such as antialiasing and lighting, this book also covers more advanced topics like shadows, radiosity, ray tracing, and skeletal animation. It's not particularly well suited to beginners, but intermediate graphics programmers will benefit from this book.

Other books worth considering: Advanced Renderman by Anthony Apodaca and Larry Gritz, Morgan-Kaufman, 1999; Mathematics for 3D Game Programming and Computer Graphics by Eric

Lengyel, Charles River Media, 2001; *Computational Geometry in C* by Joseph O'Rourke, Cambridge University Press, 2001; *3D Computer Graphics* by Alan Watt, Addison-Wesley, 1999.

Shader Programming

Over the past few years, the importance of taking advantage of programmable graphics hardware through the use of shading languages has grown tremendously—so much so, the topic deserves its own section. The following books are all excellent resources for learning and applying the latest in shader techniques.

The Cg Tutorial

Randima Fernando, Mark J. Kilgard, Addison-Wesley, 2003

Cg is a high-level, C-like shading language developed by *n*VIDIA. Written by two senior *n*VIDIA developers, this book provides an excellent introduction to the language, as well as shaders in general.

Real-Time Rendering Tricks and Techniques

Kelly Dempski, Premier Press, 2002

Although this book isn't exclusively dedicated to shaders, it contains a lot of information. The book and code was written for DirectX 8, and thus low-level pixel and vertex shaders are used, but the ideas can be easily extracted and used elsewhere. The book also includes a concise but sufficient introduction to graphics programming with DirectX Graphics.

Direct3D ShaderX

Wolfgang Engel (editor), Wordware, 2002

Like the previous book, this book was written for DirectX 8 low-level pixel and vertex shaders. Similar to the *Graphics Gems* books, this book consists of a collection of articles and demo programs written by many different authors. As with any book of that nature, you'll benefit from some of the articles more than others, depending on your situation, but you should find a lot here that's readily applicable.

Physics

As graphics have become more realistic in real-time games, there has been an increasing need for physical models more closely representing the real world. This requires that game programmers have a solid foundation in physics, and the books listed here will prove useful in attaining that goal.

Feynman Lectures on Physics

Richard Feynman, Addison-Wesley, 1970

Richard Feynman was a Nobel-prize winner and one of the most celebrated and colorful physicists of the 20th century. This three volume set of books is based on a series of lectures in introductory physics given by him at CalTech, and it serves as arguably the best resource on physics currently available.

Physics for Game Developers

David Bourg, O'Reilly, 2001

This book provides a good starting point for anyone looking to introduce more realistic physics into their game. It provides an overview of the laws of mechanics, focusing on rigid body and particle dynamics. It then takes these principles and applies them to specific simulations which often come up in games, such as projectiles, cars, airplanes, and hovercraft. The math is simplified, so the results are not always completely accurate, but they should be good enough for many games.

OpenGL

OpenGL has remained a popular choice for computer game graphics. As OpenGL is very close to the hardware, it is constantly evolving, so books covering it have a limited lifespan. However, at the time of this writing, the following books are the best ones available on the topic.

OpenGL Programming Guide

Woo, Neider, Davis, Shreiner, Addison-Wesley, 1999

Known as the Red Book, this is the official book endorsed by OpenGL's Architectural Review Board. Providing great coverage of every component of the API, the only downside to this book is that the most recent version is for OpenGL 1.2. Although most of the core OpenGL has remained the same, recent revisions to the API have added many elements directly applicable to games.

OpenGL Extensions Guide

Eric Lengyl, Charles River Media, 2003

There are currently over 300 registered extensions to the OpenGL specification. Documentation for these extensions consists of technical entries in the OpenGL extension registry (which are intended for OpenGL implementers, and often sketchy), and various whitepapers and demos on graphics vendors websites. This book provides a single comprehensive guide to those extensions that are most important for games, including both explanations and implementations.

Another book worth considering: *OpenGL Game Programming* by Kevin Hawkins and Dave Astle, Premier Press, 2002.

DirectX

DirectX has been evolving relatively rapidly, with a new release coming out every year or so. Due to recent changes in some of its core functionality, currently there really aren't any books focused on DirectX qualifying as must-haves. There are a number of game programming books that provide introductory DirectX coverage (*Special Effects Game Programming with DirectX* and *Programming Role Playing Games with DirectX* by Premier Press being two of them—though both of those titles use DirectX 8, which has since been replaced by DirectX 9 and possibly even 10 by the time you read this) but your best bet for complete, up-to-date DirectX coverage is the documentation included with the SDK.

Software Engineering

Software engineering is about improving the development process by developing better software in a shorter amount of time, which translates into lower costs. There are many topics that fall under the umbrella of software engineering, but for the purposes of this article, we'll loosely divide them into two groups.

You may notice there are more books listed here than in any other section. If you've been paying any attention at all to the game industry—with games that miss their schedules by several *years*, going millions of dollars over budget, and being released full of bugs—then you'll understand the importance of this section.

Writing Better Code

There are many ways you can improve the way you write code, from adopting coding standards, to exploring higher-level data structures to provide abstraction layers, to applying formal design processes, and everything in between. While the books listed here may not make your code look like poetry, they will, if applied properly, help you write code that is easier to maintain, is reusable, and does what it's supposed to do.

Code Complete

Steve McConnell, Microsoft Press, 1993

This is one book every programmer should read early on in his or her programming career. Focused mainly on issues of style, it presents several different alternative styles for each aspect of programming, and discusses the advantages and disadvantages of each of them. If nothing else, this book will make you start thinking about how you write code.

The Pragmatic Programmer

Andrew Hunt, David Thomas, Addison-Wesley, 1999

This book provides a wide range of techniques and tips for writing better software. This includes tips for improving your coding methodology, but also covers project management, working as a team, requirements, and more.

Design Patterns

Gamma, Helm, Johnson & Vlissides, Addison-Wesley, 1995

Used more as a reference, but indispensable nonetheless. The goal of software engineering—finding the best, yet cheapest solution to a problem—is possible with the application of documented design patterns: predetermined solutions which can be applied to a variety of programming problems.

Refactoring: Improving the Design of Existing Code

Martin Fowler, Addison-Wesley, 1999

Most of the time software engineers are working with existing code they or someone else wrote before them. This book helps in that respect by introducing refactoring—a set of techniques for improving the design of existing code.

A Discipline for Software Engineering

Watts S. Humphrey, Addison-Wesley, 1994

This book introduces the Personal Software Process in an attempt to bring discipline to personal software development practices. This book is essential if only to introduce methods and techniques for going from a software programmer to a true software engineer.

Software Requirements

Karl Wiegers, Microsoft Press, 2003

One of the problems game developers face is the concept of feature creep where features keep being introduced into the game, all the way until release. This book introduces techniques and practices that may help alleviate such problems as feature creep, as well as provide a new perspective on defining your games requirements.

The Mythical Man Month

Frederick Brooks Jr., Addison-Wesley, 1995

This contains essays spanning decades of knowledge in software engineering. Any software engineer must know this book, or at a minimum the "No Silver Bullet" essay. Managers of software engineers need to read this for the same reasons software engineers need to read it.

Process and Project Management

Software engineering isn't about just writing better code. It's about managing projects more effectively. It's about planning. It's about coordinating the efforts of a team so the result of the whole is greater than the sum of the parts. Books listed in this section focus on the aspects of software engineering that aren't directly related to writing code, and although programmers will benefit from reading them, people managing programmers will benefit from them even more.

Rapid Development: Taming Wild Software Schedules

Steve McConnell, Microsoft Press, 1996

Considered one of the most important books in this field, this book addresses the concern of keeping high-pressure software development schedules under control by offering strategies, best practices, and tips.

Software Project Management: A Unified Framework

Walker Royce, Addison-Wesley, 1998

This book gives an excellent overview of all the aspects of software project management, using advanced techniques.

Peopleware: Productive Projects and Teams

Tom Demarco, Timothy Lister, Dorset House, 1999

This book asserts that most software development projects fail because of failures within the team running them. Like other books of its kind, it presents plenty of best practices, tips, and guides on how to manage your people instead of your project.

Other books worth considering: *Inroads to Software Quality* by Alka Jarvis, Vern Crandall, Prentice Hall, 1997; *The Software Project Survival Guide* by Steve McConnell, Microsoft Press, 1997; *Extreme Programming Explained* by Kent Beck, Addison-Wesley, 1999; *Agile Software Development* by Alistair Cockburn, Addison-Wesley, 2001; *Dynamics of Software Development* by Jim McCarthy, Microsoft Press, 1995.

GAME DESIGN

Programmers need a lot of books, but game designers may very well need more—and most of them won't have the word "game design" anywhere on the cover. There are some very good books specifically related to the design of video games, but a good game designer will draw on many sources for inspiration. There are several good books covering general design concepts. There are also books good at getting you to think in new and different ways. The books listed

here will focus on these three areas, but there are many other types of books, from fantasy and science fiction to history and philosophy, that the best designers will use to get the creative juices flowing.

Andrew Rollings and Ernest Adams on Game Design

Andrew Rollings and Ernest Adams, New Riders, 2003

Despite being relatively new, this has already gained the reputation of being the best introductory game design book available. The authors' experience clearly shines through as they cover a broad spectrum of game design topics, in an interesting, extremely accessible manner. If you're interested in game design, this should be the book you start with.

Game Architecture and Design

Dave Morris and Andrew Rollings, Coriolis, 1999

Although the most useful portion of this book covers game design, it also contains sections on designing the architecture and project management—both specifically tailored to games—and it includes case studies for most of the principles covered. *Game Architecture and Design* is a thought-provoking book every game developer should read as a follow-up to *On Game Design*.

Swords and Circuitry

Neal and Jana Halford, Premier Press, 2001

The subtitle of this book, *A Designer's Guide to Computer Role-Playing Games*, is somewhat misleading, since almost all of the material covered applies to more than just role-playing games. The author's thoughts on game design, backed by years of experience on award-winning titles, are both thoughtful and entertaining. As a bonus, the book contains sample documentation, such as proposals, design documents, and scripts, from some of the most successful RPGs over the past several years.

Game Design Perspectives

Francois Dominic Laramee, Charles River Media, 2002

The title of this book is particularly appropriate, since it consists of articles from many different designers, giving you a peek at various different perspectives on game design, on a broad range of topics.

The Design of Everyday Things

Donald A. Norman, Basic Books, 2002

As the title suggests, this book isn't specifically about game design, it's about designing things to be used by humans—of which, of course, games are a subset. This book is great for expanding the way you look at game design.

A Whack on the Side of the Head

Roger Von Oech, Warner Books, 1998

This book is about developing your creativity, and is great at helping you to start thinking in new ways. The author has written a few other books on the topic, and they all come strongly recommended as sources of inspiration, but this is the one to start with.

Another book worth considering: *Game Design: Theory and Practice* by Richard Rouse, Wordware, 2001.

THE BUSINESS OF GAME DEVELOPMENT

This section covers a number of different areas involved with running a game business, such as management, planning, production, marketing, legal issues, and so on. The book you're holding belongs on the list, too, but you obviously already have it!

Some of the books listed here are directly related to the game industry, but obviously, at its heart, a game business is a business like any other, so there is a sampling of general business-related books here as well. In reality, if you're involved in a business role at a game company, the titles you see listed here should just be considered the tip of the iceberg.

Game Development Business and Legal Guide

Ashley Salisbury, Premier Press, 2003

Written by an attorney with a background in the game industry, this book provides an outstanding introduction to many of the legal and business issues you'll have to deal with when running your own game company. Beginning with setting up your company, it goes on to cover staffing, financing, intellectual property, contracts, and licensing. It even includes sample forms you can use to create your own.

Game Design: The Art and Business of Creating Games

Bob Bates, Premier Press, 2001

This may have as easily been listed under Game Design, since more than half the book is devoted to game design topics. However, it also covers many of the business-related aspects of game development, such as building a development team, outsourcing, the project lifecycle, and management. It's written more for someone who is fairly new to the game industry, rather than someone who is experienced and looking for some new tips, but it excels in its intended role. And no, Bob didn't make me put this in here.

Secrets of the Game Business

Francois Dominic Laramee, Charles River Media, 2003

Another *Gems*-style book, this one contains articles from industry insiders covering topics such as publisher-developer relationships, how to market your game, management, and creating a startup company.

Other books worth considering: *The Secrets of Word of Mouth Marketing* by George Silverman, AMA-COM, 2001; *The Indie Game Development Survival Guide* by David Michael, Charles River, 2003; *Parkinson's Law* by C. Northcote Parkinson, Buccaneer Books, 1996; *The Peter Principle: Why Things Always Go Wrong* by Laurence J. Peter and Raymond Hull, HarperCollins, 1998.

GAME ART

Learning how to use digital art creation tools like 3ds max, Maya, and Photoshop is easy. Learning how to create visually appealing, realistic worlds, to animate characters, and to bring together all the visual elements that will leave players stunned is much more difficult. Therefore, the books listed here will concentrate on art creation methodologies rather than the tools, and will include books on traditional (that is non-digital) art techniques.

3D Graphics and Animation

Mark Giambruno, New Riders, 2002

This is a great introduction covering all aspects of creating computer-generated art, including rendering, texturing, lighting, cinematography, animation, and post effects, all done independently of any specific modeling package.

Digital Lighting and Rendering

Jeremy Birn, New Riders, 2000

This book contains in-depth explanations of the process of creating lighting and color schemes and compositing, illustrated by examples of the author's own work clearly demonstrating his expertise.

Digital Texturing and Painting

Owen Demers, New Riders, 2001

An excellent companion to the previous book, this one starts off with an exploration of the artistic—rather than technical-aspects of texture creation, and then applies that information to a specific project.

Digital Character Design and Painting

Don Seegmiller, Charles River, 2003

Highly recommended by every artist I've spoken to, this book covers how to design characters, and then how to create them using digital tools.

Digital Character Animation 2

George Maestri, New Riders, 1999

This is a very good book (actually split into two volumes, though the first is better than the second) for beginning animators. Topics covered include modeling basics, skeleton creation, posing, walking, and facial animation.

Animating Real-Time Game Characters

Paul Steed, Charles River, 2002

Written by one of the most well-known artists in the game industry, this book contains a lot of tips and useful information for using the tools of the trade to model and animate for real-time games.

The New Drawing on the Right Side of the Brain

Betty Edwards, J. P. Tarcher, 1999

This book is not only useful for teaching traditional drawing techniques, but how to approach the creation of art in the first place. Every artist should read this book.

Drawing the Landscape

Chip Sullivan, John Wiley & Sons, 1997

Written by a landscape architect, this book contains a wealth of information for creating accurate landscapes. Given how many games feature outdoor environments, most game artists will find this useful.

The Visual Display of Quantitative Information

Envisioning Information

Visual Explanations: Images and Quantities, Evidence and Narrative

Edward Tufte, Graphics Press, 2001, 1990, 1997 (respectively)

Recommended by many artists and designers alike, these books are considered to be the definitive works on visual design.

Other books worth considering: *The Art of Drawing* by Bernard Chaet, International Thomson Publishing, 1983; *The Art of Color* by Johannes Itten, John Wiley & Sons, 1997.

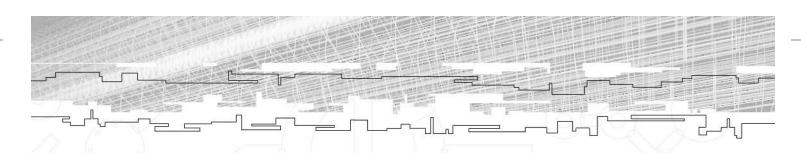
GAME AUDIO

Unfortunately, this is the one area of game development where there just isn't much material to choose from. There are books covering audio programming, but when it comes to creating sound effects, music, and other audio elements specifically for games, there just aren't many titles out there, and none of the ones available qualify as must-haves.

CONCLUSION

Hopefully by this point, you've added at least a few more books to your reading list. As I mentioned in the beginning, there are many very good books that I wasn't able to list here, but the ones that are listed are those that my peers and I consider to be the best of the best. Happy reading.

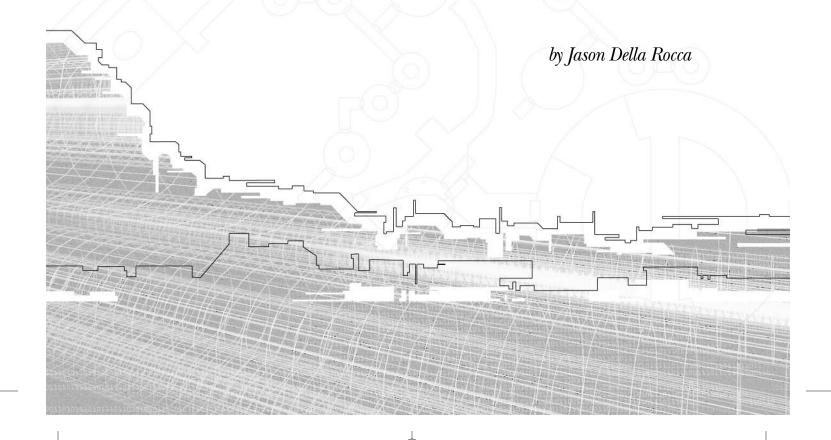
Dave Astle received his bachelor's degree in Computer Science from the University of Utah, where he specialized in graphics, artificial intelligence, networking, and compiler theory and design. He has been programming games professionally for several years, and is currently a senior engineer in the Gaming and Graphics group at Qualcomm Inc. He is the cofounder and Executive Producer of GameDev.net, the leading online community for game developers. He is the co-author of *OpenGL Game Programming*, has contributed to several other game development books, and has spoken at industry conferences, including the Game Developers Conference. When not absorbing radiation from his monitor, Dave enjoys music, reading, skating, collecting rhinos (not real ones... yet), and playing with his five kids. He lives in San Diego, California.



Developers Unite! Jason Della Rocca is the Program Director of the IGDA, overseeing its operations and promoting the cause of game development. Here, he gives us an overview of the organization and its many activities and programs.

—Bob Bates

THE INTERNATIONAL GAME DEVELOPERS ASSOCIATION



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he International Game Developers Association (IGDA) is the independent, non-profit association established by game developers to foster the creation of a worldwide game development community.

The IGDA's mission is to build a community of game developers that leverages the expertise of its members for the betterment of the industry and the development of the art form.

The IGDA's goals are:

- ◆ To provide a voice and to effect change on issues of concern, including representing game developers on issues of public debate.
- ◆ To promote relevant education for the next generation of game developers as well as professionals in the industry today.
- ◆ To promote the art form of games, including increasing artistic and financial recognition for developers.
- To provide access to business resources, including financial, legal, and strategic planning, for individual developers and development companies.

Membership

The IGDA's membership is made up of programmers, designers, artists, producers, and other development professionals who see the importance of working together to advance games and game development as a craft. Many notable developers are IGDA members and strongly support the organization:

"Although we are sometimes rivals and competitors, we are also friends, and there are times when we need to stand together as an industry and speak with one voice."

—Brian Reynolds, President, Big Huge Games

"Behind every good game developer is someone who helped him get there. The IGDA is a tremendous support system for the game development community and Digital Extremes applicates and supports their efforts in taking our industry to new heights."

—James Schmalz, Founder and Creative Director, Digital Extremes

"The IGDA provides a unique service to gaming professionals and an excellent opportunity to discuss the art, science, and business of game development with our peers. It's an invaluable tool for communication within the industry, and a forum for us to cooperate as an industry on issues that affect us."

—Timothy Gerritsen, Chairman, Human Head Studios

There are dozens of reasons to join the IGDA, ranging from personal career advancement to more lofty, industry-wide goals. More specifically, the benefits of membership are:

- ◆ Career Development. As an IGDA member, you are part of the worldwide community of game developers who share their knowledge, insight, and connections that help develop your career. From local chapter meetings, to online discussions, to committee output, the IGDA provides invaluable information and resources to further your career as a game developer.
- ◆ Community Support. As a community, our actions have a greater effect than that of any one developer. It is important for all of us to progress on our common goals of protecting our creative freedoms, providing industry-wide support, and fostering the development of our art form. Being an IGDA member says you stand behind our mission and take a part of making it a reality.
- ◆ **Discounts & Promotions.** IGDA membership includes discounts and promotions on events, publications, products, and services relevant to game developers. You receive a free subscription to *Game Developer* magazine anywhere in the world, a \$50 discount to the Game Developers Conference (GDC), and much more.

IGDA ACTION

The IGDA empowers the game development community to make a difference and effect change for the better. The work outlined here is primarily based on the output of IGDA committees and related volunteers over the past year. The following areas of action reflect the topics and issues the IGDA and its members are working on.

Business & Legal Topics

The IGDA provides business and legal support to the game development community through the Business Committee, IP Rights Committee, and other volunteer endeavors:

- ◆ Best Practices. The Business Committee hosted a series of "best practice" roundtables at the 2003 Game Developers Conference. The end goal of these roundtables was to prepare a summary report on various best practice topic areas for distribution to the game development community. The topic areas were: Finance, QA/Testing, Human Resources, Promotion/Marketing, and Resource Management/Scheduling.
- ◆ Contract Walk-Through. The Contract Walk-Through project produced a document outlining the ins and outs of game contracts, from key term definitions to structural descriptions, and what to watch out for. While not intended to take the place of proper

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legal counsel, the Contract Walk-Through will help developers get up to speed on contractual issues and empower them to better understand and discuss such matters with lawyers and publishers.

- ◆ Game Submission Guide. The Game Submission Guide is an invaluable resource for developers submitting and pitching their games to prospective publishers. The Guide includes a publisher-endorsed submission checklist, documents to describe what to expect before, during, and after you submit your pitch, along with insight into a publisher's decision making process.
- ◆ IP Rights White Paper. The IP Rights Committee is creating a developer-oriented White Paper describing all aspects of intellectual property and how it relates to game development—the advantages and potential dangers.

Visit http://www.igda.org/biz/ for details and results from these endeavors.

Violence & Social Issues

The IGDA and its members take the responsibility of creative freedom very seriously. The Violence & Social Issues Committee has been working to address the challenges in these areas, both in terms of introspective and outreach initiatives.

The IGDA provides a voice for the game development community, and the Violence & Social Issues Committee has been representing game developers on issues of public debate—in particular, the concern over violence in games. To this end, the IGDA fields countless press inquiries and conducts basic media awareness.

The IGDA also works to build strong relations with other industry bodies such as the IDSA (Interactive Digital Software Association) and ESRB (Entertainment Software Ratings Board) and support their endeavors to maintain the creative freedoms of game developers. The IGDA filed an amicus brief in support of the IDSA's appeal against the recently overturned St. Louis ordinance to legislate video game sales. The brief argues that games are indeed an expressive medium capable of conveying ideas. Also, the IGDA is a co-plaintiff in the censorship case in Washington State.

Furthermore, the Committee hosts several roundtable and panel sessions at the Game Developers Conference to encourage the discussion of these critical topics.

Visit http://www.igda.org/violence/ for additional information on the Violence & Social Issues Committee.

Women in Game Development

The Women in Game Development (WIGD) Committee was formed to create a positive impact on the game development industry with respect to gender balance and equity. To date, the Committee's efforts have focused on providing forums, such as the following, for discussion and building up a network of support:

- women_dev Mailing List. The women_dev Mailing List is an unmoderated forum for the discussion of women professionals in the interactive entertainment industry. The list is open to all individuals who are interested in this topic. This list supports the WIGD Committee's goal to support women by providing an open forum for discussion of issues about women in the industry, including education, mentorship, corporate successes and failures, career networking, and equity.
- ◆ Women GDC Sessions. The WIGD Committee often hosts roundtable and group gathering sessions at the Game Developers Conference to facilitate networking and Committee planning.

Visit http://www.igda.org/women/ for further details on the WIGD Committee and their ongoing efforts.

Online Games Research

Online games continue to grow as both an industry segment and as a necessary feature to most games. Although it is generally accepted that online gaming will become a major platform in games, this market is still in the early innovative stage. Many predict the next series of console wars will be won or lost on the online front, while the Web market is being recognized as its own market.

Developers responded well to the Online Games Committee's first annual White Paper, and continue to have a need for affordable research and a sense of community within the overall game development industry. As such, the Committee has produced its second version of the White Paper for distribution.

Go to http://www.igda.org/online/ to download the White Paper.

Artificial Intelligence Research

The AI Interface Standards Committee is working toward standards with final results to be released in a White Paper. Working groups have been formed to work on interface standards for specific game AI areas. These include: pathfinding, steering, decision trees, finite state machines, rule-based systems, goal-oriented action planning, and world interfacing. Working groups discuss

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requirements and case examples, develop and discuss potential solutions, and create drafts as well as "final" versions of interface standards documents.

Visit http://www.igda.org/ai/ to track the progress of these AI activities online.

Local Chapters

IGDA chapters represent regional game development communities around the world. Chapter members network, learn from each other, define their professional community, and have fun. With over 60 active chapters worldwide, IGDA chapters bring game developers together, from Miami to Mumbai, from Albany to Amsterdam, and beyond.

Go to http://www.igda.org/chapters/ to find out more about IGDA chapters or find meetings in your area.

Game Developers Choice Awards

Started in 2000 with the idea that there is no greater honor than to be recognized by one's peers, the Game Developers Choice Awards are game development's most prized honors. All professional game developers are eligible to nominate, vote, and pay tribute to the developers who transcended the state of the art, making these true industry accolades.

"All the recognition we've received so far pales compared to this. Recognition from fans and the media tells us we've done something successful and valuable. Recognition from other game developers and from the industry tells us we've done something important, something that will be remembered, and something that helps advance the genre and the art form."

—The Splinter Cell team, Ubi Soft Montreal

"My passion is games, and having my life's work recognized by developers worldwide is the most meaningful honor I could receive."

—Yuji Naka, SEGA's SONICTEAM

"Nobody wins a Choice Award by taking the easy path... For hard work, for late nights, for entertaining us, and for an endless passion to improve the art of making games, that is why we take the time to thank them."

—David Perry, Shiny Entertainment

"It's easy to become caught up in the daily routine, but the Game Developers Choice Awards are an excellent opportunity to stop, reflect, and recognize that we are truly part of a wonderful, creative industry."

—Samantha Ryan, Monolith Productions

"To be recognized by our peers is, without a doubt, one of the greatest forms of recognition we can receive. As our industry grows and develops, we are happy to be a part of and recognized by, the great wealth of talent that is all around us."

—Chris Taylor, Gas Powered Games

Presented annually by the IGDA during a ceremony at the Game Developers Conference, awards are given in the following categories:

- ◆ Lifetime Achievement Award
- ◆ The First Penguin Award
- ◆ IGDA Award for Community Contribution
- ♦ Rookie Studio
- ◆ Game of the Year
- ◆ Original Game Character of the Year
- ◆ Game Innovation Spotlights
- Excellence in Audio
- ◆ Excellence in Game Design
- ◆ Excellence in Level Design
- ◆ Excellence in Programming
- ◆ Excellence in Visual Arts
- ◆ Excellence in Writing

Academic Relations

The IGDA's Education Committee has been doing considerable work to build bridges with the academic community. These efforts have focused on setting curriculum guidelines and enhancing collaboration between industry and academia. For example:

- ◆ Curriculum Framework. Currently in draft form, the Curriculum Framework serves as a guide for all those who want to implement, or improve upon, game development courses, programs, and degrees. The Framework has been in development for almost two years, and incorporates the input and feedback of countless academics and professionals.
- ◆ Academic Events. The IGDA hosts two annual academic events: The Academic Summit at GDC and the Academic Day at GDC Europe. These events further the work of the Education Committee, providing a forum for academics and developers to converse and connect to build stronger ties. Additionally, the Education Committee speaks at other industry events, such as SIGGRAPH, throughout the year.

Go to http://www.igda.org/academia/ to keep updated on IGDA academic activities.

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Student Outreach

The Education Committee's student and newbie outreach efforts offer information, encouragement, and opportunity to talented young people interested in game related careers. In addition to helping individual students break in to the industry, this outreach benefits existing development companies by ensuring better trained, better qualified entry-level staff. The IGDA believes the business and art form of games will develop best when aspiring developers have the appropriate skill sets for their desired jobs, are well prepared and aware of the realities of working in the entertainment field, and are a diverse group, including women and minorities.

Here are some of our student-oriented initiatives:

- * "Breaking In". The IGDA launched a nationwide outreach program to educate high school students, guidance counselors, and parents on potential careers in the video game industry. Informational letters and posters directing students to the "Breaking In" website were sent to over 10,000 high schools across America. This dedicated website offers information on career paths in the game industry, interviews with professional developers, advice and insight on getting into the industry and education, as well as links to additional resources to prepare for a career in games.
- ◆ GDC Scholarships. The Education Committee annually awards 25 scholarships to send qualified students to the Game Developers Conference and the European Game Developers Conference, where game development professionals from around the world gather to share ideas and build the skills essential to creating the next generation of interactive entertainment.

Refer to http://www.igda.org/students/ and http://www.igda.org/BreakingIn/ for further details on student outreach efforts.

IGDA LINKS AND CONTACT INFO

Readers are encouraged to visit the IGDA website at http://www.igda.org/ for complete details and information about the organization.

Other important links are:

Membership information and online registration: http://www.igda.org/join/

Details on IGDA committees and ongoing action: http://www.igda.org/action/

Worldwide chapter index and meeting schedule: http://www.igda.org/chapters/

Game Developers Choice Awards: http://www.igda.org/awards/

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Main student outreach resource page: http://www.igda.org/students/

Breaking In web site: http://www.igda.org/BreakingIn/

IGDA's online discussion forums: http://www.igda.org/Forums/

The IGDA can be reached in the following ways:

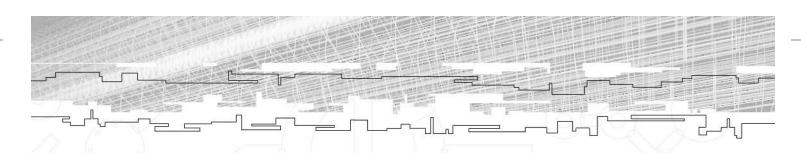
Web: http://www.igda.org/

Email: info@igda.org Phone: 415-947-6235

Fax: 415-947-6090

Post: 600 Harrison St., San Francisco, California, USA, 94107

As Program Director of International Game Developers Association (IGDA), **Jason Della Rocca** oversees the day-to-day running of the IGDA giving particular focus to outreach efforts and member programs and working to build a unified game development community and provide a common voice for the development industry. Jason and the IGDA deal with such diverse topics as the education of the next generation of game developers, dealing with the concern over violence in games, diminishing the impact of exploitative software patents, and working to attract more women and diverse cultures to game development. Jason also oversees the running of the Game Developers Choice Awards, an annual industry event that recognizes and rewards outstanding achievement within the game development community. Jason has been a member of the game development community for many years, and has spent time at Matrox Graphics, Quazal, and Silicon Graphics.



Game development has suddenly become a very hot area of academic interest. Degree programs are springing up all around the world, and it is now possible to get a PhD in Game Design!

The field draws from so many disciplines, however, that developing a curriculum for it is a nightmare. The IGDA Education Committee has been tackling this problem, and here is their latest version of this "work in progress."

-Bob Bates

1GDA CURRICULUM FRAMEWORK-THE STUDY OF GAMES AND GAME DEVELOPMENT

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ditor's Note: This chapter presents the IGDA's "Curriculum Framework." This document is maintained on the IGDA website but we believe it is useful to share with the readers of this book. As described in the welcome and introduction sections below, the Framework is very much a work-in-progress and readers are encouraged to visit the IGDA website (http://www.igda.org/academia) for the latest version of the Framework and related academic materials.

While the Framework was primarily written to guide academics in creating courses/programs, it also serves as invaluable information for students to direct their education. It also provides a sense of the many specialized and complex skills and knowledge areas that go into making a video game.

WELCOME

The Education Committee of the International Game Developers Association came into being three years ago, an unprecedented cooperative effort between the game industry and academia. At that time, only a few pioneering educators viewed games as a sophisticated medium of expression—a cultural and economic force that deserved study and attracted increasing numbers of students. Similarly, only a handful of game developers saw the value in forging relationships with academia, jumpstarting valuable research programs, creating a common language, and building a shared knowledge base for discussing games.

These two communities were highly motivated to work together, but how could they establish contact? Some developers and publishers succeeded in reaching out to universities, and select academic programs and schools found ways to work with industry partners. At the same time, individual developers and academics found themselves participating in conferences, teaching, consulting, and working on degree programs. But there were no roadmaps and progress was slow.

In 2000, the Education Committee was created to improve collaboration and communication between industry and academia. Reinforcing the goals of the IGDA charter, the Committee began building bridges between game developers and academics from a variety of fields.

Our initial goal was to create a template for creating lectures, courses, and degree programs in game-related fields. Based on feedback from a roundtable at the 2001 Game Developers Conference, our emphasis shifted. The result of this new approach is a "curriculum framework," designed to delineate all of the topics related to games in an educational context—with the details of implementation left to individual readers.

The document you're about to read is the result of the Committee's efforts, anchored by Committee co-chairs and game developers Doug Church and Warren Spector, Northwestern

University PhD candidate Robin Hunicke, game designer and academic Eric Zimmerman, and the IGDA's Program Director Jason Della Rocca. In addition, this draft was revised (and improved) many times thanks to insightful comments from the Education Committee at large, dozens of friends and colleagues, the 200+ attendees at last year's Academic Summit and a similar standing room only crowd at SIGGRAPH 2002.

This document is also very much a work-in-progress. There is still plenty of work to do. We've received enough feedback on this draft of the Framework to know that further revisions will emerge. We look forward to your continued guidance and feedback. With your help, we can attract and serve an ever wider audience.

We thank you for your participation to date and look forward to crossing bridges with you in the future.

Doug Church
Jason Della Rocca
Robin Hunicke
Warren Spector
Eric Zimmerman
...and the members of the IGDA Education Committee

INTRODUCTION

Electronic gaming, a curiosity 20 years ago, is now one of the most popular forms of entertainment and a pervasive component of global culture. The ubiquity and growth of games requires that we understand them not just as commercial products, but that we appreciate them from many points of view. Games are aesthetic objects, learning contexts, technical constructs, and cultural phenomena—among many other things.

For gaming and the study of gaming to reach their full potential, industry and academia must cultivate a deeper understanding of the ideas that drive electronic gaming, the experiences games can offer and the implications of those ideas and experiences on the social and cultural significance of this young medium. This kind of progress will only come about when academia and industry work together.

This cooperation has already begun. Developers, spurred by increasing risk and skyrocketing development costs, turn with greater frequency to academics for conceptual and technical inspiration. Similarly, as academics begin to recognize the cultural importance of games, they are enriching their research and studies through dialog with developers. As universities begin to create programs for game study and research, many institutions are including voices from the industry to help shape their curricula.

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The primary goal of the IGDA's Education Committee is to help foster interaction between developers and educators, to speed and help direct the evolution of games. Interaction between industry and academia has countless benefits: facilitating the transition of new technologies from the lab into real products, enriching education by bringing industry experience into the classroom, engendering more critical approaches among game creators, enhancing understanding of contemporary media culture, and overall, fostering a deeper exchange between academics and game developers.

About the IGDA Curriculum Framework

The curriculum framework we present in this document is a conceptual guide for game-related educational programs.

Though the field of game studies is young, the number and variety of game-related educational institutions is already vast. No single curriculum can apply to them all. This document therefore presents a modular curriculum *framework*, not a single detailed curriculum. We have described knowledge areas and practical skills required to make and study games, in a format that can be adapted to the resources and curriculum offerings of a range of institutions.

We have not suggested specific courses, appropriate credit hours, or specific degree program requirements. Nor is this framework an attempt to tell developers what areas of knowledge should be important to them. Instead, this framework proposes a set of *Core Topics*—a list of general areas relevant to the construction of a game-related curriculum. We intend for you to mix and match the Core Topics according to your needs, to include and exclude as you see fit. Rather than a menu of *necessary* ingredients, this document lists *possible* ways to grow or focus your program.

As a practical document, the framework is designed to assist educators and students on a variety of levels—from the creation of individual courses to the development of full degree programs, within a single department or across several. It is also a guide for students creating individualized courses of study at institutions without game-related majors.

In such a complex set of fields, there is no "silver bullet" approach. It is our hope that individual teachers, administrators, and students can adapt appropriate aspects of this framework to their particular educational needs and institutional contexts.

Overview of Core Topics

Games are interdisciplinary on many levels. To create games requires collaboration among diverse existing fields, from audio and visual design to programming and project management. At the same time, digital gaming has given rise to new kinds of hybrid disciplines, such as game design and interactive storytelling. And considered as cultural media, a full critical understanding

of games requires that we appreciate them in all of their social, psychological, historical, and aesthetic complexity.

For this reason, we strongly advocate a *cross-disciplinary* approach to game-related education. For us this means an educational approach that respects what established fields bring to games but that also pays attention to new realms of study that games make possible.

The set of Core Topics we propose below reflects this approach. Some of the Core Topics are derived directly from existing disciplines such as Computer Science. Others combine disciplines or synthesize new ones. We acknowledge that there are other ways to organize these overlapping fields of knowledge. However, we feel that the set of Core Topics listed below intuitively addresses the unique practical and theoretical concerns of gaming. As a whole, the Core Topics provide a birds-eye view of the immense landscape of games-related education. These Core Topics are:

- ◆ Critical Game Studies
- ◆ Games and Society
- ◆ Game Design
- **♦** Game Programming
- ♦ Visual Design
- ♦ Audio Design
- ◆ Interactive Storytelling
- ◆ Game Production
- ♦ Business of Gaming

Critical Game Studies

Criticism, analysis, and history of electronic and non-electronic games.

This interdisciplinary Core Topic combines approaches from history, literature, media studies, and design. A key goal of Critical Game Studies is to develop and refine a critical vocabulary for articulating the aesthetics of games. This includes both the distinctive features unique to games as well as those they share with other forms of media and culture. Game Studies, for example, offers insight into the textual analysis of game play, while established work on other media, such as literature, film, television, theater, and interactive arts can provide rich critical frameworks. Also included here are the history of computers and electronic games and toys; the construction and critique of a canon of significant and influential games; and game criticism and journalism.

Games and Society

Understanding how games reflect and construct individuals and groups.

In this Core Topic, Sociology, Anthropology Cultural Studies, and Psychology offer important insights into worldwide gaming culture. Games and Society includes scholarly work on online

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economies and community building, fan cultures and their creative re-workings of game content, the role of play in human culture and the relationship between online and offline identity. Also found here are issues of representation, ideology, and rhetoric as they relate to gaming. Finally, this Core Topic covers the psychological facets of games including studies of media effects and the ongoing debate about the psychological impact of games on individuals and groups.

Game Design

Principles and methodologies behind the rules and play of games.

This Core Topic addresses the fundamental ideas behind the design of electronic and non-electronic games. It touches on relevant formal fields like systems theory, cybernetics, and game theory. Game Design also includes basic interactive design, including interface design, information design, and human-computer interaction. Perhaps most important for Game Design is a detailed study of how games function to create experiences, including rule design, play mechanics, game balancing, social game interaction, and the integration of visual, audio, tactile, and textual elements into the total game experience. More practical aspects of Game Design, such as game design documentation and playtesting are also covered. This is the Core Topic most intrinsic to games themselves and is therefore in some ways the heart of the curriculum framework we outline here. On the other hand, because it is the least understood, trained instructors and quality reference materials are sorely lacking, making it among the most challenging Core Topics to teach.

Game Programming

Aspects of traditional Computer Science—modified to address the technical aspects of gaming.

This Core Topic includes mathematics, programming techniques, algorithm design, game-specific programming, and the technical aspects of game testing. Much of the material in this area could be taught under the auspices of a traditional Computer Science curriculum. However, games do present a very specific set of programming challenges, such as optimization of real-time 3D rendering, that are addressed here.

Visual Design

Designing, creating, and analyzing the visual components of games.

This topic includes visual design fundamentals, both on and off the computer, across a broad range of media. Content areas include history, analysis, and production in traditional art media such as painting, drawing, and sculpture; communication fields like illustration, typography, and

graphic design; other design disciplines such as architecture and industrial design; and time-based media like animation and filmmaking. Special emphasis is placed on how visual aesthetics play a role in game experience. Use of 2D and 3D graphics programs can be an important part of a Visual Design curriculum. However, our emphasis is on fundamental visual design principles rather than on specific software packages.

Audio Design

Designing and creating sound and sound environments.

This Core Topic includes a range of theoretical and practical audio-related areas, such as music theory and history, music composition, aesthetic analysis of music, recording studio skills, and electronic sound generation. Audio relating specifically to digital game technologies, such as 3D sound processing and generative audio structures are also included. Throughout, special emphasis is placed on the role of audio experience within the larger context of a game. As with Visual Design, the emphasis is on design fundamentals rather than on specific technical knowledge.

Interactive Storytelling

Traditional storytelling and the challenges of interactive narrative.

Writers and designers of interactive works need a solid understanding of traditional narrative theory, character development, plot, dialog, backstory and world creation, as well as experimental approaches to storytelling in literature, theater, and film with relevance to games. In addition, interactive storytelling requires familiarity with new tools and techniques, including the technical aspects of writing for this new medium, algorithmic storytelling and collaborative story construction. In this Core Topic, these approaches are applied to the unique context of interactive storytelling in games.

Game Production

Practical challenges of managing the development of games.

Games are among the most complex forms of software to create, and game development and publishing are complex collaborative efforts. Along with all the technical challenges of software development, issues of design documentation, content creation, team roles, group dynamics, risk assessment, people management, and process management are addressed in this Core Topic. While there is growing literature on Game Production, there are also rich traditions in software engineering and project management from which to draw for this Core Topic.

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Business of Gaming

Economic, legal, and policy aspects of games.

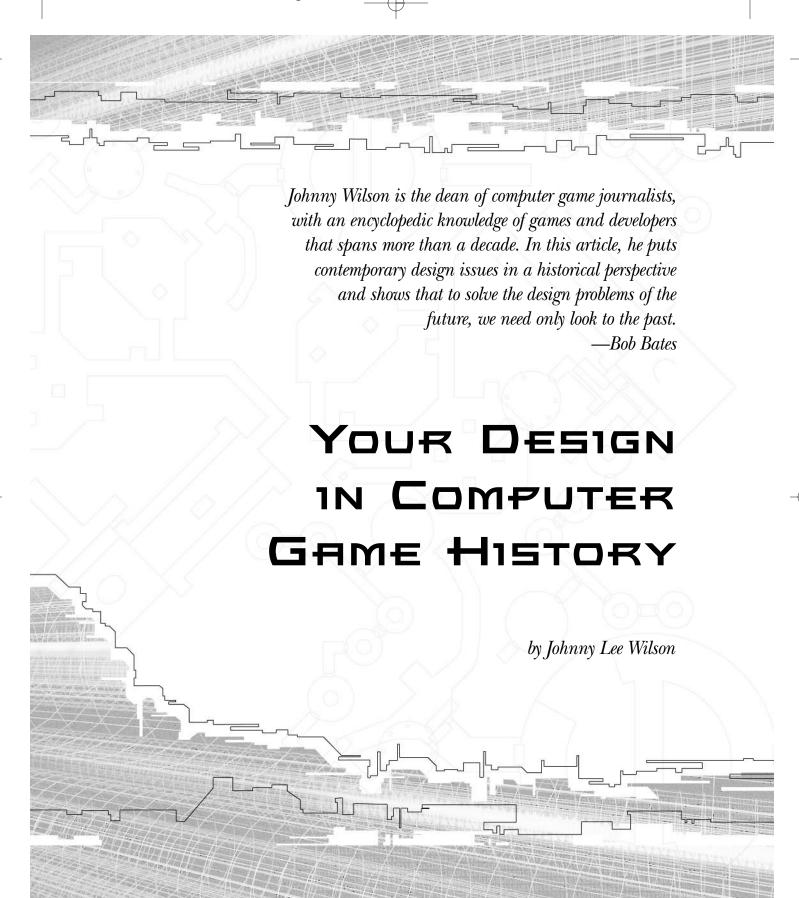
The economics of the game industry—the ways that games are funded, marketed, and sold, and the relationships between publishers, developers, distributors, marketers, retailers, and other kinds of companies—are addressed here. Market and industry trends, licensing management, dynamics of company and product value, and business differences among major game platforms are all important aspects of the Business of Gaming. In addition, legal issues that affect games, developers and players, such as intellectual property and contract law, are part of this Core Topic. Lastly, social and governmental forces that impact the legislation and regulation of game content are included here.

CORE TOPICS BREAKDOWN

Visit http://www.igda.org/academia for a complete, expanded list of Core Topics, including a rough sequencing of study, beginning with basic knowledge and proceeding to more advanced topics in a particular study area. These more advanced topics form the heart of the Framework within a Core Topic. Last in the list are topics that delve deeper into the material of a study area, but which may not be necessary for all students or for all career paths.

By selecting appropriate elements from the complete, expanded list available online, educators can craft lectures, courses, and/or programs that meet their needs and the needs of a wide variety of students and game developers. By following these recommendations as a course selection guide, students can acquire the knowledge and skills necessary to accomplish their goals, whether academic or vocational.

As Program Director of International Game Developers Association (IGDA), **Jason Della Rocca** oversees the day-to-day running of the IGDA giving particular focus to outreach efforts and member programs and working to build a unified game development community and provide a common voice for the development industry. Jason and the IGDA deal with such diverse topics as the education of the next generation of game developers, dealing with the concern over violence in games, diminishing the impact of exploitative software patents, and working to attract more women and diverse cultures to game development. Jason also oversees the running of the Game Developers Choice Awards, an annual industry event that recognizes and rewards outstanding achievement within the game development community. Jason has been a member of the game development community for many years, and has spent time at Matrox Graphics, Quazal, and Silicon Graphics.



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t is just as ridiculous to expect an art form to appear in mature form as it would be to expect a bird to take flight immediately upon emerging from the eggshell or a human child to walk upon its exit from the womb. Just as living creatures have to grow and add skills to their repertoire, so do art forms—whether game designs, film, painting, or music. The form begins with certain constraints and those constraints are overcome by creative innovation and technological revolution.

REALISM VS. PLAYABILITY

Although many of the early computer games faced the constraints of university or corporate administrators trying to block the game creator's use of valuable computer time for what the establishment deemed frivolous pursuits, clever designers learned to get around the rules with creative names for files and projects. Yet, even more important than that ubiquitous battle with the system administrators was the conflict between realism and playability.

When Steve "Slug" Russell pioneered with *Spacewar!* in 1961 (on the PDP-1 at M.I.T.), the game featured two ships that would have been at home in any bad sci-fi movie of the 1950s, a cigar-shaped ship called "Wedge" and a long, slender tube called "Needle." At first, the ships battled across a field of stars represented by random dots. Peter Samson decided that the field of stars should be accurate and expanded the program by adding a celestial atlas to it. Of course, this didn't change the gameplay; it only made the program larger. Other changes from eager M.I.T. students did, however, change the gameplay. The gravity option forced you to pay attention to your ship's location and avoid a star's gravitational well. The torpedo malfunction option, programmed by Russell himself, altered the reliability of the torpedoes—adding both luck and verisimilitude (as anyone who has studied naval warfare realizes) to the idea of sending charged explosives via missiles. Some liked the changes, others didn't.

Russell discovered something early on that is a constant up to the present era. Gamers do not appreciate realism that makes it harder for them to control the results of the games. Gamers like to be in control of their games such that they can see that what they are doing with the keyboard, joystick, trackball, or mouse makes a difference in the game. If there are too many layers where the computer is controlling the reality and this is invisible to the gamer, the gamer will not trust the results.

Indeed, some people believe that the demise in popularity of flight simulators, once the mainstay of computer gaming, was due to the fact that the simulations just kept getting more and more realistic, but instead of offering a richer experience, they offered a steep learning curve. Contrast the latest flight simulators with the first. *Flight Simulator 1.0* modeled no solid objects. You could

fly through mountains and buildings easier than Superman. It was as though they weren't there. They weren't. The lines representing mountains and buildings were just lines with no collision detection or physical properties.



Steve Russell's pioneering Spacewar! underwent numerous revisions after its 1961 debut, but they weren't all well-received.



It didn't matter whether the wire-framed lines represented buildings or mountains in the original Flight Simulator 1.0. They didn't exist as far as the program was concerned.

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Also, wind and weather weren't modeled in *Flight Simulator 1.0*. The closest thing to physics was that the plane's performance profile changed once you reached an altitude greater than 30,000 feet, reflecting the change in atmospheric density but not the fact that the pilot would need oxygen. To make matters worse, the program only modeled 36 square miles, a very limited world. Most significantly, the granddaddy of all flight simulations didn't even model crashes in its first version. Later, the word, "CRASH" was added to 2.0.

And herein lies the problem. The addition of crashes, weather, and terrain features that acted real added to the challenge. The possibility of failure made the experience more interesting. Being able to interact with terrain and weather made each successful flight feel like more of an accomplishment. Yet, you could still jump into and out of the game experience relatively quickly without the need for a thick manual. Throughout the history of game design, the great designers have had the vision to see when realism added to the fun factor and when it did not. The poor designers merely lamented that no one understood how realistic their designs were.

Of course, the trade-offs between realism and playability cut across all genres. In the early days of role-playing games, there was a tremendous obsession with food. Since the computer was so good at keeping track of food, designers reasoned that it would be interesting to force the player's characters to do what most face-to-face Dungeon Masters don't bother forcing their players to do—keep track of food. Even *Ultima* and its imitators like *Questron* decremented food and forced the character to regularly restock. *Dungeon Master*, the visually fabulous dungeon crawl on the Atari St and Commodore Amiga, forced gamers to scavenge foodstuffs from conquered foes and dungeon floors in order to keep moving. Perhaps, the most vivid example of this was the coin-op arcade game, *Gauntlet*, which regularly harangued players with, "Warrior needs food badly!" The trouble was that keeping track of food, though realistic, simply wasn't fun.



Almost all early computer role-playing games forced you to worry about food.

Questron, a game that licensed the Ultima look, also copied the food monitor.

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In strategy games, these trade-offs could be seen in early war games where grognards (entrenched strategy gamers who, like Napoleon's veterans, had a tendency "to complain" as in the French, "grogner") complained about everything from inaccurate orders of battle to poorly implemented lines of sight to matters of scale (frontage represented per square or hex, range of weapons) and command control. Even so, accuracy did not guarantee acceptance. Gary Grigsby's *Kampfgruppe*, an early classic of eastern front armored warfare in WWII, had several problems with issues of frontage and scale, but when he corrected those problems in his subsequent, *Mech Brigade*, no one cared.

To my personal chagrin, I nearly ruined *SimCity*. When I wrote the original *SimCity Planning Commission Handbook*, I had a chapter on what *SimCity* did not do. I nattered on about the lack of water management issues, consideration of NIMBY ("not in my backyard") special interests, development of schools, and the limitations in energy choices. Will Wright addressed these and other problems in *SimCity 2* and do you know what the near-unanimous opinion was? Almost everyone hated having to implement the water grid, a direct response to my complaint. Sometimes, realism hurts.

Even the famous Sid Meier faced problems of realism versus playability. When chided for leaving several vital advances out of the list of Wonders for *Sid Meier's Civilization*, Sid said, "We had a lot more Wonders in there like Fermentation of Beverages. There was something that made a big difference in history, but it wasn't fun. So, we took it out." Sid's principle of taking out anything that isn't fun still stands as an overarching principle of game design.

IN YOUR FACE VS. INTERFACE

In the beginning, were the words. Although this oversimplification is not totally accurate (*Spacewar!* wasn't presented as text), most early games were alphanumerically heavy. Crowther and Woods' famous *Adventure* required all input in text and gave all of its descriptions, those delightful locales that inspired *Zork*, in text. As radio programs did before television shows made them obsolete, text adventures put the images in the player's mind. Players quickly learned to substitute "N" for North, "L" for Left, "U" for Up, and more for the longer "GO NORTH" and "GO UP" commands.

Though some abbreviated commands were adopted early on in the text adventure years, many games could be reduced to a "Guess the Parser" style interface. Confronted with the obstacle of a tree, the gamer might type, "CLIMB TREE," only to receive the answer, "I DON'T KNOW WHAT A TREE IS." Later, the gamer would discover after many, many guesses that the programmer had coded that tree as a BIRCH and that the BIRCH could have been and should have been climbed. Many Scott Adams adventures and early Sierra Hi-Res Adventures were full of "Guess the Parser" puzzles. Infocom ameliorated some of this frustration by striving to have funny responses whenever gamers would misunderstand either the interface or the puzzle within the game, but it would

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take the adoption of the mouse and the implementation of a reverse parser to move past the intimidating barrier of text entry.

On the role-playing side, these directional commands quickly gave way to a diamond interface in the midst of the keyboard. "I" became North or Up, "J" became West or Left, "L" became East or Right, and "M" became South or Down. In the same way, many games introduced hot keys like "F" for Fight and "S" for Speak in order to speed-up command entry. Yet, in role-playing games, as in adventure games, it was to take the introduction of the mouse to solve interface problems. Eventually, the arrow diagrams outside the first-person view windows (as in *Dungeon Master* and *Eye of the Beholder*) where one clicked to move in a given direction would give way to the pseudo-3D perspective of *Ultima Underworld* and *Dungeon Hack* where nothing could get in the way of the action.

Even strategy games like Chris Crawford's *Tanktics* and the numerous mainframe *Trek* games often required typing an x,y coordinate into the computer for the player to be able to make a move. (In *Tanktics*, you typed in a coordinate and the computer printed the result as an x,y coordinate on-screen. Then, you moved a real cardboard counter representing your tank unit on a real map, just like you were playing a board game.) Other strategy games featured on-screen maps with hexagons where a number was assigned to each side of the hexagon. When players wished to move a unit or the cursor, they would type the number corresponding to the hexside they wished to move across.



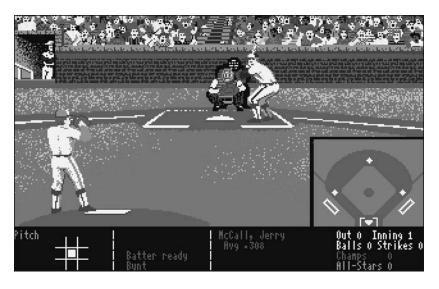
X,Y coordinates were important mapping and input devices in early strategy games such as this public domain version of Trek.

As a result, the default interface for most computer games involved the use of a QWERTY key-board, requiring some familiarity with typing. At the same time, coin-op arcades were playing with light guns, trackballs, and, to some extent, console-mounted joysticks and wheels. Computer games became known as elitist entertainment and video games (both on home consoles and in the coin-op arcades) became progressively part of the mass market.

Computer game designers began to learn some lessons from the other electronic games and started trying to simplify both the documentation and the interface. Chris Crawford's *Eastern Front* game for the Atari Program Exchange allowed gamers to move units using a joystick. On the Atari computer, where the joystick was standard, this was well-received. When he used the same approach for an Apple II game, Avalon Hill's *Legionnaire*, the lack of joysticks cut into product sales. Plus, some wargamers classified joysticks as representative of less-serious action games and didn't want to use them for their wargames.

Other experiments continued. Where early computer sports games required secretly typing in an alphanumeric code for a play and letting your opponent type in a corresponding defense, Strategic Simulations, Inc. offered games like Dan Bunten's *Computer Quarterback* and *Ringside Seat* where the commands were entered via the Apple II paddle controllers. Unfortunately, these paddle controllers were extra sensitive and went out of calibration easily, often providing more frustration with the interface than enjoyment of the games for the players.

Yet, the lessons of video games were not lost and found ultimate expression on the Commodore 64 when Alan Miller and Bob Whitehead brought *Hardball* to personal computers. Using two joysticks, the pitcher would select the exact spot on the grid he wished to pitch to and the pitch he wished to throw. Then, the batter would select where he thought the ball was going in order to hit the pitch with the meaty part of the bat. Believe it or not, this is the same basic interface to be found in today's *High Heat Baseball* and *Triple Play Baseball*, only they use the now familiar video game controllers.



Hardball let the player select his pitch location using a joystick-driven interface and an onscreen grid. A later version of the game had a cameo in the film, The Princess Bride.

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The important factor that computer game designers were learning was that gamers paid more attention to what was on-screen than what was off-screen. You could have all of the keyboard templates (sophisticated flight and naval simulations tended to use these to help gamers know which keys to press in order to operate various sub-systems, even up through the demise of the Jane's series from EA), thick manuals, and poster-sized cheat sheets that you wanted and the gamer would still focus on the on-screen presentation. As a result, interfaces began to change.

Another development that changed the way gamers interacted with the games was the adoption of the mouse as the standard interface for the Atari ST, Commodore Amiga and Macintosh. In the world of adventure games, first ICOM Simulations and later, Lucasfilm Games developed the reverse parser. Now, instead of trying to "Guess the Parser" and figure out the range of commands you could enter, you could click on a verb and an object. In the ICOM games like *Déjà vu*, you could click on a verb and then on the on-screen picture of an object or character. Then, either the screen would animate with the results of your action or you would get some description in the text box below the window representing the character's view.

Lucasfilm Games' interface was named SCUMM (Story Creation Utility for Maniac Mansion) and, in typical programmer humor, all of the software tools had acronyms that corresponded to bodily fluids. Whereas the ICOM games had small view windows and separate windows for text and command lists, the SCUMM games (beginning with *Maniac Mansion* and continuing through perhaps its highest artistic points in *LOOM*, *The Secret of Monkey Island* series, and *Grim Fandango*) featured a small command list and dedicated most of the screen to lavishly animated graphics. Playing these games was like directing your own well-rendered cartoon and the interface was designed to stay largely out of your way.



Lucasfilm Games'
Maniac Mansion was
one of the early games
to offer a reverse parser where gamers could
click on verb and
object instead of trying
to "Guess the Parser."

Meanwhile, the company that was built on graphic adventure games realized that Lucasfilm was acquiring their audience and decided to do something about it. With *King's Quest V*, the next entry in the company's flagship series, Sierra introduced the icon-driven interface. Now, icons would pop up whenever you encountered something that could be used or examined. The command lines were hidden away and you only called them up as you needed them. Now, the full-screen could be used for the graphics and the interface didn't need to get in the gamer's way.

The introduction of the mouse affected interface design in many different ways. Now, the entire screen could be active and anything could be selected by clicking or double-clicking. In simulation games, you could click on any part of the vehicle and have a pop-up interface appear that would enable you to change suspension and gear ratio on a race car or adapt the munitions loadout for a combat plane. In Three-Sixty Pacific's *Megafortress* and Virgin's *Space Shuttle Simulator*, you could literally flick any toggle switch in the aircraft cockpits, just like you were flying the real thing. In *Battlecruiser 3000 AD*, Derek Smart's goal was to have you operate the game as if the screen represented the actual bridge of the spacecraft.

In strategy games, the introduction of the mouse-affected interface led to easier movement of units across a map, offering a more satisfying sense of command control. Then, with the introduction of real-time games like Phil Steinmeyer's *Iron Cross*, Westwood's *Dune 2* and Blizzard Software's *Warcraft*, the full potential of combining click and control with tactical action became realized and the RTS explosion began. In this case, the interface choice enabled the new experience.

WHAT HE SAID

As theatrical professionals liked to see, the fourth wall of the proscenium (the invisible wall between the audience and the stage) was breaking down. It was becoming harder to tell where the computer screen ended and the virtual world began. Yet, with the blurred boundaries between player and player character perspective, came other challenges. Once the designer has created this suspension of disbelief that immerses the player character in his world, how does he keep it?

If the keyboard is the primary input device, the designer must either avoid dialog or substitute some artificial explanation (as in a science-fiction game where the keyboard is connected to a universal translator or a modern game where the player can only communicate via email). Since dialog is a primary tool in presenting any story, this limitation is a severe handicap. Unfortunately, the dialog problem has not been solved and is not likely to be solved in the near future. The necessity for solution is more important for some games than for others, but the potential for drama in games is reduced until the time that it is solved.

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In early adventures such as *Eamon*, players could type in dialog by opening a quotation and typing a message or by typing, "Say..." followed by a message. Unfortunately, such an attempt to begin a dialog would often result in gobbledy-gook because the program would use each word to search through its database in order to find a match. If it found a match, it would offer a logical response that often advanced the storyline. If it didn't, it would either respond with an illogical response or a canned response of "I don't know what you're talking about!" that would drive gamers crazy before they finished the game.

In much the same way as the reverse parser and icon-driven parser attempted to solve the obtrusiveness of the text-based interface, there was a landmark attempt in the late '80s to create an icon-driven conversation system in Chris Crawford's *Trust & Betrayal: The Legacy of Siboot.*Unfortunately, this form of conversation was so limiting that more than one reviewer described this game as the computer equivalent of rock, paper, and scissors. Only one other game of that era tried the icon-based language, *Commander Blood.* This was an action-oriented game that required very little interaction, but used the icons to simulate an alien language or universal language. Both approaches felt more like puzzle-solving than language-processing and neither was a commercial success. Ironically, however, icon-based gibberish became the accepted form of communication for Will Wright's *The Sims*, even though they converse only with each other and not with the gamer *per se.*

Later, games provided gamers with lists of permissible questions or responses in order to control the dialog. In this way, gamers could have a semblance of dialog with characters that they met onscreen, but not explore anything that the designers hadn't hard-coded. By the way, this is another problem with games that require dialog. As Chris Crawford has demonstrated in several speeches, hardwired dialog (and even decision points, for that matter) tends to proliferate at an amazing rate and can be devastating in terms of development years.

Even worse, the rise of full motion video games made the challenge even more superhuman. Where before, anything you heard had to be taped by a voice actor, now, anything you heard had to be filmed by a real actor. Production expenses soared and the satisfaction index went down. Gamers quickly realized that their gaming experience was being limited by how much money was being spent in video production.

Fortunately, a few designers have been up to the challenge. Though I personally believed that there could never be a satisfying story told through a first-person shooter, I had to eat a portion of my words with regard to *Half-Life*. *Half-Life*'s use of ambient conversation (eavesdropping, radio calls, etc.) allows the designer to get away with canned dialog. Although the game still feels limiting, this clever design decision went a long way toward solving the dialog problem.

Still, until there is sufficient voice technology to handle both input and the processing of dynamic sounds to form words and dialog via a combination of algorithms and artificial personality, it is doubtful that a satisfying solution to the dialog interface can be developed.

THE MAN BEHIND THE CURTAIN

Another issue with regard to game design deals with how much of the model is visible to the gamer. I remember meeting with the producer of *Wasteland* at a time when he seemed extremely unappreciative of the contribution that Michael Stackpole's *Mercenaries, Spies and Private Eyes* pen and paper game had made to the product. The program handled reaction rolls to determine how characters interacted (particularly when you tried to take ammunition from one party member and give it to another) and kept track of how many times a character used a skill in order to advance the characters by skill-based advancement rather than merely leveling up. The producer, Dave Albert, offered this word of wisdom. "It doesn't matter what you have in the program. If it's so invisible to the gamer that he can't get the right feedback, it doesn't exist." *Wasteland* eventually told you immediately when a skill advanced and gave you more feedback in the text window adjacent to the three-point animation action window the game had inherited from *The Bard's Tale*.



Wasteland offered the familiar look and interface of The Bard's Tale, but featured a robust skill-based role-playing system underneath the graphics.

This truth was emphasized further in the development of *Trespasser*. Developer Seamus Blackley is a genius, but the on-screen result didn't show it. To be sure, the dinosaurs looked great in this interactive sequel to Spielberg's movie, *Jurassic Park: The Lost World.* The articulated animation was fluid and the skin textures were ahead of their time. In addition, the robust physics model that Blackley built to undergird the world allowed you to do unexpected things with the objects in the world—destroy them, throw them, shoot them, or deface them. It should have been great, but it wasn't.

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As I look back at *Trespasser*, I truly believe that the biggest problem was that much of what was happening in the world was invisible to the player. The players were convinced that the game world was largely empty and that both the dinosaurs and their behaviors were random. I was at the Dreamworks Studio when Seamus was testing the dinosaur behavior using crude little alphanumerics on a screen. If the parameters changed on the need table, the alphanumerics representing the dinosaurs would become appropriately more or less aggressive. I saw them take less interest in potential prey when the hunger attribute was low and I saw them chase rapidly after potential prey when the hunger attribute was high. A lot of great work in terms of artificial personality or monster AI was taking place beneath the surface, but the gamers couldn't see it. As a result, many people chalked it up as a badly designed game.

Another tremendous vision that failed to convey the depth of its experience to gamers was *Grand Prix Legends*. David Kaemmer had destroyed the competition with Papyrus' *IndyCar Racing* and *NASCAR Racing*, but he failed to connect with *Grand Prix Legends*. Talk about realism, Kaemmer didn't simply have a variable for tire damage such as is found in most racing games. Rather, he simulated the wear and damage on each wheel. He figured in fuel consumption, individual tire pressure, steering linearity, steering ratio, transmission ratios, drive ratios, and static ride height. For those who were motivated, he simulated the clutch for the full driving experience.

It should have been great. In fact, it was something of a masterpiece, but gamers perceived it as too hard to drive. They didn't understand why you could take a curve fast in the early part of a race, but could spin out at the same speed on a later lap. While other driving games performed auto braking for them and had aerodynamic assists that held cars to the road, *Grand Prix Legends* could take you airborne and flip you over. Most players never understood why things were happening to their cars or why their rides were degenerating as the entropy of a race took effect. There simply wasn't enough feedback concerning what the multitude of adjustments you were allowed to do to your car actually accomplished and, without the weight shift you experience in a real car, it was certainly tough not to lose the car.



In Grand Prix
Legends, Dave
Kaemmer recreated
the awesome power of
Formula I racing in the
'60s, complete with
non-aerodynamic cars
that could flip over
like this.

In short, no matter how brilliant your design may be and how excellent the model underlying it, your game can still end up on the refuse heap of history if you don't communicate what's happening to the gamers themselves. Calculations can be hidden behind a curtain, but the feedback mechanisms need to be highly visible.

YA GOTTA HAVE CONNECTIONS

In the days of timesharing on mainframes, there were several games like Peter Langston's *Empire*, the very different *Empire* by Walter Bright that appeared on the PLATO system and was later refined by Mark Baldwin for numerous personal computer systems, PLATO's *Airfight* (a dogfight simulation that may have preceded *Flight Simulator 1.0*) and the first MUD (*Multi-User Dungeon* by Roy Trubshaw and Richard Bartle) that allowed gamers to share their game experiences. In general, however, you needed to be part of academia, the defense department or the space program in order to play some of these games.

Fortunately, long before there was an Internet, owners of large mainframes (Dow-Jones, H & R Block, General Videotext, and General Electric) decided to allow gamers to use some of their excess bandwidth. On The Source, Compuserve, Delphi and GEnie, gamers were suddenly able to participate in PBEM (Play by Email) games like chess and *Diplomacy*, as well as participate in multi-user dungeons like Compuserve's *Island of Kesmai* and GEnie's *Federation II*, as well as face off in Compuserve's *Mega Wars I* (a space combat game based on the *DECwars* mainframe game).

Users paid the networks up to \$6 an hour at night and \$12 per hour in the daytime to play these games without graphics over their 300 baud modems. Some gamers became so addicted to the experience that they spent up to \$1,000 per month in connection fees. Yet, even so, there were lessons to be learned that were not heeded during the era of the first online, persistent world games. The first lesson to be learned was that players will cheat. Any data that is kept on the player's computer can and often will be hacked to make the player better, stronger and more prestigious in the eyes of other players. The second lesson was both positive and negative. If there were any riddles, puzzles, or secret areas, experienced players would pass along the information to newer players. As a result, it wasn't possible to extend play with puzzles and riddles unless there was a systems operator supporting the game at all times. It was great that players shared information with each other, but it was a limiting factor in design.

Still, in those days, there wasn't a lot of player killing going on and though game systems were abused, it was largely harmless fun. Players sometimes interacted strangely, as witnessed by Jessica Mulligan one morning when she noticed that every person on GEnie's *Gemstone III* was gathered in the same room of a dungeon. As GEnie's game manager, she used her administrator password to spy on the gamers and discovered that they were sharing cookie recipes (at the then going rate of \$3 per hour of connect time). This led Jessica to understand that the power of the games was in their connectivity.

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Another pre-Internet phenomenon for multi-player games was the BBS. If one purchased *Computer Shopper* during the mid-to-late '80s, one could find pages and pages of BBS listings. Most of these were one-man operations where you could call in and connect to PBEM games of *Medieval Conquest, Diplomacy*, or *Trade Wars*. You played against several players, but you couldn't tie up the host's line for very long so you made a move, left a message or two, and logged off. Of course, the exception to the PBEM model was Mark Jacobs' *Aradath*. Mark, later to be known as the father of *Dark Age of Camelot*, built a pay-to-play BBS where players could participate in his text-based MUD. *Aradath* was later transformed into *Dragon's Gate* on the GEnie system. Believe it or not, most of these games lasted well into the Internet era and demonstrated that it is usually the graphics that age rather than the design itself.

But gamers love graphics and the graphics expanded to fill the bandwidth allotted. At 1200 baud, you could start to play *Air Warrior* on GEnie. At 2400 baud, *Air Warrior* and *Multi-Player BattleTech* (MPBT) were reputable simulations with polygon-filled EGA graphics such as could be seen on most IBM computers of the era. MPBT was designed for cooperation and players never actually took each other on with the giant 'Mechs of the famed FASA universe. They grouped together in thinly-disguised chat rooms and "jumped" into the 3D world where giant mechanoids were piloted by brave commanders. When a mission was successful, a ticker ran across the screens of everyone in the game to let them know which units were regularly winning battles. When a mission failed, that failure was broadcast to the online gamers, as well. The designers had learned a valuable lesson. Gamers like recognition. Indeed, gamers in multiplayer online games seem to want recognition even more than solitary gamers. As a result, any multiplayer game worth its salt will need a creative mechanism for recognizing the achievements of gamers.

Air Warrior taught a different lesson. In Air Warrior, pilots from one side tried to shoot down pilots on another side. In short, there was PKing involved. Players could pick up experience and recognition by shooting down other players. As a result, a group of vultures flew around the airfields where new players would come in and would pick off the new pilots, sometimes before they could even get off the ground. The net result was that this discouraged new blood from entering the game. Wise designers learned to have entry points that were off-limits to player killers so that players could get used to controls and navigation before they faced the assassins that lived in the game.

Asheron's Call, Everquest, and Meridien 59 are just a few of the multiplayer online games that have taken advantage of the lessons of history in order to provide mechanisms for communication between players, areas for "newbies" to enter the games without being swarmed by player killers, and the possibility of joining guilds and alliances or receiving honors as exceptional players. With 180 massively multiplayer online games online or in development as of the writing of this chapter and a multitude of wireless phone games in development at the same time, these are lessons that need to be learned. In a subscription-based environment, designers need to be able to retain players in order to recoup their investment.

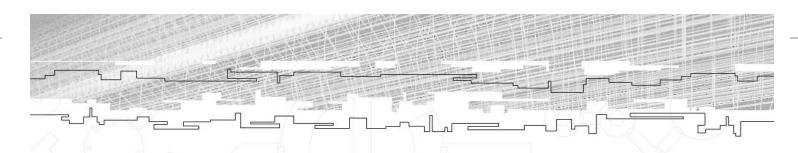
AND YOUR POINT?

In the same way that games have evolved into the vivid spectaculars we currently see on our monitor screens, the look and feel of games will continue to evolve. Now, nearly any game can feature 3D graphics with detailed textures and 3D sound that can be so realistic as to make you jump out of your seat. Every game can draw from proven interface design with a large lexicon of acceptable and intuitive approaches.

Yet, what will set your game above the crowded shelves of competitors ultimately will not be its look, its sound, or its interface. What will set your game above the crowd will be your attention to the player's experience. Is it fun? Does it *seem* real whether it models reality or not? Is it easy to get into? Does it reward you regularly as you go along? Do you play the game or fight its structures (whether interface design or rules constraints)? Does the game strengthen the player's suspension of disbelief or does it jar the player out of the mood? Does the player understand how his or her decision points affect the on-screen results? Can several players experience the game at once without ruining the experience for some of them?

If history teaches us anything, it is that those who answer these questions well are likely to please the gaming public and those who ignore these questions are likely to find their names mentioned with the games that everyone wanted to like, but couldn't.

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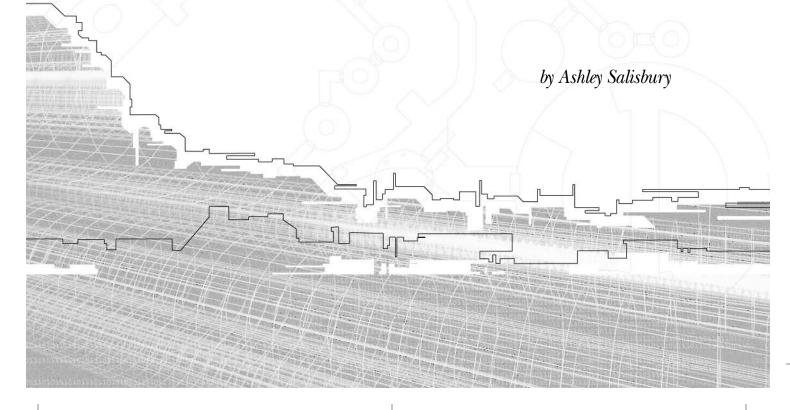


"You don't need to read it—it's our standard contract."

Don't you believe it! Ashley Salisbury takes us on a tour of the modern-day game development contract. What's worth fighting for? What concessions can you safely make? This document will guide the next 12–24 months of your life, so make sure to give it the attention it deserves.

-Bob Bates

UNDERSTANDING AND NEGOTIATING CONTRACTS



his article will orient you to the process—and some of the core terms—in a game publishing contract. Space constraints mean that some important clauses will not be covered here, though you may read a more comprehensive discussion of these contracts in *The Game Development Business and Legal Guide*. In this article, you will learn the basics of:

- ◆ Term sheets vs. long form contracts
- ◆ Contract negotiation principles and techniques
- Core publishing agreement terms
- ◆ Common contract errors and how to avoid them

TERM SHEET VS. LONG FORM

A publishing contract is an agreement between a publisher and a developer that spells out the terms of the working relationship. What work will you perform? What will be paid and how? When will it be paid? Who owns your work? What happens if something goes wrong?

Because these contracts are complex and there are many eventualities that must be accounted for, negotiating and drafting the full agreement can take months. To avoid such a long delay in production, the publisher and developer may sign a *short form agreement* (sometimes referred to as

a *letter of intent, memo of understanding*, or *deal memo*). This short (2–7 pages), legally binding contract sets out the core terms of the contract (like royalty rates and definitions of net revenue) and is then used as the basis for a *long form agreement*, which will include all of the terms that are important but not as mission-critical (like audit rights). The short form is a binding contract, so if you and your publisher never get to the long form stage, there is still a valid contract in place setting out the basic rules of the relationship.

NOTE

This document should be titled "Short Form Binding Agreement" or something of that ilk and not "Letter of Intent" because the latter has been interpreted in some states as non-binding.

If your business is at the point where the deal has moved from the publisher's acquisitions staff to the legal department, you likely have two primary concerns:

- 1. Getting the deal done quickly so that you can get the cash advance; and
- 2. Getting the deal done correctly, so that you don't end up hamstrung down the road.

Rather than negotiate the entire contract in one fell swoop, which could delay the start of work (and receipt of advances), many publishers and developers negotiate a short form of their contract first.

The short form is a great tool for developers for several reasons:

- ◆ It allows them to manage cash flow responsibly.
- ◆ Initial advances are received once the short form is signed, rather than having to wait until the long form is complete.
- ◆ It avoids the risk (and diminished negotiating position) of fronting money and devoting team resources to the project before a contract is in place.
- ◆ By vetting most of the "deal-breaker" issues early on, a short form helps avoid the unhappy situation of beginning work only to have the deal fall apart.

Because it is binding, it is crucial that you obtain counsel when negotiating the short form. There is little going back on terms agreed to in the short form, so don't rush to the signature line thinking that you'll go back and renegotiate later.

CONTRACT NEGOTIATION PRINCIPLES AND TECHNIQUES

There are several key principles and techniques involved in the smart and successful negotiation of a contract. Stick to these principles as if your life depends on it—your livelihood certainly does.

Hire an Experienced Lawyer

The lawyer you hire to negotiate your contract should be someone with game industry experience negotiating this kind of contract on behalf of developers. These are highly specific, complex contracts, and having your general business lawyer, or your cousin-who's-a-lawyer read and negotiate your contract can be like asking a heart surgeon to operate on your brain. Aside from knowing the ins and outs of the contracts, an experienced attorney will have relationships with the counterparties and an idea of what you can and can't ask for from a given publisher (royalty rates, term, net sales definitions, and so on).

Know the Basics of Contract Structure

Contracts, as a genre, have a couple of stylistic peculiarities worth knowing about.

Parties. A *party* is any entity that will be bound by the contract, usually just the entities signing the agreement. A *counterparty* is usually the entity with whom you are negotiating ("the other side") on a given agreement and can refer to either party, depending on context. Generally, the counterparty to the developer is the publisher, and the publisher's counterparty is the developer.

Defined Terms. If you see a word capitalized in the middle of a sentence, understand that it is a *defined term*, meaning that it has been given a very specific definition earlier in the document. By referring to the defined term—which is always capitalized—such as Game or Net Sales, the contract can be shortened by establishing the meaning of the word as the parties understand it and referencing that specific meaning. Some contracts will have a long section in the front, like a glossary, that sets out all defined terms. Other contracts have the definitions interspersed throughout.

Understanding defined terms is crucial to reading and negotiating contracts, and misunderstanding them is the cause of much legal woe. Do not assume that the meaning you normally ascribe to a term is the meaning contained in the capitalized expression. When reading a contract clause, if you come across a defined term, don't rely on your memory. Go back to the definition and read it through, then finish reading the paragraph. You may find that the defined term is not specific enough or that the definition needs to be modified.

Exhibits/Appendices. These terms are roughly synonymous and refer to any documents or agreements that are also a part of the main contract, but which are separated out and added on for convenience. Often a publisher's non-disclosure agreement (NDA) will be attached as an appendix for you to sign. Another common use of the exhibit is to add specificity to a standard contract. If a company does a lot of the same transaction, with minimal variation, it may create a standard *boilerplate* contract and add an exhibit that states all of the specific terms (like royalty rate, intellectual property, platforms, and so forth).

Read the Contract—All of It

Read it cover to cover. Several times. There is no substitute for knowing every last inch of your contract. It is valuable learning for your next negotiation, and you cannot be a confident businessperson without a solid understanding of your main contracts. It can be dull, but an ounce of diligence is worth a pound of cure. Don't try to read it all in one sitting the first time: go slowly and carefully. Be especially careful with the long comma-laden paragraphs—the lists are where landmines can be buried. Eventually, you and your partners will need to read it all through at the same time to look for consistencies and inconsistencies.

Remember, your attorney is not a machine: even the best, most experienced attorney occasionally misses a point, and our favorite clients are the ones who pipe up with a "Hey, what about...".

Itemize & Prioritize

Itemize every point that you want to address before beginning negotiations. Then, prioritize that list so that you can adjust your negotiating strategy if needed.

Seek legal help before you get back to the publisher. Nothing is more irritating to a counterparty than negotiating a set of issues, thinking you've come up with a balanced solution, and then hearing "oh, wait, we also need you to change x, y, and z." Even when done out of genuine ignorance, it feels like a bad-faith effort to squeeze out a few more concessions and you will find more resistance than if you had brought up the topics earlier.

Sometimes, the gains that you might make from addressing every last little point are cancelled out by the bad taste a drawn-out negotiation can leave in a publisher's mouth. Prioritize carefully, and use judgment in knowing when it's time to forego a couple of points for the greater good of the relationship.

Size Up the Publisher

If you're about to dedicate a chunk of your company (and, let's be serious—your life) to a project for the next couple of years, ask a few questions to see if the fit is a good one. If you are a new developer or have a team coming to the end of a project, the temptation can be great to hop into bed with the first six-figure advance that comes along. Where possible—and practical cash management means that it is not always possible—take the time to kick your publisher's tires. A few topics to consider:

- ♦ What is the financial condition of the publisher? You can research this by buying credit reports and/or contacting developers with whom they are currently working to see what the publisher's payment pattern is like.
- ◆ Does the publisher have a track record in the genre and platform?
- With whom will you be working during production? Marketing? What kind of experience do the production and marketing personnel have with this kind of release? How many other projects are they working on? How close is your release date to the release date of their other projects?
- ◆ To how many platforms will the publisher commit for release? (*Commit* means rights revert to you on a platform by platform basis if minimums aren't met.) All at initial? Or will they be staggered? What will be the development budget for each platform? Will there be a common engine? If so, who will develop it?
- ◆ Who does the publisher see as the target audience for your game? What are their plans for reaching that consumer?
- ◆ What is the distribution strategy by platform? How much time will you have in the retail channel before getting moved to budget? This window can be brutally short.
- ◆ What kind of marketing commitment is the publisher looking to make? This can be stated as a percentage of sales with a fixed minimum.
- ◆ What are their projected sales for your title? Price point for each platform?

Don't Get Emotional

Easier said than done. When you feel yourself starting to get angry or frustrated or ready to spike someone's protein shake with rat poison, put it in a little box and chant this mantra: *I will frame all objections in terms of the project's needs, not my company's needs. I will frame all objections in terms of the project's needs, not my company's needs. I will frame all...*

Remember: Personnel Changes, but Contracts Don't

If you ever start talking yourself into accepting a potentially onerous contract term because "Our buddy Mike [at the publisher] would never screw us over," sharpen your pencil. Odds are decent that Mike won't be there a year from now, and his replacement may be trying to get rid of all of Mike's lingering projects to make room for his own.

Maintain Parity

To maintain parity, the discussion should be between two decision-makers or two intermediaries, not an intermediary on one side and a decision-maker on the other. The latter scenario often results in the present decision-maker giving a lot more concessions than he'd like.

CORE PUBLISHING AGREEMENT TERMS

There are two major phylum of publishing contract: the work for hire (where the publisher provides the developer with the game's intellectual property or "IP") and the original IP game (where the developer creates the IP).

This article assumes the terms of an original IP game. Where you will be contributing your own intellectual property, either content or technology, the contract must account for all of the terms discussed in the previous section of this article as well as many more that require long term, low-probability thinking.

The main differences are:

- ◆ What happens to the property should the relationship not work out?
- How much control will each party have over the creation and exploitation of the property?
- ◆ How does the revenue get shared if the property is a huge hit and spawns several other licenses?

Parties

Do you know the correct, complete names of the legal entities entering into the agreement? This is important because some companies have a confusing structure of similarly named subsidiaries, and only the signatory is legally bound by the contract. Careless naming of parties can result in a toothless contract, because the party that you want to obligate is not a signatory.

Definition of Property

For a developer-owned intellectual property, here is where the "four corners" of the property being licensed or sold are defined. The precise definition of the rights is crucial for the same reason that giving the address and plot plan of the home you are selling is important. You don't write a contract selling "my house." What if you have more than one home? Furthermore, does that mean you are selling only the house, or the land surrounding the house? And what about the oil that you don't know is underneath the land surrounding the house?

For development using your original content IP, carefully define the copyrights and trademarks available for the game and sequels. Expect your publisher to want language along the lines of:

The Newgame universe created by Devco and owned by Devco, whether now existing or hereafter developed, including without limitation all characters, settings, story lines, designs, weapons, vehicles, costumes, and all trademarks, trade names, copyrights, and any and all other intellectual property rights.

For development using your proprietary technology, a publisher will need certain rights to be able to distribute the game, but beware attempts to gain a royalty-free license to use your technology in unrelated games.

Rights Granted

A "property," as a chunk of content, generally consists of a set of trademarks and copyrights. If the content is yours, expect the structure of the agreement to be a *license*, but be prepared for the publisher to demand to own the property outright.

A license means that you retain "ownership" of the property, and that most copyrights and trademarks (TMs) are registered in the development company's name, but the publisher is granted a license to use certain rights (like making and selling games) for a certain period of time.

An *exclusive license* for some rights means that you may not grant those rights to any other parties during the exclusive period of your agreement. As an example, an exclusive license to make games based on your *Newgame* property means that, absent some other provision in the contract, you may not license *Newgame* game rights to any other publisher during the term of the agreement, even if the publisher decides to release the game on only one platform.

Nowadays, it's tough to find a publisher that will risk the money developing and promoting a new property without a lock on other revenue streams, such as film, TV, toys, and T-shirts, that may flow from that property. Break out the different categories of licenses granted, because each should have its own rules in the contract for revenue split, term, what happens after termination, reversion, and more.

The four main categories of rights are:

- **♦** Games
- ◆ Ancillary Entertainment (like movies or books)
- ◆ Merchandise/Ancillary Products
- ◆ Engine/Underlying Technology

The first two categories, games and ancillary entertainment, require a bit of further discussion.

Games

There are two core questions regarding game rights: how many (platforms, languages, and sequels) and how long (duration).

Generally, a license is for one game, with the publisher having options for sequels for a certain period or if certain thresholds are met. Be sure you are clear regarding what platforms are to be licensed. You will prefer to give a publisher a license for only those platforms the publisher intends to release, or institute an *option* or *reversion* (see discussion of options and reversions later in this article). What about ports, conversions, and localizations? Can you publish a port with another publisher? What about a localization in a territory in which the publisher does not intend to release the game? What about wireless, PDA, and other platforms? What about digital distribution and online revenue? Be articulate on all rights, and ensure that those not exploited by the publisher either stay with or revert to you.

Ancillary Entertainment

This includes all filmed, animated, and recorded entertainment based on the property and all merchandise/ancillary products based on those products rather than on the property itself.

If you will be granting the publisher the right to sublicense entertainment rights to the property, the core issues to cover include:

- ◆ For which media?
- ♦ What are acceptable sublicensing arrangements?
- What happens if the publisher does not produce any entertainment?
- Is there any difference in the revenue split if you find and initiate the deal?

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Term

The term defines the duration of the parties' different rights. Terms are usually broken out into *initial terms* and *renewal terms*. The initial term covers development and commercial release of the game, and the renewal term kicks in if the relationship meets certain conditions (for example, if the game is successful and the parties develop a sequel together). Every category of rights should have its own specified term.

Where you own the intellectual property, the term is more important because it defines the duration of the publisher's rights to your IP. Without a carefully-written term provision, a developer may technically own the property but be prevented from exploiting it due to rights lingering in the publisher's control.

Options and Reversions

When developing a property, both parties want to ensure that rights stay with the party that values them most. The goal is to allow the publisher to retain rights long enough to reap the rewards of its investment, while giving the developer the ability to take its rights back if the publisher is not exploiting them. Two mechanisms for retaining or obtaining rights are the option and the reversion.

Imagine that you are hungry and have just picked an orange off a tree, but you aren't sure it's edible. Someone comes along and wants to buy some or all of the orange, incorporating uncertainty about the orange's condition into the purchase. If he buys an *option* on the orange, the orange would stay in your hands, and he would pay a certain fee for the right to have the option, after you have peeled the orange and he has tasted it, to buy the fruit. If he buys it subject to reversion, he takes the orange from your hands, paying you outright for the right to the fruit on the inside, but he must give you any part of the orange he can't finish.

Whether the rights are put into an option or a reversion framework is somewhat value-neutral; it is the specific terms of the option or the reversion that make it more or less to the benefit of a given party.

Under the option, the rights still belong to the developer, and the publisher has the option to purchase them for a given price and/or subject to certain conditions.

Under the reversion, the publisher receives a grant of the rights but can lose those rights if it doesn't meet certain conditions. Giving the publisher a license that reverts back to you if he doesn't use it for one year is a better deal than if you hold on to the rights but the publisher gets an automatic option if sales are greater than \$10,000 (a threshold it is almost sure to reach). Low option fees or a lot of successive options can also be counter to a developer's interest: five successive two-year options means that the publisher can pay an option fee every two years to lock up rights for a full 10 years.

All things being equal, however, while possession isn't quite 9/10s of the law with intellectual property, there are all sorts of formalities to getting a property back, and the process sometimes gives rise to conflict. Developers will want the publisher to specify some release window in their contract, after which the developer can regain the rights.

The following rights are commonly subject to reversion/option:

- platforms
- languages
- ♦ territories
- ♦ sequels
- entertainment rights

As a general rule, the more successful a release is, the more rights the publisher receives gratis; frequently, all reversions can be overridden if total royalties from all projects are greater than a pre-specified amount.

Games

The term will likely be either a long grant with reversion, for example, 10 years from the date of signature, reverting to you if property is not exploited or royalties fall below \$X for three years in a row, or a short grant with an automatic renewal, for example, five years from the date of signature, automatically renewing for successive three-year terms if earned royalties exceed \$Y.

Ancillary Products

This usually runs and ends with the game term, since it is based on products relating to the games.

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Entertainment

It is helpful to think of these rights in two chunks: the right to make *new* entertainment and the right to continue receiving money from entertainment already made. While the term will often be stated as "for the life of copyrights and trademarks in the entertainment," there is usually a reversion clause that will send the rights to make new entertainment back to the developer, on a medium-by-medium basis, should the publisher not exploit those rights within a given time period. So a situation may arise under which, 20 years in the future, the publisher and developer still have a relationship surrounding a film made during the term, but the developer is doing a comic book with a separate entity and the publisher has nothing to do with that comic book deal.

Sequels

Sequels are closely related to any discussion of the term because they act as extensions. Sequel rights can prolong a relationship, so it is wise to build in assurances that the extension will benefit both parties. For an original IP, there are two main issues: the publisher's right to publish the sequel games, and the developer's right to be the development house for the sequel games. The latter is usually dealt with by granting the developer a *right of first negotiation* or a *right of last refusal* for any subsequent development projects. If the original developer does not want to work on the sequel, the publisher may want some kind of follow-up support for any third-party developers.

Right of First Negotiation and Right of Last Refusal

These rights are essentially what they sound like: the right to be the first party negotiated with and the right to be presented with and have the opportunity to match the final offer from all other parties.

It doesn't make much sense to negotiate the terms of a sequel development deal before the initial game is even complete, especially since gaming hardware changes so much and long-term contracts can saddle you with obligations that become impractical, if not impossible. Beyond the usual language of "will negotiate in good faith," developers are usually granted a right of first negotiation. This means that the publisher must negotiate with you for a certain period (usually 30 days) to develop the project. If you and your publisher cannot come to an agreement for the sequel, the publisher may pursue another developer, but may not cut a deal with that developer that is any sweeter than the one offered to you.

The right of last refusal states that any agreement the publisher comes to with a third party must be offered back to you for X number of days before the publisher proceeds with that third party.

While these rights seem innocuous enough, they can bite in two ways: delay and chilling negotiations with outsiders. A right of first negotiation must expire before the parties can look elsewhere, causing a delay of at least 30 days should no agreement be made. A right of last refusal

hanging over a property will make third parties wary of negotiating, since they know that their terms will be shopped back to the last refusal rights holder.

The right of last refusal is a bit more airtight that the right of first negotiation, because definitions of "sweeter" vary. For example, if the second developer's contract gives it a higher development fee but a lower royalty and no sequel rights, is that a sweeter deal?

NOTE

Notice is very important for follow-on developments. Timing cash flow and resource commitment is everything to a developer, so you will want to do everything you can to avoid a situation where you need work to begin as soon as possible on a sequel when you have just committed a team to another project. The best way to work this out is to agree on a notice "deadline," perhaps 90 days following the initial commercial release of the game, during which the publisher can interpret the sales data and decide if it wants to do a sequel. Another option is for the publisher to give you a heads-up period (90 days, for example) that would enable you to organize resources for the project. Do beware; many publishers are nervous about the reliability and functionality of rapidly staffed teams and may shy away from the latter scenario.

Reversion

Take care to ensure that your sequel rights come back to you if the publisher decides it isn't interested in publishing a follow-up title. This can be done by giving the publisher an option to pick up sequel rights or granting the publisher so-called *exploding* sequel rights that revert to you after a certain period of time (two to four years after release of the game for which a sequel is being considered). The option may be free (that is, there is no specific option fee) if it is a short window after initial commercial release or is contingent on hitting an earned royalties threshold within a certain number of months following release, or the publisher may buy an option for a set amount of time, say two years after initial release.

Notice

If you want to do the sequel, it is important that the publisher have a quick deadline for deciding whether it wants to exercise its sequel rights; otherwise, by the time the publisher decides it wants to do the sequel, you may be committed to another project.

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Third-Party-Developed Sequels

What if you can't or don't want to develop the sequel to your property? If the publisher hires a third party, a few issues may arise:

Royalties. If the original game is based on your intellectual property, you will receive a license royalty for all sequels and all ancillary products/entertainment based on the sequels. This royalty should be negotiated up front and included in the contract. Be sure that the royalty is based on the same "net" definition as your original royalty.

Control/Approvals. A developer probably won't get much in the way of control over sequels done by third parties unless he has a very strong negotiating position. Meaningful consultation is a reasonable request, however, and may be agreed to by the publisher.

Developer Obligations. The publisher may want you to provide follow-up support for any third-party developers. You will want to create a cap on the amount and kind of support you will provide.

Territory

Territory determines the area for which a publisher is purchasing rights. The publisher may wan a worldwide exclusive license (in other words, the right to manufacture and distribute the game

worldwide). However, if you are extremely enterprising and want to pursue distribution in areas the publisher does not, you will want to negotiate either to keep rights to territories for which the publisher has no release plans, or for a territory-by-territory *reversion* (rights that are granted return to the grantor) if the publisher is not distributing product in the given territory.

TIP

Keep the cost of sublicensing in mind when selecting a publisher and negotiating the territory of a contract. It may not make sense to grant worldwide rights to a publisher with distribution in North America only.

Development Fees

A standard compensation arrangement will be broken out into two or more tiers. The first tier is the development fee/advance against royalties, paid out over the duration of development; the second tier is royalties after *earn-out* (the point at which the publisher starts paying royalties to the developer); and the third is *ancillary products revenue*, money earned from the sale of merchandise related to the game like strategy guides.

Tier One: Development Fee/Advance Against Royalties

The first tier is the development fee/advance against royalties. This is what you will receive over the period of development to cover costs. You will want to be sure that the development advance is non-refundable. The typical structure is 20% at signature, 10% at gold master, and the remaining 70% spread out over 10 or so milestones. No milestone equals no milestone payment, so schedule yourself realistically or you'll end up late and lacking the money necessary to complete the milestone. Don't assume that the publisher will jump in with more money to protect its investment. Sometimes a publisher will see this as throwing good money after bad and will terminate the project; other times, it may require additional compensation in exchange for additional funding.

To protect yourself, assume that the publisher will not pay milestones in a timely manner and build a cash cushion sufficient to weather significant delays.

Be extremely careful when budgeting and pricing your development contract. Many developers add a margin to their budgets and end up spending all the padding *and* never receiving royalties. Remember: odds are very high that you will not receive any royalties on a game, so plan accordingly and be willing to cut features to stay on time and within budget.

Tier Two: Royalties

Royalties are a percentage of the revenue generated from your property that are payable to you. The balls to keep your eye on when discussing royalties are:

- ◆ **Recouping/Earn-out process.** How much money the publisher must earn before it begins sharing royalties with you?
- ◆ **Cross-collateralization.** Can the publisher apply revenues from one SKU to the costs of another? (For example, can the publisher use your share of ancillary products revenue to recover costs of developing the game?)
- Royalty rates for each category. What percentage will you receive for different platforms, products, and methods of distribution?
- ◆ **Definitions of "Gross" and "Net."** How big (or small) is the pie you'll be getting a slice of?

It is wise to have the publisher include a sample royalty statement as an appendix to the contract, and be sure it includes the number of units manufactured, the number sold, and the wholesale price.

Cross-Collateralization

Cross-collateralization means that the publisher can recoup development advances from more than one *SKU* (retail term meaning "stock-keeping unit"; each platform is considered a separate SKU) or category. Some publishers will want to cross-collateralize every revenue stream from you against every contract it has with you. So, for instance, royalties from a game done with a publisher now can be withheld to repay any unrecouped advances from a contract 10 years earlier.

You will want to keep the fictional third party in mind when arguing for limiting cross collateralization to:

- Platform by platform, so that a profitable Xbox SKU will not be used to subsidize an unprofitable GameCube SKU, and the U.S. release will not be cross-collateralized with the Chinese localization. A developer can resist platform by platform cross-collateralization by arguing that if a third party developed the port or localization, the publisher would not be able to wait to pay royalties until it had recouped development fees for the original game.
- Simultaneous releases (for example, sequels) will not be cross-collateralized against the original. A developer can argue that if a third party developed the sequel, the publisher would not be able to wait to pay royalties to that third party until it the publisher recouped development fees for the original game.
- Games only. In other words, the publisher cannot cross-collateralize across categories like ancillary products or revenue from the licensing developer's IP, whether technology or *entertainment* (other media, like a film or soundtrack, based on the same property). This is crucial when you own the content intellectual property. You can resist crosscollateralization from entertainment based on your IP by arguing that if the publisher had purchased, for example, film rights from a third party, it would not be able to withhold royalties from that licensor until the publisher had recouped development fees. Example: A publisher purchases the rights to make games and other entertainment based on a popular card RPG. The publisher then *sublicenses* the right to make a film to a third party. The publisher will most likely have to share revenue with the card RPG licensor from the first dollar that the publisher receives from the film producer. The publisher would probably not be able to recoup its game development costs before paying the card RPG licensor. Therefore, when the developer is also the licensor, the publisher will be no worse off than if it had licensed the property from a third party (like a card RPG licensor) if it does not recoup development costs before paying license revenues to developer. For more on this topic, see the Licensing chapter in my book The Game Development Business and Legal Guide.

Royalty Rates

The royalty rate paid to a developer varies significantly based on reputation, platform, whether it is developing its own content, and the size and leverage of the publisher. Some publishers like to grant a flat amount per unit sold, which can put your heart at ease over accounting chicanery (see net sales discussion later in this article), but the percentage of net sales is more common. Wherever the royalty rate begins, you will want to share in any success of the title, and most publishers are happy to grant royalty escalations based on units sold. The points of negotiation will be the thresholds for escalated royalties and the amount of the escalation. Rates will also vary by medium and category.

Given the hit driven nature of the game business, be prepared for your publisher to actually try to *reduce* the royalty rate as sales goes up, with the reasoning that 1) the developer is incurring no additional cost and is making a fair return even at a lower royalty rate, and 2) hits are what keep publishers in business and thus they need to capture as much revenue as possible from the hits to finance the games that fail. Your response to this should be that 1) a developer's business model relies on extra revenue from hits to cover the games that never earn-out, and 2) the publisher's share of net sales is already significant enough to cover their risk, respectively.

It's Not Really a Small World, After All

Selling games around the world is a complex process. Even the giant publishers lack an extensive global presence, and will often sublicense game rights to local publishers by territory (usually a country) or region (a geographically and commercially cohesive group of countries, like "Europe" or "Southeast Asia").

Your international concerns will be fourfold:

- Guaranteeing a minimum royalty rate in case of sublicensing
- Registering intellectual property worldwide
- ♦ Anti-piracy and enforcement
- ◆ Proper localization of the game by the publisher

If the publisher sublicenses the game in a given territory, it must compensate the regional publisher with a chunk of royalties. Your royalty on these products will be reduced to reflect this cost. Some developers therefore negotiate one royalty rate for territories where the publisher has direct distribution and a higher rate or minimum per-unit royalty in territories where the game will be sublicensed.

Definitions of Gross and Net Sales

The publisher will want to deduct certain expenses from revenue received in connection with the game (or licensing products and entertainment). Just as the publisher recoups its cash outlays for development of the game, it will want to recoup certain cash outlays for selling the game. Which of these outlays are fair to recoup and which are not is the subject of negotiation between parties. Getting from "gross" to "net" refers to the set of expenses deducted to arrive at the *royalty base*, the number from which you will receive your royalty percentage.

This is one of the most important sections of the contract. If you get a great royalty rate, but neglect to pay attention to the deductions allowed, you will make significantly less money than had you received a lower rate on a higher base.

For games, you will want the gross to include all games sold and not returned. For entertainment/merchandise, you will want the gross to include all licensing fees and revenues received by the publisher, its subsidiaries, partners, affiliates, and sublicensees, including barter. The interrelation of entertainment conglomerates makes the cast of *Deliverance* look like models of genetic hygiene! Including the value of barter will prevent situations where, for example, the publisher receives millions of dollars in advertising time on the network that happens to own the production company that licensed the live action TV show rights to your game.

The publisher will want to deduct as much as possible from gross sales to get to net, because this minimizes payable royalties. Of course, you want to limit the deductions to non-overhead cash expenditures actually paid to unaffiliated third parties.

Where the publisher will be sublicensing game production to another publisher (in another territory, for instance), most of the deductions listed here will already be taken out of the royalty received by the publisher and should not be deducted again from the publisher's receipts.

The core deductions are:

- ◆ **Credits.** Refunds issued by the publisher to the distributor.
- ◆ Return reserve allowance of 10 to 20% (liquidated after two periods or 180 days, whichever is shorter). When a publisher sells product to a distributor, some of the product usually comes back if it doesn't sell through in retail. However, a publisher does not know what portion will come back until some time later, usually a few months. To protect against paying a royalty to you for items that are later returned, the publisher will maintain a return reserve allowance. Essentially, the publisher will set aside 20% of the revenue from a given period and not pay royalties on it until enough time has elapsed that the publisher is comfortable that any returns from that period have come back.

 Example: A publisher who maintains a 20% return reserve allowance for 120 days sells 100 games to the distributor in January. It will pay you royalties on 80 games. Four

months later, the publisher will look to see how many of the games sold in January have been returned. If only five games were returned, the publisher will *liquidate* the January reserve and pay you royalties on the allowance less actual returns (20–5–15).

- ◆ **Returns.** If, on the other hand, the number of returns exceeds the allowance, the publisher will want to deduct those units from any royalties it may owe.
- ◆ A commercially reasonable number of promotional units/rebates. Publishers will send out a certain number of free copies of the game—to the press, to retailers and distributors, anyone it wants to sell the game—to help market the game. Sometimes a rebate will be offered on sales of the game. A developer will want some kind of a cap on the number of promotional units a publisher can give away.
- ◆ Lost and damaged goods and write-offs.

A publisher may want to add on other deductions for:

- ◆ Cooperative advertising and MDF funds. Cooperative advertising is funded by several groups in an industry to advertise for the industry. MDF is short for market development funds, which is money paid to retailers to secure shelf space, *end caps* (the high-visibility displays at the ends of aisles), and advertising (in circulars, for example).
- ◆ **Cost of goods sold.** All costs that the publisher puts into the finished product, from manufacturing to packaging and license fees.
- ◆ Manufacturer's platform royalties. The publisher must pay a royalty to the owner of proprietary platforms (for instance, Sony for the PS2, Nintendo for the Game Boy, and so on) for every game sold. This is how console manufacturers earn their profits—they generally lose money on the R&D and manufacture of the consoles, but make money through the royalties publishers pay to create games for the platform.
- Price of name talent in association with a licensed property. If your company is doing a licensed game for a movie, for example, and the publisher insists that you use the voices of the film's actors, the publisher will want that to be considered a development cost.
- ◆ Sales taxes and VAT. VAT is *value-added tax*, a tax imposed by many countries on all finished goods. Some people think it's how Canada prevents more Americans from moving there.
- Shipping charges. If these are included, a developer will at least want to limit the deduction to charges actually paid to unaffiliated third parties (alternatively, limit shipping and handling not to exceed \$X).
- ◆ Imputed fees for publisher assets and services. If a publisher wants to use its own assets to further the game, whether in-house attorneys and licensing staff to an engine, it may want to charge you an *imputed* fee for these items. Imputed means that there is no itemizable cost to point to, but there is value being exchanged that should be recognized and compensated.

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A developer's strongest argument against most of these expenses is that they are the publisher's overhead and that all overhead is covered by the (100%-developer's royalty) percentage the publisher receives. Shared deductions are intended to protecte the publisher against its actual risks and costs associated with your game. You may want to try to limit the amount of these expenditures by requiring the publisher to provide you with timely documentation of the money spent.

Revenue from Ancillary Entertainment

A developer contributing its own IP to the game usually receives additional compensation in the form of a higher royalty rate and a larger share of derivative products like merchandise and entertainment. Because there are additional parties involved in the production and distribution of these derivative products, getting from "gross" to "net" looks a bit different.

Usually, the publisher and developer will share what are called *net receipts*. Net receipts are all revenue from the licensed products, including barter, less certain expenses. You will want net receipts to be for expenses actually paid to avoid paying for internal expenses such as the inhouse attorneys' time spent negotiating a TV deal.

Standard deductions "off the top" of gross receipts are:

- ◆ Agent's commissions. An entertainment agent usually takes about 10%. A merchandise agent will take anywhere from 25–50%.
- ◆ Third-party distribution fees and costs (which can be as high as 45% in territories like Japan).
- ◆ Intellectual property registration and enforcement. The cost of intellectual property enforcement and registration is a surprise for most. The major cost centers are local and international copyright and trademark registration; anti-piracy measures; and suits against infringers. The enforcement/registration costs for the game are often borne by the publisher and recouped off the top of revenue.

Development Procedures

The contract should specify not just what you will be delivering milestones, but how you will be delivering them, how they will be accepted, what changes to the milestones are acceptable, and what happens when milestones are late. Will the publisher be delivering any development kits? At whose expense? (Usually the publisher's.) And when? (Tardy development kits can lead to missed milestones.)

The first milestone should be signing the short form contract, and the last is usually delivery of the gold master. As for pricing the contract, you will want to factor in as wide a margin of error as

possible and to isolate as many unpredictable costs (cost of third-party licenses, name actors or vocal talent required by the publisher or over which the publisher has approval, and any other costs over which you have no control) by stating that the milestone advance amounts will be \$X plus the cost of those items to be jointly approved, or that the publisher will cover those costs for all publisher-mandated content. Remember when drafting the milestone schedule: publishers who need to deliver products in very particular retail or quarterly income windows prize a developer with a reputation for being on time.

Milestone Definitions

While the nature of game development means that milestone definitions must be somewhat elastic, many developers and publishers cite lack of clarity in milestone definitions (and the resulting mismatched expectations) as a common cause of friction.

Publisher Acceptance

Once you meet a milestone, the publisher needs a certain amount of time to review it (10 days is sufficient) and either accept or reject it. Set out sufficient grounds for rejection, such as signifi-

cant deviation from the milestone definition. It is important to establish what creative approval and input the publisher will have. If creative issues are a ground for rejection, set out a baseline so that you don't get a new producer mid-game who "just doesn't like" the previously established creative direction. Any rejection must be accompanied by a detailed set of fixes required for acceptance and a reasonable amount of time for you to make such fixes (for example, 30 days). It is reasonable for you to be entitled to two efforts to cure before the publisher can entertain termination.

TIP

For administrative facility, you will want the publisher to specify in the contract one employee (subject to change with written notice from the publisher) with the authority to approve all milestones, and have the publisher send that name to you in writing.

By laying out timelines and grounds for rejection, you can prevent two unpleasant situations:

- Submitting a milestone on time and not getting paid for three months because the publisher has no acceptance deadline.
- Having a publisher use arbitrary milestone rejection as a way to terminate a project for convenience while receiving the benefits of termination for cause.

It is not uncommon to submit a milestone, have it accepted, and still have to wait for the milestone check. This is a vagary of the industry, and a developer's best defense is solid contract language and careful financial planning.

Modifications

The publisher will want the right to request modifications to the game mid-project. Although a certain amount of give-and-take (also known as "reasonable requests for modification") is to be expected, you will want to avert *feature creep* (where small features get added slowly and end up sinking the project) by stating that any significant modification requests not due to developer error will be accompanied by proportional deadline extensions and advance increases.

Delay

What if you are late? It has been known to happen, although—as mentioned earlier in this article developer stands a much better chance of success if he or she earns a reputation for accurate scheduling. There are a few contractual approaches to the problem, generally a combination of leeway, fines, and termination. One good compromise is to give the developer a "bank" of late days (10–25 days) to be distributed as needed over the course of the development, with further lateness resulting in fines and/or the publisher's ability to terminate the contract for breach.

It is important to distinguish between lateness caused by you and lateness caused by third-party situations, such as the publisher's request for a modification, delay in providing development kits, or problems with third-party vendors chosen by the publisher, such as engine licensors. Only those delays due to developer error should by counted toward the bank of late days.

Third-Party Licenses Engine/Underlying Technology

More and more developers are using third-party engines, which means a bit of planning is necessary in the way of warranties, indemnifications, and compensation schemes. The engine licensors have prepared their contracts to accommodate publishing a game, and are fairly straightforward.

If you will be licensing any IP from a third party, such as an engine or music or vocal talent, you will need to obtain the right to sublicense that IP and provide proof of any sublicenses to the publisher. You will want to include a provision that any publisher-mandated licenses (for celebrity actors, for instance) will be paid for by the publisher. Although the fees may be recouped in full or in part from your royalties, that is far better than having it come out of your development fees.

Localization

Specify all languages that are to be delivered as part of the guarantee/payments, and dates. The publisher will provide a localization kit (almost always at its own expense) and the date for delivery of this kit must be set—otherwise you could be in breach of milestones through no fault of your own. Provide terms for add-on localizations, for instance, prices for European and non-byte/double-byte languages.

Options

Talented developers capable of delivering on-time games are very desirable, and the publisher will want the option to continue working with a given developer without the competition that a successful release might create. Therefore, the publisher may request an option or a right of first negotiation/last refusal (see the "Sequels" section in this article) for your next title.

Intellectual Property Ownership and Control

There are a lot of property rights to keep track of in a game development deal, particularly if you created the original IP. Most people are accustomed to understanding property rights as a binary: either you own something or you don't. Law students learn to think of ownership as a "bundle of sticks," with each stick representing a certain right in and to the property. Particularly with IP, the sticks can get split down to splinters.

Take the example of television rights. Even that stick gets broken down further into series, miniseries, and movie of the week, and those are subdivided further into live action and animated rights. Aside from the granular definition of a category of use of the property, the terms of its use and duration of that use create even more complexity. If the publisher is granted the use of your engine, will it still have that stick if the contract terminates?

Another way to understand duration rights is to think back to the reversion/option structure. A *reversion* takes the stick out the bundle and gives it to the publisher, but it creates another stick for the developer's bundle—the right to reclaim the property should certain events occur or not occur. An *option* leaves the stick in your bundle but creates one for the publisher's pile—the right to make certain uses of the property should certain events occur or not occur.

How these sticks get divided (for instance, who owns the property and who has a license or exclusive license or reversion) is the subject of intense negotiation. The main goal is to ensure that, no matter what happens between the parties and whether the contract terminates or not, everyone involved will end up with all of the rights they need to receive the benefit of work performed under the contract and to maximize the exploitations of the property.

The four main properties to analyze are:

- ◆ Underlying technology
- ◆ Content/the Property trademarks and copyrights
- ◆ Game/Product (source and object code and audiovisual assets)
- ◆ Property licensed from third parties (such as engines or vocal talent)

Sublicensing Rights

If the IP belongs to you, the publisher will need to be able to *sublicense* property rights to other parties, such as the right to license the game (since software is generally licensed to the end-user, not sold), to manufacture or sell merchandise based on the game, or to produce and distribute a direct-to-video film based on the game. The publisher can only sublicense those rights you have granted.

This is really an issue of third-party contracting. Let's say a film based on the game is produced. Most likely, it will be the publisher and not you who negotiates and contracts with the producer, distributor, and merchandise agents. If you want to influence decisions made by those parties, you will have to lever the publishing contract. When a publisher has certain restrictions on its use of the property—in other words obligations to you, the developer, under the publishing contract—it will carve space for those obligations in its contracts with third parties. An example of this would be getting creative approval over the plots for a book series based on the game. When the publisher contracts with the book publisher, it will insert a clause giving itself creative approval over the books' plots so that it can solicit your approval and thereby fulfill its contract with you, the developer.

Understandably, the publisher will want to limit or eliminate all such provisions in the publishing contract to ensure it maximum flexibility when contracting with third parties and to save the administrative hassles of coordinating with you for decisions. See the "Approvals" section of this article for a discussion of the forms that approvals take. Areas impacted by sublicenses include the following:

- **♦** Credits
- Creative rights
- Business approvals
- ◆ Costs
- ◆ Credits and notices

Credits

You will want to receive credit of the same size and prominence as the publisher on all games, merchandise, and entertainment and a credit "Based on the game "Newgame" created by Devco" in all entertainment in addition to any other credits appropriate to your involvement in the production. This latter is particularly important in filmed entertainment because producers are obligated to pay certain amounts for certain credits. The publisher will want to insert language to the effect of "wherever possible."

Creative Rights

Publishers are extremely reluctant to grant the developer any kind of creative approval over entertainment or merchandise, but two areas of compromise exist.

The first: For you to have some approval right for all creative areas for which the publisher has a creative approval. For instance, if the publisher has a right of mutual approval over the film script, you would have some approval over the film script as well, whether mutual or consultation (discussed in the following section).

The second: To include language requiring the publisher to use its "best efforts" to have the key originator of the idea attached as a creative consultant, paid by the producer at industry-standard rates, to any entertainment project.

Business Approvals

You will want some form of input into business arrangements, though publishers will be reluctant to grant it. Non-specific language like "meaningful consultation" rights on all business and creative decisions may be thin, but it communicates intentions between the parties that you wish to be involved in business dealings, and it is far better than having no rights language at all.

If you are licensing your own IP to a publisher, the business issues on which you will want input are

- Marketing and distribution strategy (how much will be spent and how—TV, print, retail)
- The licensing program (merchandising and lateral media production, like a TV show or comic book series)
- Consultation rights (for example, the publisher will keep you informed of and solicit your opinion on certain topics)
- Mutual approval (both you and the publisher must agree before any action can be taken)
- Unilateral approval (you must approve the decision)

Because the publisher has so much money at stake and your business is to make games—not to manufacture, distribute, and manage a licensing program—the publisher is understandably reluctant to allow you any approval rights. Take some time to think about your priorities: how emotionally attached are you to the property? Is it more important to you that the property is done your way or that it is done at all, because that is often the decision until you reach the highest echelons.

TIP

With very few exceptions, I tend to counsel creative people that, while they will always have more brilliant ideas, they need to publish titles and hopefully entertainment to gain the control that comes with stature. Pick your management at the publisher, ask questions, and get as much written documentation as possible of the publisher's plans for the property.

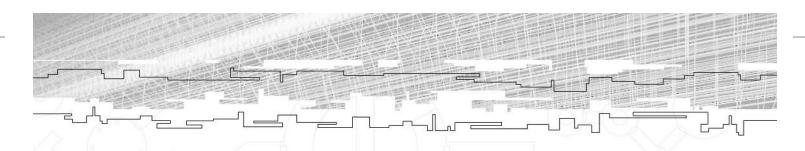
Costs

The publisher will want you to pay for some or all of the cost of doing the licensing deals, often *pro rata* based on the way net receipts are shared (for example, if you share the revenue 50/50, you will pay for half of the deal costs). You will want to avoid this for a few reasons. First, the attorney will be hired by the publisher and quite likely more inclined to represent its interests, even if you are paying a portion of the fees. Second, you will argue that you should not be responsible for paying the publisher's overhead, and attorneys—especially in-house counsel—are considered overhead. Particularly with large conglomerates, all costs deducted should be costs actually paid, not just accounted for.

Credits and Notices

If the IP originated with and belongs to you, you will want correct copyright and trademark notices prominently displayed on all manifestations of the property, including your company's trademark and logo.

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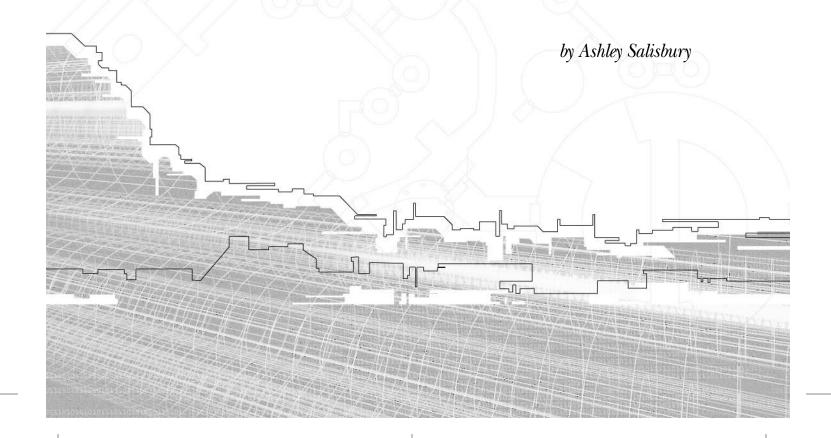


"Trademarks, and copyrights, and patents! Oh my!"

If you are ready to brave the creatures that live in the jungles of intellectual property law, Ashley Salisbury is ready to be your guide. Her article will help you to select the proper protection for you and your company, and to avoid infringing upon the rights of others.

—Bob Bates

INTELLECTUAL PROPERTY LAWS



his article will give you a brief introduction to protections available for intellectual property in the United States. Space restrictions make it impossible to handle international considerations here; see my book *Game Development Business and Legal Guide* (Premier Press) for a discussion of international IP protection.

Congress created laws governing intellectual property that create four major classes: trade secrets, copyrights, trademarks, and patents.

The animating principles behind these laws are threefold:

- ◆ To encourage innovation by allowing a creator to control and reap the rewards of a creation.
- ◆ To grant few monopolies in intellectual property, which stifle innovation.
- ◆ To protect consumers from brand confusion, where one party's goods are confusingly similar to another's.

TRADE SECRETS

Trade secret law protects confidential business information and processes that create a competitive advantage. Trade secrets can protect assets like program structure, processes, business documents, and contract terms. Trade secrets give companies a legal right to the secrecy of certain kinds of information. This offers an alternative or supplement for a company that either prefers not to pursue other forms of protection for any number of reasons (cost, disclosure requirements, time, and energy) or fears that the information would not qualify for other forms of protection. For example, copyrights cannot protect ideas and processes; trade secrets can.

Trade secrets protect the confidential information a business collects and creates to enable it to compete. The classic legal example of a trade secret is the formula for Coca Cola. In game development, trade secrets can run the gamut from source code to contract terms or design documents.

Trade secrets can be combined with other protections like copyrights or patents to offer the maximum level of protection. For example, source code can be registered for a copyright and maintained as a trade secret.

Only certain people have a legal duty to maintain your trade secrets. If a competitor overhears one of your employees chatting to another about a trade secret and the competitor then exploits that information, you have recourse against your employee, but probably not against the competitor who has no obligation to maintain confidentiality of your trade secrets if legally acquired. This reality leads to two requirements of any good trade secret protection program:

- ◆ Creating that legal duty wherever necessary through the use of agreements
- ◆ Establishing systems of physically protecting the trade secret information

Trade secret law varies from state to state and country to country, so local counsel is required.

What Is a Trade Secret?

A trade secret is any information like a formula, compilation, program, method, process, technique, or the like that:

- ◆ Gives a business a competitive advantage.
- ◆ Is not generally known by the company's current or potential competitors and cannot be discovered through legitimate means.
- ◆ Is the subject of the company's reasonable secrecy efforts.

A trade secret can be protected forever as long as each of the above criteria is met. This is one reason some companies elect trade secret protection over patents to protect some IP: the content of patents is made public and expires after 20 years. Imagine if Coca Cola had patented its formula instead of using trade secrets: it would have lost its primary asset to the public domain years ago.

Competitive Advantage

A trade secret can protect any information that gives the company a business advantage, assuming the information also meets the other two criteria of secrecy efforts and general unavailability of the information. Pretty much anything you don't want other companies to know—object code, program structure and concepts, results of your QA, business development plans, research and development in progress, project management processes, and so on—can qualify for trade secret protection.

Not Publicly Known

Trade secret protection is *not* available for information that is publicly or generally available to competitors or customers. This includes:

- Any materials the company releases without an NDA and the appropriate notices, such as a design or technical document.
- ◆ Information released accidentally, such as a document left on an airplane or overheard from an employee at a restaurant.
- ◆ Data that can be figured out from a released product (in other words, if a product can be reverse engineered, the product loses its trade secret protection).

Efforts to Maintain Secrecy

Trade secret protection is also not available for information that the company has not taken reasonable efforts to protect. What is a reasonable effort? Courts have looked to the following:

- ◆ How valuable the information is.
- The company's resources available to protect its trade secrets and whether they were used
- ♦ How difficult and expensive it would be for a competitor to develop the information.
- ♦ How widely the information is known within and without the company.

Strengths and Weaknesses of Trade Secrets

Strengths of trade secrets are:

- ◆ Trade secret material can be made public in other forms and maintain its trade secret status. Example: Even if a game's object code were somehow publicly released (and not simply distributed in a protected format), the *source* code would still be entitled to trade secret protection as long as it is not disclosed.
- Unlike copyrights, they can protect ideas, concepts, and methods, not just a particular expression of those ideas, concepts, and methods. Example: A copyright can only protect the literal source code of a program; a trade secret can protect the ideas and methods underlying the program.
- Unlike copyrights, trade secrets can also protect special features or components of released software (remember that trade secrets only offer protection for information kept secret and not publicly available), as long as the features are not readily reverseengineerable.
- Unlike copyrights and patents, trade secrets have no expiration date. As long as the information meets the qualifications, it is entitled to protection.

Weaknesses of the trade secret are:

- The trade secret only protects against disclosure by parties with a legal duty not to disclose (employees and third parties under NDA), making it vulnerable to loss of protected status through accidental disclosure.
- ◆ Nothing that is reverse-engineerable can be protected as a trade secret.
- ◆ Trade secrets do not defend against a third party's independently developing the same concept or product.
- Maintaining a system of trade secrets can be a bit like herding squirrels and can become expensive and time consuming.

How Do I Qualify for and Obtain Trade Secret Protection?

Unlike the other intellectual property categories, trade secrets do not have to be registered with a government entity to be enforceable. However, for information to meet the trade secret test (gives a competitive advantage, is not generally known or available, is reasonably protected by the company), a company will need to put some thought into information and disclosure processes.

The company's trade secret protection program should be developed with your attorney and should be reduced to a written policy and NDA, signed by all employees, contractors, and third parties receiving materials containing trade secrets (like licensees and publications). Core features should include:

- Creating the legal duty of confidentiality in recipients of confidential information through the use of non-disclosure agreements (from employees, independent contractors, and all third party recipients of confidential information), proprietary legends on all confidential materials and code, exit agreements for departing employees, and so on.
- Physically protecting the confidential information by keeping it under electronic and physical lock and key, restricting office access to employees and escorted guests, among other protections.

CAUTION

Releasing the information to a party who is not under confidentiality obligations can permanently destroy trade secret protection because that party can make the information public, thereby disqualifying it from the trade secret category.

Simply put: Every third party receiving material containing trade secrets must sign an NDA obligating the recipient and all of its employees and contractors to protect the confidential material.

COPYRIGHTS

Copyrights protect the tangible, fixed expression of an idea. Copyrights protect everything from works of art to software. Most software is protected by copyright, either alone or in conjunction with other protections.

Copyrights are very important to developers, as they protect both software code and art (as well as many other important assets). Not only do you have a "natural copyright" in material you create (insufficient for most business purposes, as discussed later in this section)—meaning that your legal rights to the created material arise at the time of creation—but registering your copyright to ensure full legal benefits is reasonably inexpensive (\$30 per copyright).

As the name implies, a copyright gives the owner of a work of authorship, such as a play, musical composition, computer program, drawing, or business plan, the right to dictate how, whether, and for what benefit that work is to be copied. A copyright owner has the exclusive power to use, copy, make derivative works (like later versions of software), sell, or distribute that work. A copyright will protect a work owned by a corporation for 95 years from the date of publication or 120 years

CAUTION

Copyright registrations look pretty simple, but simple mistakes can make the registration ineffective, so have an IP attorney review your applications.

from the date of creation, whichever is shorter; for individuals, the copyright will last for the life of the creator plus 70 years.

Control Over Use of Work

The copyright protects the owner's ability to control the use of the work, giving the owner the exclusive right to reproduce, develop derivative works, distribute, sell, license, or publicly use, perform, or display the work. Because most software is distributed as a licensed product, and not actually sold to the customer, the copyright ownership and a good deal of control stays with the developer and/or publisher and any other parties whose copyrights were licensed for the making of the product, like an engine licensor. This gives those parties the ability to impose restrictions on the use of the game that would not be possible if they made an outright sale of a copy of the game to the customer.

Duplication

A purchaser of a copy of a software product would need the copyright owner's permission to make duplicates of the work (except for backups). Duplication rights also prevent a purchaser from being able to make a verbatim copy of any source or object code; make duplicates of screens or audiovisual elements; or translate the code into another programming language; in limited situations, the purchaser may be prevented from using the code structure, sequence, and organization to create a substantially similar program.

Sale, License, and Distribution

Parties need the copyright owner's permission to distribute, license, or sell copies of the software to the public. The right to "license" the copyright is important because most software is licensed to end users, not actually "sold," because the owner can retain more control over the customer's use of the product. Technically, this means that copyright owner permission is required if you wanted to go to Best Buy, pick up 20 copies of a game, and then re-sell them to your friends.

Loan, rental, or lease for commercial purposes is also generally prohibited. The right to sell, license, or distribute is separate from the right to make copies of a work, meaning that the distributor may not be able to manufacture copies of the game; that right may be licensed to another party.

Derivative Works

The copyright also gives the owner exclusive rights to create *derivative works*, which are works that grow from and are closely related to the original work. This means that no other parties may modify, adapt, or change the copyrighted work for distribution to others except with permission of the owner. Examples of derivative works include: later software versions, translations/localizations to other languages, ports to other platforms, sequels, projects in other media based on the original copyright, and user-generated "mods". Each of these derivative works needs its own protection, but the right to make them is controlled by the holder of the original copyright.

Copyrights are also available for *compilations* of other work where there is some level of authorship in the selection and placement of the work. For example, a collection of public domain games from the late 70s may be copyrighted. The compilation copyright would not grant the compiler a copyright to the *games*, only to that specific *selection and order* of the games, thus preventing another person from issuing the exact same collection.

Infringement

Unauthorized use of a copyrighted work is known as *infringement* and the owner may sue the infringer for *damages* (money) and/or an *injunction* (prohibiting the infringer from continuing the infringing activity).

Copyrights should be registered with the Copyright Office (www.copyright.gov) to have the greatest power against infringers. Without registration, every creator of a copyrightable work (who is not under a work-for-hire or invention assignment agreement) has what is known as a natural copyright in that work and may affix the © notation to the work, but natural copyrights are difficult to prove and enforce against an infringer, and the Copyright Act awards greater damages for registered copyrights.

Idea vs. Expression

Copyrights can be flimsy protection because, unlike trade secrets or patents, they can protect only the *expression* of an idea, not the idea itself. Methods, applied mathematical formulae, applied algorithms—none of these can be protected with a copyright, only the actual code embodying those concepts.

The government's goal with this policy is to avoid monopolies in ideas except in extremely inventive works (patents). Copyrights do not grant their owners any control over the idea underlying the copyrighted work, only that particular manifestation of the idea. Taking the example of a compilation of late '70s games, the compilation copyright holder would be dismayed to find that he had no recourse against a copycat compilation containing seven of the same 10 games. By slightly but meaningfully altering the copyrighted work, another party may obtain a separate copyright. Another example: a competitor who sees a design document for your next game may create a game copying most, if not all, of the ideas and concepts in the document (though none of the actual text or artwork).

A related difficulty with copyrighting software is what is known as *merger*. Merger is what is said to happen when the idea is inseparable from its expression, making the expression uncopyrightable. An idea is inseparable from its expression when there is really only one way to express it, meaning that giving someone a copyright on the expression would give them a copyright on the idea. Example: the forward-back-left-right buttons on a handheld controller cannot be copyrighted because they are inseparable from the function and purpose (to allow the user to manipulate a screen-based entity in various directions) of a controller.

Strengths and Weaknesses of Copyrights

Strengths of the copyright include:

- ◆ It offers broad protection to many types of information and work.
- ◆ It provides inexpensive protection.
- Software can be registered with trade secret portions blocked out to maintain confidentiality.

Weaknesses of the copyright include:

- ◆ Copyrights do not protect ideas, concepts, or methods, which are often key to software's value.
- In most cases, copyrights only protect literal copying, enabling competitors to clone with impunity.

How Do I Qualify for and Obtain Copyright Protection?

First, be sure that the company has taken the appropriate measures, such as obtaining a work-forhire and/or invention assignment agreement from all workers, to gain clear title (ownership) to the work. Next, analyze whether the material qualifies for a natural copyright:

- ◆ The work must be fixed in a tangible medium from which the work can be retrieved (for example, a composition can be written or recorded, a computer program can be printed out or saved to disk).
- ◆ The work must be original (created by the author). Note that original does not mean innovative, groundbreaking, unique, or worthy of note. Simply, something new.
- The work must contain some level of creativity. Again, the bar is quite low: software documentation is considered creative enough to fit this criteria.

Works qualifying for copyright protection include almost every tangible, fixed expression of an idea with even a modicum of innovation. Aside from the more familiar realms like artistic works and computer programs, copyrights can protect seemingly un-creative works like sound effects and business documents like design and technical specifications, software documentation, budgets, and so forth.

Finally, consider federal registration of the copyright, which will provide you with maximum protection of your assets.

Ensuring Company Ownership of Copyrights

Before a company thinks about protecting its copyrights, it needs to make sure that it owns them. The Copyright Act grants certain rights to the creator of a work, and an employer must be careful to structure its relationships with the creators (employees and contractors) for smooth transfer of all ownership rights to the employer.

Employees

Under the Copyright Act, an employer automatically owns most works created by employees acting within the scope of employment as a *work made for hire*. Employees should nonetheless sign an assignment of invention agreement to avoid disputes over whether a worker is an employee and whether or not the work was created in the scope of employment. Furthermore, some forms of work may not qualify as a work for hire, and an assignment agreement will transfer ownership of these works to the employer.

Federal Registration

Intelligent copyright management requires that a company register its copyrights. It's cheap (\$30 per copyright); it's pretty easy; and it makes enforcing your rights against infringers much easier.

The main benefits of federal registration are:

- While the natural copyright creates legal rights for owners who can prove that they created their work before an infringer, this is not always easy to prove. A registered copyright is proof of ownership.
- ◆ The owner must first register the copyright in order to sue.
- ◆ If the registration follows the original work's initial publication date by more than three months, the owner can only recover actual, provable damages (money) from the infringer.
- ◆ Finally, and most important, you may only recover attorney's fees (which can pack a wallop in an infringement case) and *statutory damages* if your copyright was registered within three months of the work's initial publication. Statutory damages are automatically set money awards for infringement set out in the Copyright Act, currently \$30,000 for every separate instance of ordinary infringement and \$150,000 for every separate instance of willful infringement.

Software Registration

You will need to file a copy of the work (and of each subsequent version or revision) with the Register, which will make it available to the public. For computer programs, there are two sets of rules.

For programs that do not contain trade secrets, you must send in one copy of identifying portions of the program (first 25 and last 25 pages of source code), or the whole megillah if your program is shorter than 50 pages.

For programs that contain trade secrets, you must send in a letter explaining your need to protect trade secret elements of the program, along with your choice of:

- First 25 and last 25 pages of source code with portions containing trade secrets blocked out.
- First 10 and last 10 pages of source code alone, with no blocked out portions.
- ◆ First 25 and last 25 pages of object code plus any 10 or more consecutive pages of source code, with no blocked out portions.
- ◆ For programs 50 pages or less in length, entire source code with trade secret portions blocked out.

There are two limitations on your ability to block out code: (1) the blocked out portions must be proportionately less than the material remaining; and (2) the visible portion must represent an appreciable amount of original computer code.

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Screen Displays

Fortunately, you don't have to register a separate copyright for every art asset in the game. The Copyright Office allows you to submit one registration for the entire computer program, including audiovisual displays, which protects the sound and visuals. You must identify the material you want to copyright, generally with a written synopsis of the game and the material you wish to copyright along with a half-inch VHS tape of all the audiovisual elements you want to protect.

What Assets Can a Copyright Protect?

Copyrights protect a broad array of developer assets, anything that can be fixed in a tangible medium (including computer media), covering everything from source, object, and machine code to automated databases (using some element of selection or arrangement of data, like the phone book) to artwork to design docs, budgets, and business plans, and in some instances a program's structure, sequence, and organization and certain elements of the user interface.

Trademarks/Servicemarks

Trademarks protect brands in a range of properties, from a company's name and logo to the name and appearance of characters in its games. While not directly pertinent to code, trademarks are an important category of rights for game developers.

At one of the scariest meeting I've ever attended, a Prada®-clad advertising guru leaned back in his Aeron® chair and decreed that a brand was "a set of characteristics united by a badge of reassurance." At first, this struck me as hilarious, but it sums up the reason that companies pour mil-

lions into their brands: to make a consumer feel safe purchasing the item, a feeling sometimes referred to as "goodwill" and tabulated on a balance sheet.

When you buy a Callaway® golf club, you know that you are buying a carefully constructed, perimeter-weighted hunk of metal with a nice rubber grip. When you buy a Powerbar®, you know you will be getting at least 100% of your RDA of niacin. But what if you couldn't be sure that the branded product you were buying had been made by the brand owner? Then you wouldn't be sure about that hunk of metal or the niacin content of your candy bar. That safe feeling would dissipate. Hence, trademarks.

NOTE

Trademarks, like GE for light bulbs, protect makers of goods; servicemarks like GE Capital, protect makers of services. Because the law regarding the two is so similar, this section will refer only to trademarks but applies equally to servicemarks.

What Is a Trademark?

A *mark* is any word, phrase, sound, or device; a *trademark* is a mark that identifies a product as being made by one company and not another. To qualify as a trademark, it must (i) identify the product, and (ii) distinguish the product from competing products. This does not mean that the trademark need bear any descriptive relation to the actual good or service—in fact, the more descriptive the mark, the less likely the U.S. Patent and Trademark Office (USPTO) will allow it full trademark protection.

Examples of trademarks and the products they represent include the name "Nike," the "swoosh" logo representing athletic apparel and footwear, and the product name "Air Jordan," or the name "Sony" and the "O \square Δ X" logo representing "PlayStation" and "PlayStation2" products.

What a Trademark Does and Does Not Protect

Trademarks protect the reputation of a brand by preventing other parties from using the trademark or one confusingly similar to it. While a mark may acquire some rights merely through use, trademarks must be registered with the USPTO to enjoy full legal rights. Unlike the Copyright

Register, which functions more as a cataloguing entity keeping track of registered works, the USPTO rigorously examines every application to decide if it qualifies as a legitimate trademark and will usually fire back questions, required changes to the application, or a flatout denial of registration.

The strength of a trademark—in other words, how likely a court is to find that similar marks infringe on the original—depends on how distinctive the association between the mark and the described product is. The idea is that the more distinctive the trademark, the clearer it is to a court that any association between the prod-

uct and the mark is the product of the company's efforts.

NOTE

Denials are most commonly due to the proposed mark being either too similar to an existing trademark (example: a "GameBox" console would probably be too similar to both "Xbox" and "GameCube") or too descriptive (example: "Hardwood" for a flooring company) and thus not trademarkable, both of which are discussed in this section.

An *inherently distinctive* mark is one with no meaning within its product category. The three kinds of inherently distinctive marks are:

◆ **Arbitrary marks.** These are *real* words that have nothing to do with the product, like Snickers candy bars.

- ◆ **Fanciful marks.** These are *invented* words, like Twix candy bars.
- ◆ Suggestive marks. These marks suggest a characteristic of the product but do not describe it, like Mounds or Flake candy bars.

Descriptive marks are just that: they describe characteristics of the product. One reason there is no candy bar named "Super Chocolatey Goodness" is that it probably wouldn't qualify for trademark protection. Praise (Best Chocolate), geographic origin (Swiss Chocolate), and proper names (Cadbury Chocolate) are all considered descriptive. Descriptive marks may be placed in what is known as the *secondary register* in the hopes that they will one day ascend to trademark status if they acquire *secondary meaning*, in which people come to associate the descriptive mark with a particular company's products. Example: The descriptive mark "Kool" for menthol cigarettes eventually acquired secondary meaning sufficient for a trademark.

Trademarks can also protect *trade dress*, which is a fancy name for packaging that is ornamental, not functional. The distinctive Chanel No. 5 perfume bottle is a protected mark, as is Coca Cola's hourglass-shaped bottle.

How Do I Qualify for and Obtain Trademark Protection?

As with copyrights, there are certain rights that arise from use of the mark, but you must register the property with a government agency to receive the fullest legal protection. You can register with the state in which you are operating, but that will only protect you against subsequent users of the name within that particular state. A federal trademark is effective throughout the 50 United States.

NOTE

You may (and should) use the [™] or SM symbols if you are claiming rights to a mark, but you may only use the ® symbol, which indicates a federally registered mark, after the USPTO has actually registered your mark.

Federal Registration Process and Benefits

Federal trademarks are administered by the U.S. Patent and Trademark Office. A company gains the following legal benefits by registering a trademark in the Principal Register of the USPTO:

- ◆ Evidence of ownership of the trademark.
- ◆ The exclusive right to use the mark on or in connection with the goods or services set forth in the registration.
- ◆ Inability of infringers to claim innocent infringement (the law presumes that all parties are aware of all valid federal trademarks).

- ◆ The ability to use your U.S. registration as the basis for foreign registrations
- ◆ The ability to use the ® symbol after your mark.
- ◆ The ability to prohibit the importation of any goods bearing the mark, and receipt of U.S. Customs assistance to enforce this prohibition (which is very helpful in anti-piracy efforts).
- After five years of continuous use, a federally registered trademark is declared incontestable, making it unlikely that another party will be able to successfully challenge your ownership of the mark.

To register a mark with the USPTO, you must either show commercial use of the mark or file an intent-to-use application. An intent-to-use application confers the same privileges of registration, but the registration may be deemed *abandoned* (lapse) if the owner does not prove that it started using the mark in commerce within six months from the date of registration.

To register a trademark in the Principal Register of the USPTO, an application is submitted for one or more *classes* of goods and/or services. A word trademark (Teenage Mutant Ninja Turtles), design (the appearance of the character Donatello), and slogan (Turtle Power) are all considered separate trademarks and must be registered separately in all relevant classes. Because this can add up quickly, many companies only trademark their name, which protects against other parties using the same name on the same products in either plain text or as a logo. There are 42 classes of goods and services.

The application includes a description and display of the mark if it is a drawing or particular font. The applications are not cheap (\$335 in filing fees per class) and are of sufficient complexity that an attorney is used by most applicants. Trademarks must be renewed every 10 years except for the affidavit of use, which happens between years five and six.

An additional expense is the trademark search, in which specialized companies comb through state, federal, and international (as required) trademark databases for identical or confusingly similar marks. They can also conduct what are known as *common law* searches to ferret out any parties using the mark who have not yet registered it. The common law search is worthwhile because those same parties can contest a registered trademark and may win if they can prove that they used the trademark first. The trademark search is worth the investment to prevent your company from building goodwill in a mark that it may have to abandon later. Furthermore, if you are sued for infringement, a trademark search record is good evidence that the infringement was unintentional.

The most common reasons trademark examiners reject applications are:

◆ Likelihood of Confusion. If the examiner finds prior filed or registered marks that are either identical or confusingly similar in the Federal registry, it will reject for likelihood of confusion. To persuade the examiner that there is no likelihood of confusion, you must show that the mark is dissimilar, or if the marks are similar, that the respective goods or services in question are too different to be confused.

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- ◆ Mere Descriptiveness. If the examiner thinks that the mark is only descriptive of the product, it will deny you exclusive use of the mark. You may prevail if you can prove that your mark is recognized by the relevant public or consumer, or that your mark has acquired secondary meaning by being well known in its industry, through many years of operation, sales, and advertising.
- ◆ Generic Word. If the examiner finds that your mark is a generic description of the product (instead of the *source* of the product, which is what a trademark protects), it will deny your application. Example: "Ball Games" would probably not be allowed for a sports equipment manufacturer, since it would prevent all others in that market from using the work "ball" in their marks.
- ◆ Indefinite Description. This rejection has to do with the application, not the mark. Indefinite description means that you have not clearly and concisely identified the product or service to be protected. Fortunately, the examiners usually give you a suggested modification that would be acceptable to them.

Strengths and Weaknesses of Trademarks

Strengths of the trademark include:

- Prevents others from marketing or selling confusingly similar products or entertainment.
- ◆ Can protect character names and designs.

Weaknesses of the trademark include:

- Registration is costly, subject to maintenance and continued use.
- ◆ May not protect against sale of similar product under different mark.

What Assets Can a Trademark Protect?

Trademarks protect branding devices that establish a product as coming from your company and no other. Aside from your company name and the name of your games and technology, if you have a distinctive sound that plays at initialization of your game, a logo, a mascot—all of these can be trademarked. The names, character designs, and slogans of original IP, characters, weapons, and other valuable marks that are vulnerable to exploitation by others (in other words, whatever could generate revenue through merchandising or entertainment) should be trademarked (example: Conan the Barbarian).

PATENTS

Patents are the nuclear weaponry of intellectual property rights: very powerful, expensive to develop, subject to significant regulation, and considered by many to be rather ridiculous and dangerous. Because patents give so many rights, the qualifying bar is very high. Currently, many companies find they can achieve satisfactory protection for their software and technology through copyrights and trade secrets, making patents optional in the game developer's arsenal.

A patent is the boss of the IP world. It gives its owner a monopoly over a new technology, which can be a powerful lever against other companies. Unlike copyrights, the patent protects the ideas and even applied algorithms, not just the set of code used to implement them. Unlike trade secrets, a patent protects against a third party independently developing the same technology; with a patent, you can prevent any other third parties from using your technology.

The price an inventor pays for the exclusivity, which lasts 20 years for software, is that the patent is published and its inner workings made available for the public to see. There are three main ways a patent can backfire:

- ◆ A competitor may read the patent application and be able to manipulate it to create a new technology that does not infringe, but still achieves the benefits of the patented advance.
- ◆ The U.S. generally awards patents to the first inventor, not the first to file. A company may apply for and publish a patent only to have it overturned by another company who can prove they invented it first and had been using it under trade secret protection.
- If a company is not pro-active about its international patent portfolio, registration pirates may register the patents abroad, forcing the company to buy its patents back to do business abroad.

Because of their exclusionary nature, patents tended to have a bad name in the software development world, which emphasizes sharing and developing knowledge. The brouhaha over "business method" patents that many believe were not original enough to merit a monopoly, like Amazon's "One click" shopping or Priceline's binding bids, has contributed to this taint. For these reasons and the relatively high cost of applying for patents (at least \$10,000), many software developers rely on trade secrets and copyrights to protect their source code, even for technologies like engines.

There are still many proponents for patenting software. They argue that:

- ◆ There is no substitute for exclusive protection of the concepts, methods, and ideas, because the copyrights are easily violable.
- ◆ A patent owner may always elect to give royalty-free licenses, but for business purposes should have the option of excluding competitors from using its innovation.

- ◆ Compared with the cost of developing the asset, a patent is a cheap way to protect it.
- ◆ Owning a patent still has cachet with investors, as it shows a legally responsible company that has a lock on a competitive advantage (depending, of course, on the quality of the patented technology.
- Patents are a good defense against infringement suits from competitors, enabling a company to cross-sue and settle by the two parties agreeing to a royalty-free license of the others' patent.

Keep in mind that the animating principle behind patents is to award inventors and to spur greater advances by publishing the invention's design so that other parties may see it and benefit from the learning.

What Is a Patent?

A patent is a property right granted by the USPTO that allows the inventor of a process or other invention to exclude others from making, using, or selling the invention in the United States. It also prohibits importing the invention into the United States. Once the patent is granted, the USPTO publishes the application so that other parties can see how the invention works. There are two major kinds of patents: *design* patents, which cover ornamental designs not essential to function like the iMac's CPU box, and *utility* patents, which protect useful inventions like the computer mouse (though the iMac's original *hockey puch* mouse would be eligible for a design patent). Utility patents are generally good for 20 years from the application date, design patents for 14 years.

How Do I Qualify for and Obtain Patent Protection?

For an invention to qualify for a patent, it must fit the following four criteria by being:

- ◆ Of patentable subject matter. There are four categories of patentable subject matter for utility patents: machines (like a Flowbie), processes (like treating a metal to make a new alloy), articles of manufacture (like a Phillips-head screwdriver), or composition of matter (like a new hair gel formula). A design patent need only be repeatable.
- Useful and operational. The bar is low on what is considered useful, but any machines or design must be work. A non-functioning design is not patentable.
- ◆ **Repeatable.** The patented invention must be repeatable by a third party using the application as a source document.

♦ Novel. Qualitatively, if software provides new uses, functions, or capabilities not found in prior art, it may qualify as sufficiently novel. Technically, an invention will be considered novel if it is not patented, known, described in a publication, or used by other parties in the United States or any other country either (i) before the date of invention; or (ii) more than one year prior to the patent application. Example: An inventor has proof that he invented a widget in Year One, but doesn't get around to patenting it until Year Four. If another party used or published a description of the widget in Year Two, the invention does not qualify as novel and is not eligible for a patent.

The invention must also not be an obvious extension of or cosmetic adjustment to prior technology. Patents do not protect ideas or suggestions as such, only machines, processes, or other instrumentalities embodying those ideas or suggestions. Patents are not available for laws of physics or nature, or mathematical principles like pure algorithms. However, applying an algorithm to create a useful, tangible result is patentable subject matter. This means that patents may be sought for software instructing a processor to convert data into figures on a screen (like a console game).

NOTE

Unlike copyrights and trademarks, only the inventor may actually apply for the protection; the inventor may then assign the registration to a company who will own the patent.

The USPTO Patent Application

Acquiring a patent is a long, expensive process that often takes more than two years and costs over \$10,000, including attorney's fees. The application fees alone range from \$375 to \$750. The patent application is very complex and requires significant specific knowledge, making it almost a requirement that an experienced patent attorney (preferably with experience in drafting the kind of patent you're after) prepare your application.

Some software applicants are eligible for a protected application that can maintain the trade secrecy of their source code (which is normally obviated by the publication of a patent). Where the code is not required to understand the invention, the applicant may demonstrate the invention using pseudo code, block diagrams, and/or flow charts.

Searching for Prior Art

Prior art is patent terminology for previous inventions that affect your claim that the invention is novel and non-obvious. Example: If I get an idea that having adhesive on the back of notes in my notepad is a great idea and I should get a patent, a search for prior art would turn up Art Fry and Spencer Silverman's invention of the Post-it note. Insufficient prior art searches cause massive

heartache and financial waste for inventors who invest in the application process only to be turned down by the patent examiner due to prior art. Prior art includes both patented and public domain technology, so it is advisable to hire a professional search firm that can search both categories rather than just searching the USPTO's online patent databases yourself.

Prosecution

After a patent application has been submitted, a patent examiner is assigned to determine if the invention is patentable. During *prosecution*, the examiner works with the applicant to modify the application so that it may be patented. Because prosecution can take more than two years, many inventors will just start selling their invention with a "patent pending" notice. The danger, of course, is that the examiner will turn up prior art that your invention infringes after you have been selling your invention.

Publication

A patent application may be published before it is accepted as a patent, but it will not be published for 18 months from date of application unless the applicant agrees otherwise. An applicant can also prevent the publication of the application by stating that foreign applications will not be filed (if this is indeed correct). Once the patent is issued, the application is published.

Provisional Patent Applications

If you're not sure whether you want to invest all of the attorney's fees and your time into patenting a particular technology, you can buy yourself some time by filing what is known as a provisional application.

The provisional application costs between \$80 and \$160 but most important, it does not require you to state claims for the patent or provide a prior art disclosure, which is where most of your and the attorney's time goes. The application gives you one year to file a full application, with the benefit of the early filing date. You may use the term "Patent Pending" for property under provisional application. Even better, your 20 year patent period only starts running from the date of your full application, so you don't lose any of the protected period.

However—and this important—the provisional application does start the clock on your deadline for filing international applications under the Paris Convention.

Competing Claims

Where two inventors independently create the same invention, the USPTO generally awards ownership to the "first to invent," not the "first to file." Therefore, documentation of invention processes becomes very valuable. Ongoing records of research and development progress should be kept and need to be signed and dated by the inventor as well as a witness not involved in the invention process. One exception to the "first to invent" rule is that if an inventor does not attempt to reduce his invention to practice within a reasonable amount of time after the invention, the patent may be awarded to the other party. "Reducing to practice" means either producing a working prototype or filing a patent application describing the invention in enough detail that a third party could reproduce it.

Strengths and Weaknesses of Patents

Strengths of the patent are:

- ◆ The ability to protect ideas, methods, and concepts as well as their embodiments.
- The ability to prevent others from using the patented property, even if they developed it independently.

Weaknesses of the patent are:

- ◆ It is a long, expensive, uncertain process.
- There are pitfalls attached to the application process that require close monitoring by an experienced attorney.
- ◆ The practice is controversial within the game development community.

What Assets Can a Patent Protect?

Patents may protect many different aspects of a technology: program algorithms, display presentation, menu arrangement, editing functions, control functions, user interface features, compiling techniques, program languages, translation methods, utilities, formulae to control program execution or process data, and more.

How Do You Protect Your Assets?

You want to be able to protect your IP from infringement by counterfeiters (for example, another company duplicating your game, or lifting portions of your code for their own uses), and gray marketers, who illegally distribute product. Example: Selling U.S. versions of a game in Australia months before the Australian release. For the most part, registration and enforcement of rights in games (not the underlying technology), which are a considerable expense, fall to the publisher. The publisher is the party with the most at stake, and they can't afford to risk incorrect protec-

tion. However, if you are doing country-by-country publishing and distribution instead of a centralized release through one of the bigger publishers, piracy and gray marketing are *your* concerns. There are a few things you can do to buffer your property from the chaos of global intellectual property administration:

- ◆ Obtain local IP protections. Register where necessary. Contact local counsel to vet issues and strategize.
- ◆ Choose your local business partners wisely. If working with a regional publisher, ask for references from other game developers—preferably from a different country than the publisher—and get in touch with them. Ask them about their anti-piracy programs and how they plan to enforce your IP in their territory.
- **♦** Price your game at a level suitable to the local market.
- ◆ To prevent gray marketing, schedule simultaneous releases in all countries speaking a given language.
- Have your local manufacturers create box text and art customized for that country, ideally with the country name on the outside of the box to easily identify gray marketed goods if they turn up elsewhere.

Registration

Patents and trademarks should be registered with the USPTO and copyrights should be registered with the Copyright Office, respectively, to gain maximum protection against infringement and piracy.

Enforcement

Prevention is the cheapest form of enforcement: the goal of your enforcement program is to avoid having to take any kind of expensive court action. Three tools of your enforcement program are: notice, mod licenses, and international protection strategy.

Identify Eligible Assets

The first step of a strong intellectual property protection program is to identify company assets eligible for protection, such as:

- ◆ Name and Logo. Your name and logo, if applicable, should be federally trademarked as early as possible.
- ◆ Design and Business Documents. Design and business documents can be registered with the Copyright Office, but they will lose their trade secret protection. What may be a better solution is to mark documents with the legends and notices discussed in the following "Protecting Your Assets: Enforcement: Notices" section and to only disclose the

documents to parties under NDA. The documents should be marked with both confidentiality and copyright notices.

- ◆ Tools, Technology, Processes, and Game Code. Tools, technology, processes, and game code may be protected with trade secrets, copyrights, patents (if the product qualifies) and several permutations thereof. Combination may be used such as protecting everything as a trade secret, and applying for registered copyrights using the trade secret registration, and patenting a small segment of the code that is particularly inventive. All creations should have confidentiality and copyright notices embedded in their code. Where any of these creations will be marketed with a certain name, like the "Unreal Engine," it should be registered for federal trademark.
- ◆ Content. The audiovisual content of games should be registered at the same time as the actual game code in one registration by including a written synopsis of the game and a half-inch VHS tape of the audiovisual elements. Pitch bibles and prototypes and demonstrations may also be registered. It is also advisable to trademark the name of the property and the main character names and designs. The timing of these registrations can be important—you may not want your copyrights registered and published too early, for example—so consult an IP attorney when planning your strategy.

The first step in enforcing your property is putting the world on alert that it is protected. Notices, also known as "legends," may be different for "published" versus "unpublished" software. The distinction is important because making software public has implication for its trade secret status as well as its patentability. Published software is that which is mass marketed and distributed without a signed license (like a game). Unpublished software, if distributed at all, is only available to a limited number of users under signed licenses and NDAs and marked "CONFIDENTIAL" (like a licensed technology).

Software

Unpublished software should bear the following notice

[COMPANY] CONFIDENTIAL AND PROPRIETARY

THIS WORK CONTAINS VALUABLE CONFIDENTIAL AND PROPRIETARY INFORMATION. DISCLOSURE, USE OR REPRODUCTION WITHOUT THE WRITTEN AUTHORIZATION OF [COMPANY] IS PROHIBITED. THIS UNPUBLISHED WORK BY [COMPANY] IS PROTECTED BY THE LAWS OF THE UNITED STATES AND OTHER COUNTRIES. IF PUBLICATION OF THE WORK SHOULD OCCUR THE FOLLOWING NOTICE SHALL APPLY: "COPYRIGHT (c) 20XX [COMPANY] ALL RIGHTS RESERVED."

Or, where space is too limited:

THIS IS AN UNPUBLISHED WORK CONTAINING [COMPANY] CONFIDENTIAL AND PROPRIETARY INFORMATION. IF PUBLICATION OCCURS, THE FOLLOWING NOTICE APPLIES: "COPYRIGHT (c) 20XX [COMPANY] ALL RIGHTS RESERVED."

These notices should be embedded in the header of all code modules during development as well as any other media in which the software appears, including labels and screen display of demonstrations.

Once the game is published, copyright notices should be shown at the initial screen display of the game. The dates on the copyright notices should be the first year of copyright and updated to include every subsequent year of copyright, for example: "© 2000-2003 [Company]. All Rights Reserved."

Patented technology should bear a legend of either "Patent Pending" if the application is pending or "Patent No.——," as applicable.

Documents

The same legend:

[COMPANY] CONFIDENTIAL AND PROPRIETARY

THIS WORK CONTAINS VALUABLE CONFIDENTIAL AND PROPRIETARY INFORMATION. DISCLOSURE, USE OR REPRODUCTION WITHOUT THE WRITTEN AUTHORIZATION OF [COMPANY] IS PROHIBITED. THIS UNPUBLISHED WORK BY [COMPANY] IS PROTECTED BY THE LAWS OF THE UNITED STATES AND OTHER COUNTRIES. IF PUBLICATION OF THE WORK SHOULD OCCUR THE FOLLOWING NOTICE SHALL APPLY: "COPYRIGHT (c) 20XX [COMPANY] ALL RIGHTS RESERVED."

should appear on the first page of all confidential trade secret business and marketing plans, design and technical documents, prototypes and demonstrations, source listings, or any other documentation of proprietary software.

All content should bear the legend "COPYRIGHT (©) 20XX [COMPANY] ALL RIGHTS RESERVED." as well as the above legend if the content is trade secret protected. If the content contains any trade- or servicemarks, attach the applicable notation—TM, SM, or ®.

There is a healthy traffic in user-generated modifications and contributions to games known as "mods." Mods are generally thought of as being good for business because they extend a product's life by adding content and increasing user involvement with the property (making sequels more likely). As discussed, copyrights on software programs reserve the right to modify and distribute copies of programs. However, many game developers provide tools to create modifications and a limited license to users for non-commercial creation and distribution of mods. The key is that users may not have any commercial purpose in its activities.

Key terms of mod licenses:

- ◆ No modification or distribution may be for any commercial purpose.
- Modification will not violate any third party rights (such as using a copyrighted image) and user indemnifies developer for all costs associated with injuries suffered by third parties as a result of user's modification.
- Users assent to the license with a "click-wrap" end user license agreement in which the "I Agree" button must be clicked to download the mod tools.
- Mods must only function with the full version of the game, not the demo version.
- Hosting of multiplayer versions of the game for noncommercial purposes is allowed.
- Users may not use the Company's IP in advertising or promotion.

CAUTION

It is very important to have a license in place for these rights; if users do not have to sign a license to modify the software, a naked license to the trademarks may be created that can diminish the owner's rights to the trademark.

SUMMARY

Developers have four tools to help them protect their intellectual property: trade secrets, copyrights, trademarks, and patents.

Trade secret protection is valuable for developers because it enables them to protect any software product, business or technical documents, or special features or ideas in a product (including documentation) that qualifies as a trade secret (gives a competitive advantage, not readily ascertainable, subject of secrecy efforts). Trade secrets require a lot of work to keep secret. They cannot protect many important ideas or features that are published or readily ascertainable to others

using the product. Trade secrets cannot prevent others from using the intellectual property if they have developed it independently. It can be used in combination with patent and copyright protection if desired to provide more protection.

Copyrights are great because they can protect almost anything you can fix in a medium from unauthorized duplication and the preparation and distribution of derivative works. The Copyright Office will help you file special relief registrations for software that enable you to maintain the trade secret status of your intellectual property. Their broad accessibility is matched by their inability to protect the underlying ideas, methods, and concepts of your software. Copyrights are also important for your artwork and business documents, though you should discuss if and when registration of these makes sense with your attorney. Copyrights may be used in conjunction with patent and trade secret protection to protect your software.

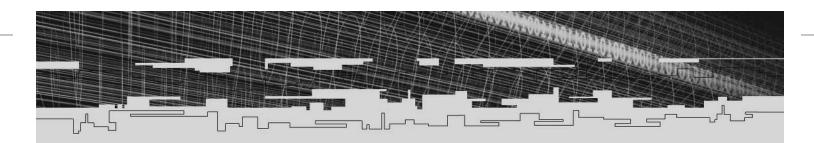
Trademarks protect brands. A developer will probably be most concerned with the trademark of its name, the names of any technology and tools that it markets, and the trademarks of any content properties it creates.

Patent protection is a powerful but controversial and expensive way to protect software. It protects ideas, methods, concepts, and many other features as long as they can be reduced to practice. Through a patent, a developer can create a monopoly on a technology or process.

All intellectual property that a developer creates, whether business documents, software, software documents, art, or anything else should bear the appropriate protective legend. It is important to include an appropriate copyright notice on the media.

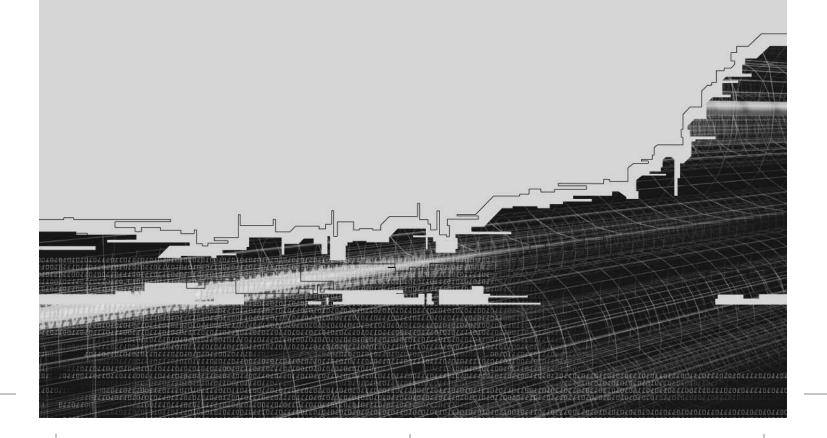
It is vital that a developer have effective NDA and assignment invention agreements signed by all employees and contractors, and NDAs with any parties to whom it will be disclosing trade secrets.

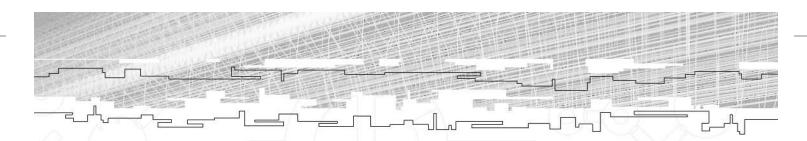
Ashley Salisbury is an attorney who has worked for some of the interactive industry's biggest names and properties. After graduating Harvard Law School, she worked in McKinsey & Co.'s organization design practice before starting a consulting firm providing product development, business strategy, and legal services to clients, including Intel and Univision.com. She has produced multi-million dollar software entertainment projects and has lectured to film producers and television network programming executives on leveraging brands in digital media. She is also the author of Premier's *Game Development Business and Legal Guide*.



SECTION II

THE COMPANIES





PUBLISHERS

ame publishers are companies that fund development, guide content creation, manufacture the physical product, get the games onto store shelves, and promote them to the consumer. Some publishers also own the hardware platform on which their games are distributed. (For example, Sony owns the PlayStation2, Nintendo owns the GameCube and Game Boy, and Microsoft owns the Xbox.)

Most typically, a publisher will contract with an external development company to create a game, paying the developer in installments as various milestones are reached. These payments are usually an advance against royalties, so if a game is successful, the developer will "earn out" and get additional payments.

Some publishers also have internal development groups, usually referred to as studios.



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Acclaim Entertainment

1 Acclaim Plaza GlenCove, NY 11542

Tel: 516.656.5000 *Fax*: 516.655.2016

Website www.acclaim.com

Year established: 1987

Type of company: Global Developer/Publisher

Official Company Description: Based in Glen Cove, N.Y., Acclaim Entertainment, Inc., is a worldwide developer, publisher and mass marketer of software for use with interactive entertainment game consoles including those manufactured by Nintendo, Sony Computer Entertainment and Microsoft Corporation as well as personal computer hardware systems. Acclaim owns and operates five studios located in the United States and the United Kingdom, and publishes and distributes its software through its subsidiaries in North America, the United Kingdom, Australia, Germany, France and Spain. The Company uses regional distributors worldwide. Acclaim also distributes entertainment software for other publishers worldwide, publishes software gaming strategy guides and issues "special edition" comic magazines periodically. Acclaim's corporate headquarters are in Glen Cove, New York and Acclaim's common stock is publicly traded on NASDAQ.SC under the symbol AKLM. For more information please visit our website at www.acclaim.com.

Recent Titles: All-Star Baseball 2004, ATV Quad Power Racing 2, Burnout 2: Point of Impact, Summer Heat Beach Volleyball, Legends of Wrestling, SX SuperStar, Crazy Taxi, Speed Kings, Paris-Dakar Rally, Turok Evolution, Shadowman 2econd Coming, VEXX, Mary-Kate & Ashley Sweet Sixteen, XGRA

Addictive 247

37 Whittle Dr. Ormskirk Lancashire L39

United Kingdom

Tel: 07811 923268

Website: www.addictive247.co.uk Contact person: Marc Georgeson

Contact person's e-mail: mail@addictive247.co.uk

Company's outside needs: Actively seeking both new and established outside talent.

Adventure Company, The 205

Year established: 2001

Number of games released in the last year: 2

Type of company: Independent 3rd-party Game Development, Publisher

What sets us apart: We don't just concentrate on one area or genre of games.

Seeking outside programming help in: Graphics Programming

Seeking outside audio help in: Sound Effects Creation and Design

Seeking outside visual arts help in: Character Animation

Typically develops these types of games: We don't have one type that we develop. The last year has seen us develop two puzzle games but we are now moving onto arcade and top-down shooter titles.

Recent project titles include: Solid Spheres: Soccer Special Solid Spheres, RotaDim, Shift 247

Produces games for these platforms: Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Query via postal service; or query via e-mail.

Developers should submit this material: Send outline and URL of sample work, send outline and sample of work on CD; or send outline/proposal.

Responds to queries/submitted material: Within a couple of days.

Actively seeking these types of submissions/outside help: Have been recently looking for Graphics Artists.

Does not want to receive these types of submissions/outside help: Programming

Receptive to unsolicited submissions: Yes

Standard method of payment for outside helps: Flat Licensing Fee

Offers a written contract: Yes

Regularly attends these conferences: ECTS

Adventure Company, The

5000 Dufferin St., Building R Toronto, ON M3H 5T5

Canada

Tel: 416-650-9600

Fax: 416-398-4476

Website: www.AdventureCompanyGames.com

Contact person: Renata Richardson

Contact person's e-mail: renata@TACgames.com

Company's outside needs: Regularly hires candidates for new positions.

Year established: 2002

206 Publishers

Number of games released in the last year: 8

Type of company: Publisher

Specialty: The Adventure Company publishes only adventure games, regularly taking on new and innovative projects that represent the best of what the genre has to offer.

What sets us apart: The Adventure Company is North America's #1 Publisher of Adventure Games because we have a strong understanding of what adventure gamers want, and we have the ability to put it on the market.

Typically develops these types of games: Adventure titles only.

Recent project titles include: Syberia, Post Mortem, Riddle of the Sphinx 2: The Omega Stone

Produces games for these platforms: DVD, CD-ROM, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Via website.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: If the application is solicited, within 3 weeks.

Actively seeking these types of submissions/outside help: Any job openings at The Adventure Company will be actively posted on our website.

Does not want to receive these types of submissions/outside help: The Adventure Company will accept all submissions and keep them on file for one year.

Receptive to unsolicited submissions: Yes

Regularly attends these conferences: E3, IEMA, GDC

Adveractive, Inc.

122 Timberhill Pl. Chapel Hill, NC 27514

Tel: 919-968-4567

Website: www.adveractive.com Contact person: Steve Bullock

Contact person's e-mail: sbullock@adveractive.com

Company's outside needs: Not currently seeking any outside help.

Year established: 1995

Number of games released in the last year: 6

Type of company: Contract Game Development Service, Publisher

Specialty: Internet games. We have created over 100 branded Internet games ("advergames") over the past 7 years for major clients from all around the world.

Atari (formerly Infogrames)

What sets us apart: Competence and economics. We create affordable Internet games in as little as 2 to 3 weeks.

Typically develops these types of games: Entertaining games for a "G" audience.

Recent project titles include: Kellogg's Hockey Bowl, ESPN ShelfBall, Coca-Cola Winter Holiday Games, Playtonium Jigsaws, Wordsense Challenge

Produces games for these platforms: Web games, CD-ROM, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work.

Actively seeking these types of submissions/outside help: None

Receptive to unsolicited submissions: No

Standard method of payment for outside helps: Hourly Rate

Offers a written contract: Yes

Regularly attends these conferences: GDC

Atari (formerly Infogrames)

417 Fifth Avenue New York, NY 10016

Website www.atari.com

Type of company: Publisher

Official Company Description: On May 7, 2003, Infogrames officially announced its name change to Atari. The Company's U.S. operations became Atari, Inc. (formerly Infogrames, Inc.) and changed its trading symbol on the NASDAQ National Market to "ATAR." Although the holding company parent in France, Infogrames Entertainment SA, retained its current name and maintained its symbol on the Euronext under the code: 5257, all of the Company's world-wide operations were renamed Atari. The Company gained all rights to the Atari license when it acquired Hasbro Interactive, Inc. in December 2000. Atari's goal is to create unique gaming experiences for entertainment consumers of all ages and interests, crossing all platforms and geographic boundaries. Atari publishes and develops games for all platforms, including the Sony PlayStation and PlayStation2, the Nintendo Game Boy, Game Boy Advance, Game Boy Color and GameCube, the Microsoft Xbox, and the PC.

Current and Upcoming Titles: Enter The Matrix, Neverwinter Nights, Terminator 3: Rise Of The Machines, Dragon Ball Z: Legacy Of Goku, Dungeons & Dragons, Mission: Impossible Operation Surma, Backyard Sports, RollerCoaster Tycoon, Civilization III, Shadow Ops: Red Mercury, Magic: The Gathering - Battlegrounds, Unreal Tournament 2004, among many others.

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Atlus USA, Inc.

15255 Alton Parkway Suite 100 Irvine, CA 92618

Tel: 949-788-0455 Fax: 949-788-0433

Website: www.atlus.com

Contact person's e-mail: service@atlus.com

Company's outside needs: Does not anticipate the need for any help.

Year established: 1990

Number of games released in the last year: 5

Type of company: Publisher

Specialty: Localization of Japanese titles, particularly RPGs and strategy RPGs.

What sets us apart: Atlus USA, Inc. publishes games that appeal to hardcore fans. We pride ourselves on the quality of our localizations.

Typically develops these types of games: RPGs Strategy RPGs

Recent project titles include: Lufia: The Ruins of Lore (GBA), Disgaea: Hour of Darkness (PS2), Tactics Ogre: Knight of Lodis (GBA), Double Dragon (GBA), Go! Go! Hypergrind (GC)

Produces games for these platforms: Microsoft Xbox, Sony PlayStation2, Nintendo GameCube, Game Boy Advance

Preferred contact method: Via postal service; or via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel; or e-mail resume with outline/proposal.

Does not want to receive these types of submissions/outside help: Since we are a localization office, we do not have programmers or artists on staff.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside helps: Hourly Rate, Flat Licensing Fee

Offers a written contract: Yes

Regularly attends these conferences: E3

Bethesda Softworks 209

Aventurine 5.A.

P.O. Box 62084 Halandri GR 15210 Greece

Tel: 210 - 6130185

Website: www.aventurine.gr

Contact person: Tasos Flambouras

Contact person's e-mail: contact@aventurine.gr

Company's outside needs: Not currently seeking any outside help.

Year established: 2002

Type of company: Publisher

Seeking outside audio help in: Sound Effects Creation and Design

Seeking outside game production help in: Localization Typically develops these types of games: MMORPG

Produces games for these platforms: Microsoft Xbox, DVD, CD-ROM, Windows XP, Windows

NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Query via e-mail.

Bethesda Softworks

1370 Piccard Dr.

Suite 120

Rockville, MD 20850

Tel: 301-926-8300 Fax: 301-926-8010

Website: www.bethsoft.com Contact person: Pete Hines

Contact person's e-mail: phines@bethsoft.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 1986

Type of company: 2nd-party Game Development with Publisher, Distributor, Publisher

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What sets us apart: One of the oldest industry veterans specializing in groundbreaking gameplay, Bethesda has won every major national and international software award for its sports, action, and role-playing games. As the award-winning creators of three highly acclaimed series—The Elder Scrolls, Wayne Gretzky Hockey, and The Terminator—Bethesda has demonstrated an ability to produce groundbreaking computer games that redefine industry standards.

Typically develops these types of games: Role-playing, action, drag racing simulation

Recent project titles include: The Elder Scrolls III: Morrowind, The Elder Scrolls III: Bloodmoon expansion pack, The Elder Scrolls III: Tribunal expansion pack, The Elder Scrolls III: Morrowind Game of the Year edition, Pirates of the Caribbean

Produces games for these platforms: Microsoft Xbox, Sony PlayStation2, Sony PlayStation, CD-ROM, Cell phone/WAP/Imode, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME Preferred contact method: Via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel; or e-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: Varies based on whether we're hiring or not.

Actively seeking these types of submissions/outside help: Established 3rd party development houses, or new development houses with established game development staff. We're always looking for groundbreaking titles to publish by developers with innovative technology and solid development plans.

Does not want to receive these types of submissions/outside help: Generally speaking, we only look for applicants to work on our internal teams when we have a need to fill.

Receptive to unsolicited submissions: No

Offers a written contract: Yes

Regularly attends these conferences: E3

Codemasters Software Co. Ltd.

Stoneythorpe Southam Warwickshire CV47 ZDL England

Tel: +44 (0) 1926 816 000

Fax: +44 (0) 1926 817595

Website: codemaster.com Contact person: Rob Lowe

Codemasters Software Co. Ltd. 211

Contact person's e-mail: recruitment@codemasters.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 1986

Type of company: Publisher

What sets us apart: Codemasters is one of the world's biggest and best known computer and video game developers and publishers, with a string of hit titles already under our belt. But we are continually striving for more - and that's where you could come in. To be the best you have to recruit the best and we are always looking for talented people keen to share in Codemasters' success. We are based in Warwickshire and have satellite offices in the USA, France, Germany, Spain and Holland—as befits a truly global player who believes that electronic entertainment will continue to grow and become one of the world's major industries. Codemasters is a young, dynamic company committed to quality and growth. As a result, we offer very substantial and rewarding career opportunities for the right people.

Seeking outside programming help in: Tools Programming, Graphics Programming, AI Programming Seeking outside audio help in: Sound Effects Creation and Design

Seeking outside game production help in: Licensing, Q/A Testing, Producing, Project Lead/Management, Localization, General Game Production

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, 3D Animation, General Visual Arts Seeking outside game design help in: Lead Design, Creative Direction

Typically develops these types of games: Sports simulators.

Typically accomps these types of games. Sports silitatacors.

Recent project titles include: LMA Manager, Colin McRae Rally Driving series, TOCA Touring Cars

Produces games for these platforms: MMPOG (UO, etc.), Online game channel, Microsoft Xbox, Sony PlayStation2, Sony PlayStation, DVD, CD-ROM, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: Immediately

Receptive to unsolicited submissions: Yes

Standard method of payment for outside helps: Hourly Rate

Offers a written contract: Yes

Additional advice: The current vacancies at Codemasters represent great opportunities to join at an exciting time in the company's development allowing the successful candidate to work on some truly groundbreaking projects. Our office is located in Southam Warwickshire, just over an hour's train ride from London. This 142 acre site alone makes us something specia. After all, there are not many companies where you can step out the office for a lunch time game of tennis or football.

212 Publishers

Coderus Ltd.

Ravenswood

Ipswich

Suffolk

IP3 9TQ

United Kingdom

Tel: 4.47769E+11

Website: www.coderus.com

Contact person: Mark

Contact person's e-mail: mark.thomas@coderus.com

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 1998

Number of games released in the last year: 5

Type of company: Contract Game Development Service, Publisher

Specialty: The availablilty of the MacDX product, which is DirectX for MacOS (Best explained at our website).

What sets us apart: Making tools available for all the use, so anyone can do ports to MacOS.

Seeking outside programming help in: Porting, Network Programming, Engine Programming, Tools Programming, Audio Programming, Graphics Programming, General Programming

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work; send outline/proposal.

Responds to queries/submitted material: 2 to 7 days

Offers a written contract: Yes

Compound 12

5202 E. Emile Zola Scottsdale, AZ 85254

Tel: 602-348-3420

Contact person: Mike Falger

Contact person's e-mail: mfalger@cox.net

Company's outside needs: Does not anticipate the need for any help.

Year established: 2001

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Delta Tao Software, Inc.

Number of games released in the last year: 1

Type of company: Publisher

Seeking outside programming help in: AI Programming

Seeking outside audio help in: Sound Effects Creation and Design

Seeking outside visual arts help in: 3D Animation

Produces games for these platforms: Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel.

Responds to queries/submitted material: 1 week

Actively seeking these types of submissions/outside help: Not actively seeking.

Receptive to unsolicited submissions: No

Standard method of payment for outside helps: Royalty

Offers a written contract: Yes

Regularly attends these conferences: GDC, E3, Comdex

Delta Tao Software, Inc.

8032 Twin Oaks Ave. Citrus Heights, CA 95610

Tel: 408-730-9336 Fax: 408-884-2345

Website: www.deltatao.com Contact person: Joe Williams

Contact person's e-mail: joe@deltatao.com

Company's outside needs: Does not anticipate the need for any help.

Year established: 1989

Number of games released in the last year: 2

Type of company: Independent 3rd-party Game Development, Publisher

Specialty: Macintosh, especially strategy and networked.

What sets us apart: Our poor salaries.

Recent project titles include: Clan Lord, Eric's Ultimate Solitaire, Spaceward Ho!, Strategic Conquest, Dark Castle

Produces games for these platforms: MMPOG (UO, etc.)

Preferred contact method: Via e-mail.

Responds to queries/submitted material: Usually within 1 day

Actively seeking these types of submissions/outside help: Wealthy ones, who pay to work here. We can dream.

Does not want to receive these types of submissions/outside help: Folks who don't know us.

Standard method of payment for outside helps: Royalty, Advance

Offers a written contract: Yes

Additional advice: Love your work.

Digital Leisure Inc.

33 Cedar Ridge Rd. Gormley, ON LOH 160 Canada

Tel: 905-888-9550

Fax: 905-888-9440

Website: www.digitalleisure.com Contact person: Elizabeth Foster

Contact person's e-mail: elizabethf@digitalleisure.com

Company's outside needs: Does not anticipate the need for any help.

Year established: 1997

Number of games released in the last year: 5

Type of company: Publisher

Specialty: Fully interactive DVD games.

What sets us apart: We license well known classic title that are video based and bring them to the DVD and CD markets.

Typically develops these types of games: Action Adventure, Shooter

Produces games for these platforms: DVD, CD-ROM, Windows XP, Windows NT/2000, Windows 98, ME

Responds to queries/submitted material: We're really not looking.

Receptive to unsolicited submissions: No

Regularly attends these conferences: E3

DreamCatcher Games

DreamCatcher Games

5000 Dufferin St. (Building R) Toronto, ON M3H 1T1 Canada

Website: www.dreamcatchergames.com Contact person: Nick Malaperiman

Contact person's e-mail: nickm@dreamcatchergames.com

Company's outside needs: Only receptive to working with established developers.

Year established: 1996

Number of games released in the last year: 25 Type of company: Distributor, Publisher

Specialty: Our Adventure Company division is the Number one publisher of PC Adventure games on the planet. Adventure games were our primary focus, but we are now diversifying and publishing games in different genres, including First-Person Action (Painkiller), RPGs (Arx Fatalis), Sports (Ultimate Beach Soccer and US Open Tennis).

What sets us apart: The ability to publish games from developers from all over the world and a dedication to publishing the best quality Adventure games money can buy.

Seeking outside programming help in: AI Programming, General Programming

Seeking outside audio help in: Voice Acting, Audio Recording

Typically develops these types of games: All

Recent project titles include: Painkiller, Hegemonia, Syberia, Crystal Key, Harbinger

Produces games for these platforms: Microsoft Xbox, Sony PlayStation2, Nintendo GameCube, CD-ROM, Game Boy Advance, Game Boy Color, Game Boy

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work.

Responds to queries/submitted material: 3 months

Actively seeking these types of submissions/outside help: None

Receptive to unsolicited submissions: No

Eagle Rock Enterprises, Inc.

P.O. Box 320834

Los Gatos, CA 95032-0113

Tel: 408-378-4025

Website: www.eaglerock.com

Contact person: Dan Solis

Contact person's e-mail: info@eaglerock.com

Company's outside needs: Does not anticipate the need for any help.

Year established: 1995

Number of games released in the last year: 2

Type of company: Contract Game Development Service, Distributor, Contractor, Publisher

Specialty: Our company produces adult and erotic games for the Windows PC platform and the PocketPC platform.

What sets us apart: We are one of the oldest and most experienced game producers developing high quality, erotic games for the PC market.

Typically develops these types of games: Erotic strip games, including strip poker with still pictures and integrated video.

Recent project titles include: Strip Poker Deluxe with Video, Strip Solitaire

Produces games for these platforms: Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel.

Receptive to unsolicited submissions: Yes

Offers a written contract: Yes

EDGE Games

530 S Lake Ave.

Suite 171

Pasadena, CA 91101

Tel: 626-449-4334

Fax: 626-844-4334

Website: www.edgegames.com

Contact person: Tim Langdell

Contact person's e-mail: gamesdev@edgegames.com

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Company's outside needs: Regularly hires candidates for new positions.

Year established: 1979

Number of games released in the last year: 20

Type of company: Publisher

Specialty: Premium games brand—only the highest quality. Various game types for almost all platforms, including mobile phones.

What sets us apart: Premium games brand. To be an EDGE game it must be innovative and unique.

Seeking outside programming help in: Hardware Engineering, Porting, Network Programming, Engine Programming, Tools Programming, Audio Programming, Graphics Programming, AI Programming, General Programming

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Producing, Project Lead/Management, Documentation, Localization, General Game Production

Seeking outside visual arts help in: 3D Modeling, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Seeking outside game design help in: Interface Design, Level Design, Game Design, Lead Design, Creative Direction

Typically develops these types of games: First person 3D, fantasy role playing (online and stand alone), MMPOG, Mobile games

Recent project titles include: Bobby Bearing, BattleBots, Tux

Produces games for these platforms: Interactive television, Arcade/coin-operated, Web games, MMPOG (UO, etc.), Online game channel, Microsoft Xbox, Sony PlayStation2, Nintendo GameCube, DVD, CD-ROM, Cell phone/WAP/Imode, Palm OS, Game Boy Advance, Game Boy Color, Game Boy, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal.

Responds to queries/submitted material: 1 to 3 weeks

Actively seeking these types of submissions/outside help: Proficient ones.

Does not want to receive these types of submissions/outside help. Ones that make clear what abilities and background the person has. Demos and samples are very important to us.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside helps: Hourly Rate, Flat Licensing Fee, Royalty, Advance

Offers a written contract: Yes

Regularly attends these conferences: E3, GDC

eGames, Inc.

2000 Cabot Blvd. W. Suite 110 Langhorne, PA 19047

Tel: 215-750-6606 *Fax*: 215-750-3722

Website: www.egames.com Contact person: Dan Snell

Contact person's e-mail: dsnell@egames.com

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 1996

Number of games released in the last year: 22

Type of company: Publisher

Specialty: eGames specializes in easy to use, instantly recognizable mass-market games.

What sets us apart: Extensive distribution in all major retail outlets, 8 years of success.

Seeking outside game production help in: Licensing, Q/A Testing, General Game Production

Typically develops these types of games: Any mass-market genres geared toward the casual gamer.

Recent project titles include: MahJongg Master 5, Marble Blaster, Card & Board Games Deluxe Suite

Produces games for these platforms: Web games, CD-ROM, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Query via postal service; query via website; or query via e-mail.

Developers should submit this material: Send outline and URL of sample work; send outline and sample of work on CD; or send outline/proposal.

Responds to queries/submitted material: 1 to 4 weeks

Actively seeking these types of submissions/outside help: Independent game developers with their own projects looking for retail publishing.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside helps: Flat Licensing Fee, Royalty, Advance

Offers a written contract: Yes

Electronic Arts (EA)

209 Redwood Shores Pkwy. Redwood City, CA 94065

Tel: 650-628-1500

Electronic Arts (EA) 219

Website: www.ea.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 1982

Number of games released in the last year: 70

Type of company: Independent 3rd-party Game Development, Distributor, Publisher

Specialty: EA has the most recognizable sports brand in interactive entertainment, EA SPORTS. EA excels at sports games as well as innovation and technology. EA has a successful history of making both innovative licensed IP products, such as games based off of the Harry Potter, Lord of the Rings and James Bond properties, as well as developing our own IP, such as The Sims, Command & Conquer, SSX, and Medal of Honor.

What sets us apart: Excellence in leadership and strategic planning coupled with commitment to quality, innovation and delivering products on time. The breadth and depth of our product lineup is unrivaled.

Seeking outside programming help in: Network Programming, Engine Programming, Tools Programming, Audio Programming, Graphics Programming, AI Programming, General Programming

Seeking outside audio help in: Sound Effects Creation and Design

Seeking outside game production help in: Licensing, Editing, Q/A Testing, Producing, Project Lead/Management, Documentation, Localization, General Game Production

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, Interface Design, Illustration/Storyboarding, 3D Animation, Character Animation, General Visual Arts

Seeking outside game design help in: Interface Design, Level Design, Game Design, Lead Design, Creative Direction

Typically develops these types of games: EA develops and produces games in every genre from sports, action, racing, first-person action, real-time strategy, mmpog, etc.

Recent project titles include: Madden NFL Football 2004, Medal of Honor: Rising Sun, James Bond: Everything or Nothing, Tiger Woods and the PGA TOUR 2004, The Lord of The Rings: The Return of the King

Produces games for these platforms: Web games, MMPOG (UO, etc.), Online game channel, Microsoft Xbox, Sony PlayStation2, Sony PlayStation, Nintendo GameCube, Game Boy Advance, Game Boy Color, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME Preferred contact method: Via website.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Actively seeking these types of submissions/outside help: We are always looking for high-quality talent across all disciplines to join our team.

Receptive to unsolicited submissions: Yes

Regularly attends these conferences: GDC, E3, SIGGRAPH

Encore

16920 S. Main St. Gardena, CA 90248

Tel: 310-768-1800

Fax: 310-768-1822

Website: www.encoreusa.com

Contact person: Richard Lowenthal

Contact person's e-mail: rlowenthal@encoreusa.com

Company's outside needs: Only receptive to working with established developers.

Year established: 1994

Number of games released in the last year: 4

Type of company: Publisher

Specialty: Sales, marketing and distribution of PC and console videogames

What sets us apart: Publishing partners can choose from a wide range of sales, distribution, marketing and public relations services customized to meet their needs. And, unlike at other companies, affiliate label products are a top priority.

Seeking outside game production help in: General Game Production

Typically develops these types of games: First-person shooters and real-time strategy games

Recent project titles include: Daredevil Phantom Crash Circus Maximus Grooverider Dragon's Lair 3D

Produces games for these platforms: Microsoft Xbox, Sony PlayStation2, Nintendo GameCube, CD-ROM, Game Boy Advance, Windows NT/2000

Preferred contact method: Via e-mail.

Responds to queries/submitted material: Encore is interested in pursuing publishing partnerships, not job seekers

Actively seeking these types of submissions/outside help: Those who are able to fund games to completion.

Does not want to receive these types of submissions/outside help: Those requiring traditional development advance deals.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside helps: Royalty

Offers a written contract: Yes

Additional advice: Encore is particularly interested in high-quality games.

Regularly attends these conferences: E3

Evil Polish Brothers, LLC 221

Evil Polish Brothers, LLC

1171 West Chapala Dr. Tucson, AZ 85704

Tel: 520-229-8710 Fax: 520-229-8710

Website: www.jumpgame.com Contact person: David Niecikowski

Contact person's e-mail: evilpolishbros@mindspring.com

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 1999

Number of games released in the last year: 1

Type of company: Publisher

Specialty: EPB publishes board games and will soon expand to role-playing games. EPB also represents two other companies' board games.

What sets us apart: EPB produces Internet and CD-ROM commercials and "how to play" videos using digital video, editing and audio tools.

Seeking outside game production help in: Q/A Testing

Seeking outside visual arts help in: General Visual Arts

Typically develops these types of games: Hobby and family games, Role-playing games

Recent project titles include: Cthulhu Mash, Monster Mash I, J.U.M.P. Genesis, J.U.M.P. Into the Unknown

Preferred contact method: Query via website; or query via e-mail.

Responds to queries/submitted material: Unknown.

Actively seeking these types of submissions/outside help: Artists only.

Does not want to receive these types of submissions/outside help: No game designers. However, we are interested in hearing from people who have already made a print run of their own game and are looking for help in sales.

Receptive to unsolicited submissions: No

Standard method of payment for outside helps: Flat Licensing Fee, Royalty

Offers a written contract: No

Additional advice: EPB wants artists who do not need to wait for inspiration—who can get things done on time.

Regularly attends these conferences: GAMA, Trade Show Origins, Essen, GenCon West

First Star Software, Inc.

24 Tanglewild Rd. Chappaqua, NY 10514-2516

Tel: 914-238-3073

Fax: 914-238-3076

Website: www.firststarsoftware.com Contact person: Richard M. Spitalny

Contact person's e-mail: rspitalny@firststarsoftware.com

Company's outside needs: Only receptive to working with established developers.

Year established: 1982

Number of games released in the last year: 3

Type of company: Game Recruiter or Agent, Independent 3rd-party Game Development, Publisher *What sets us apart:* Since starting over 21 years ago we have participated in the industry as developers, publishers and agents. There are not too many others that share that perspective and experience.

Seeking outside programming help in: Porting, Network Programming, General Programming Seeking outside audio help in: Sound Effects Creation and Design, Music Composition Seeking outside game production help in: Q/A Testing, Localization, General Game Production Seeking outside visual arts help in: 3D Animation, Character Animation, General Visual Arts Seeking outside game design help in: Level Design

Typically develops these types of games: arcade action puzzle

Recent project titles include: Boulder Dash (J2ME), BREW Astro Chase (J2ME), The Guardian Quest (PC), First Star's Greatest Hits Treasure Pleasure (Web)

Produces games for these platforms: Interactive television, Arcade/coin-operated, Web games, Online game channel, Microsoft Xbox, Sony PlayStation2, CD-ROM, Cell phone/WAP/Imode, Palm OS, Game Boy Advance, Windows XP, Windows CE, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel; or e-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: Very soon for advertised opening, perhaps not at all when unsolicited.

Actively seeking these types of submissions/outside help: The majority of our current projects are based on our back catalog of games as we update/port them to mobile devices and/or Windows and/or Next Gen Consoles. Typically we supply the Intellectual Property, producer and co-



designer handle placement with a co-publisher/distributor and look to our development partner to provide "development services" (e.g. code, graphics, music/SFX, QA testing, etc.). First Star handles all 3rd party negotiations and contracts and we share revenue with our development partners equally (50/50).

Does not want to receive these types of submissions/outside help: Any who do NOT have: their own equipment, strong prior gaming experience, broadband internet connections, ability to work independently (offsite).

Receptive to unsolicited submissions: Yes

Standard method of payment for outside helps: Royalty

Offers a written contract: Yes

Additional advice: Bring an abundant supply of creativity, energy....and an entrepreneurial spirit!

Regularly attends these conferences: E3, GDC, CTIA

Fox Interactive

Fox Interactive no longer exists, as it has become part of Vivendi Universal. See listing for Vivendi in this section.

Funcom

Drammensveien 167

Oslo

277

Norway

Tel: +47 22 92 59 00

Fax: +47 22 73 06 30

Website: www.funcom.com

Contact person: Jørgen Tharaldsen

Contact person's e-mail: jtt@funcom.com

Company's outside needs: Does not anticipate the need for any help.

Year established: 1993

Number of games released in the last year: 2

Type of company: Publisher

Specialty: Funcom's focus in the coming years will be online RPG's and adventures games.

What sets us apart: We make unique games with depth and heart.

Typically develops these types of games: MMORPG Adventure

Recent project titles include: Anarchy Online Notum Wars (booster pack), Anarchy Online Shadowlands (expansion pack), The Longest Journey, The Longest Journey static, Unnamed online project

Produces games for these platforms: MMPOG (UO, etc.), Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: Depending on when e-mail is sent

Receptive to unsolicited submissions: No

Offers a written contract: Yes

Additional advice: You will need to really stand out from the crowd.

Regularly attends these conferences: E3, GDC, ECTS, Leipzig messe, SIGGRAPH

GameAccount

2 Sheraton St.

London

W1F 8BH

United Kingdom

Tel: +44 (0)870 366 6852

Fax: +44 (0)870 888 8880

Website: gameaccount.com

Contact person: Kevin O'Neal

Contact person's e-mail: koneal@gameaccount.com

Company's outside needs: Regularly hires candidates for new positions.

Year established: 2001

C . D 1111

Type of company: Publisher

Specialty: GameAccount allows players to compete for cash in wagered online games of skill.

What sets us apart: Any server-based game can be integrated into our Financial Services Platform—whether PC, console, wireless or iDTV.

Seeking outside programming help in: General Programming

Typically develops these types of games: We work with a broad range of developers.

Recent project titles include: GameAccount, Golf, Silent Strike, Darts4cash

Produces games for these platforms: Interactive television, Web games, MMPOG (UO, etc.), Online game channel, Microsoft Xbox, Sony PlayStation2, DVD, CD-ROM, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Gamer Z Inc. 225

Preferred contact method: Via postal service; via website; or via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: 1 week

Actively seeking these types of submissions/outside help: GameAccount features online games of skill that can be played at our network of sites, which requires a variety of skills. However, we are not a games developer—we look to partner with games developers who provide us with a wager-enabled version of the game for integration into our Financial Services Platform.

Does not want to receive these types of submissions/outside help: While we do not employ games developers, we are always on the lookout for content partners.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside helps: Royalty

Offers a written contract: Yes

Regularly attends these conferences: E3, ECTS

Gamer Z Inc.

506 Pine

Suite 100

Kemah, TX 77565

Tel: 281-538-8485

Website: www.gzleagues.com

Contact person: Guy Rosinbaum

Contact person's e-mail: k-9@gzleagues.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 2

Number of games released in the last year: 0

Type of company: Distributor, Publisher

Seeking outside programming help in: Network Programming, Engine Programming, Tools Programming

Seeking outside audio help in: Voice Acting, Audio Recording, Music Composition

Seeking outside game production help in: Video Direction, Producing

Seeking outside visual arts help in: Interface Design

Seeking outside game design help in: Interface Design, Lead Design

Produces games for these platforms: Web games, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work; or e-mail resume with outline/proposal.

Responds to queries/submitted material: 5 days

Actively seeking these types of submissions/outside help: Independent game Design Companies

Does not want to receive these types of submissions/outside help: Game proposals, With or without GPL's any serious game designers or companies that have a working game design ready for production

Receptive to unsolicited submissions: Yes

Standard method of payment for outside helps: Hourly Rate, Royalty, Advance

Offers a written contract: Yes

Additional advice: We are looking for many different titles. We are also most willing to sign any NDA's. If you don,t have one, we do.

GarageGames

345 Mill St. Suite 200 Eugene, OR 97401

Tel: 541-345-3040

Fax: 541-343-3634

Website: www.garagegames.com

Contact person: Jay Moore

Contact person's e-mail: jaym@garagegames.com

Company's outside needs: Not currently seeking any outside help.

Year established: 1999

Number of games released in the last year: 5

Type of company: Independent 3rd-party Game Development, Publisher

Specialty: GarageGames' mission is to provide independent game makers with tools, technology, education, team-building... and even the markets they need to sell great games.

What sets us apart: GarageGames is most famous for bringing the Torque Game Engine, the technology behind "Tribes 2," to Independent developers for only \$100.

Global Software Publishing

Seeking outside visual arts help in: General Visual Arts

Typically develops these types of games: Independent games of all types.

Recent project titles include: Marble Blast, Orbz 2.0, Think Tanks

Produces games for these platforms: Linux, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Query via website; or query via e-mail.

Developers should submit this material: Send outline and URL of sample work.

Responds to queries/submitted material: 1 week

Actively seeking these types of submissions/outside help: Independent games of all types.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside helps: Royalty

Offers a written contract: Yes

Regularly attends these conferences: GDC

Global Software Publishing

535 West 34th St. New York, NY 10001

Tel: 646-792-2111 Fax: 646-792-2112

Website: www.LearnAtGlobal.com

Contact person's e-mail: info@gspna.com

Company's outside needs: Does not anticipate the need for any help.

Year established: 2001

Number of games released in the last year: 8

Type of company: Publisher

Specialty: Educational software publisher

What sets us apart: Exclusive publisher of Dorling Kindersely CD-ROMs

Seeking outside game production help in: Licensing

Recent project titles include: StudyWorks, Teaching Pro, Atlas of the Solar System, Grammar Made Easy Produces games for these platforms: CD-ROM, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Via postal service; or via e-mail.

Offers a written contract: Yes

Ground Zero Software, Inc.

P.O. Box 1192

Madison AL 35758

Fax: 256-722-2043

Website: www.groundzerosw.com

Contact person: Jeff Hester

Contact person's e-mail: jhester@mac.com

Company's outside needs: Not currently seeking any outside help.

Year established: 1994

Number of games released in the last year: 1

Type of company: Independent 3rd-party Game Development, Distributor, Publisher

Specialty: Developing commercial quality shareware games that are fun and addictive.

What sets us apart: Fast and friendly customer service.

Seeking outside programming help in: Porting, Network Programming, AI Programming, General Programming

Seeking outside audio help in: Sound Effects Creation and Design, Music Composition

Seeking outside visual arts help in: 3D Animation, 2D Animation

Seeking outside game design help in: Level Design

Typically develops these types of games: Arcade and console like games

Recent project titles include: Pop the Wheezil, Frozen Squid, Ice Hockey, Temple Tantrum, Bedlam 2

Produces games for these platforms: Other UNIX, Windows XP

Preferred contact method: Query via website.

Developers should submit this material: Send outline and URL of sample work.

Responds to queries/submitted material: 1 week

Actively seeking these types of submissions/outside help: None.

Does not want to receive these types of submissions/outside help: None at the moment.

Receptive to unsolicited submissions: No

Standard method of payment for outside helps: Flat Licensing Fee, Advance

Offers a written contract: Yes

HPS Simulations 225

Hexacto Games

33 Prince #280 Montreal, QC H3C 2M7 Canada

Tel: 514-395-2882 x237

Fax: 514-395-1120

Website: www.hexacto.com Contact person: Eva Jando

Contact person's e-mail: ejando@hexacto.com

Company's outside needs: Regularly hires candidates for new positions.

Year established: 2001

Type of company: Publisher

Specialty: Hexacto Games provides high-quality casual games across multiple platforms.

Typically develops these types of games: Cross-category casual games.

Recent project titles include: Lemonade Tycoon, Kasparov Chessmate, Hard Rock Casino, Links (Smartphone Edition), Links (Pocket PC Edition)

Produces games for these platforms: Interactive television, Online game channel, CD-ROM, Cell phone/WAP/Imode, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal.

Receptive to unsolicited submissions: Yes

HPS Simulations

P.O. Box 3245 Santa Clara, CA 95055-3245

Tel: 408-554-8381 Fax: 408-241-6886

Website: www.hpssims.com

Contact person: Customer Support

Contact person's e-mail: support@hpssims.com

Company's outside needs: Only receptive to working with established developers.

Year established: 12

Number of games released in the last year: 10

Type of company: Publisher

Specialty: Wargaming, historical and hypothetical, primarily turn-based for Windows based platforms.

What sets us apart: Leading wargame publisher with solid foundation of products. Game is solid when it ships.

Seeking outside programming help in: General Programming

Typically develops these types of games: Turn-based wargames

Recent project titles include: Squad Battles: Advance of the Reich, Naval Campaigns: Gudalcanal, Campaign Ozark, French and Indian War, Panzer Campaigns: Sicily '43

Produces games for these platforms: Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: 2 to 4 working days

Actively seeking these types of submissions/outside help: Passionate wargamers with programing experiance in Borland C++ or Visual C++.

Does not want to receive these types of submissions/outside help: People who have never played a true wargame in their life.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside helps: Royalty

Offers a written contract: Yes

Additional advice: If you don't really love the hobby, then you probably should pass. Wargaming is a niche market and while there is work to do, you aren't going to get rich doing it.

Infogrames, Interplay Entertainment Corp.

16815 Von Karman Ave. Irvine, CA 92606

Tel: 949-223-5722 Fax: 949-252-2820

Website: www.interplay.com Contact person: Kevin Osburn

Infogrames, Interplay Entertainment Corp. 2

Contact person's e-mail: kosburn@blackisle.com

Company's outside needs: Regularly hires candidates for new positions.

Year established: 1986

Number of games released in the last year: 2

Type of company: Independent 3rd-party Game Development, Distributor, Publisher

Specialty: Our role-playing game division, Black Isle Studios, is critically acclaimed as one of the top role-playing game developers in the industry. Black Isle Studios is responsible for PC hits including the *Icewind Dale* series, Fallout I and II, Planescape: Torment, along with managing the production of the Baldur's Gate series (I and II w/Expansions), and made it's way into the homes of millions of console gamers with the smash hit Baldur's Gate: Dark Alliance. BIS is also hard at work for the moment working on the follow up to BGDA. The sequel, Baldur's Gate: Dark Alliance II will be the first console title that BIS has developed internally.

What sets us apart: Black Isle Studios

Seeking outside programming help in: Engine Programming, Tools Programming, Graphics Programming, General Programming

Seeking outside audio help in: Music Composition

Seeking outside game production help in: Q/A Testing, Project Lead/Management, Documentation Seeking outside visual arts help in: Illustration/Storyboarding, 3D Animation, General Visual Arts Seeking outside game design help in: Game Design, Lead Design, Creative Direction

Typically develops these types of games: Role-Playing games

Recent project titles include: Baldur's Gate: Dark Alliance (PS2, Xbox, and GameCube), Icewind Dale II (PC), Hunter: The Reckoning (Xbox, and GameCube), developed by High Voltage Software

Produces games for these platforms: MMPOG (UO, etc.), Microsoft Xbox, Sony PlayStation2, DVD, CD-ROM, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Via postal service; via website; or via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel; e-mail resume with outline/proposal and URL of sample work; e-mail resume with outline/proposal

Responds to queries/submitted material: 1 to 2 weeks

Receptive to unsolicited submissions: Yes

Offers a written contract: Yes

Regularly attends these conferences: GCE, E3, Xfest (Xbox)

Titles include: Hunter, Baldur's gate, Run Like Hell, Icewind Dale, Lionheart

Iridon Interactive AB

Bultgatan 40A Kungälv 44240 Sweden

Tel: 4630357953 Fax: 4630314892

Website: www.iridon.com Contact person: Björn Larsson

Contact person's e-mail: bizdev@iridon.com

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 1998

Number of games released in the last year: 2

Type of company: Distributor, Contractor, Publisher

Specialty: Arcade type games, simple to get into no fuss action; racing, action, sports, pinball, etc. We don't do RPG, strategy, or simulations.

What sets us apart: We understand what sells. Don't come to us with orcs and wizards, bring us pop culture and violence instead.

Seeking outside audio help in: Voice Acting, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Licensing, Video Direction, Documentation, Localization

Seeking outside visual arts help in: Interface Design, Illustration/Storyboarding

Typically develops these types of games: Action Arcade Sports

Recent project titles include: Helldorado, Pure Pinball, Moomin and the Lost Rainbow

Produces games for these platforms: Microsoft Xbox, Sony PlayStation2, CD-ROM, Game Boy Advance, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work.

Responds to queries/submitted material: 2 to 3 weeks

Actively seeking these types of submissions/outside help: Cover artists. Finished demo of playable game, illustrators capable of Disney quality artwork

Receptive to unsolicited submissions: Yes

Standard method of payment for outside helps: Flat Licensing Fee, Advance

Offers a written contract: Yes

Additional advice: We get a lot of submissions here. Sometimes we do not have the time to reply to all of them. However, we keep everything on file and/or in our human resources database. Regularly attends these conferences: ECTS, E3, GC Leipzig

Jaleco Entertainment

119 West Tupper St. Buffalo, NY 14202

Tel: 716-853-7529

Fax: 716-853-3290

Website: www.jaleco.com

Contact person's e-mail: jstorms@jaleco.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 2002

Number of games released in the last year: 8

Type of company: Publisher

Specialty: Jaleco Entertainment is a premier publisher of interactive software entertainment for consoles, PC and online gaming. The company is committed to developing original intellectual property and cutting edge gaming titles through a combination of industry experience and fresh, new talent.

What sets us apart: Jaleco Entertainment is more apt to consider publishing titles that are different from the typical, mainstream products currently available.

Seeking outside audio help in: Voice Acting, Music Composition

Seeking outside game production help in: Q/A Testing, Documentation, Localization

Recent project titles include: Fighter Ace 3.6, Goblin Commander: Unleash The Horde, Lowrider, Micro Mayhem, World Championship Pool

Produces games for these platforms: MMPOG (UO, etc.), Microsoft Xbox, Sony PlayStation2, CD-ROM, Game Boy Advance, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Via postal service; or via website.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: 2 weeks

Actively seeking these types of submissions/outside help: External development teams.

Does not want to receive these types of submissions/outside help: Game ideas without working development teams.

Receptive to unsolicited submissions: No

Standard method of payment for outside helps: Hourly Rate

Offers a written contract: Yes

Additional advice: Independent contractors need to have a proven track record.

Regularly attends these conferences: E3, GDC, Tokyo Game Show

Majesco

160 Raritan Center Parkway Edison, NJ 08837

Tel: 732-225-8910 Fax: 732-225-8408

Website: www.majescogames.com Contact person: Alyssa McCann

Contact person's e-mail: Amccann@majescosales.com

Company's outside needs: Regularly hires candidates for new positions.

Year established: 1986

Number of games released in the last year: 4

Type of company: Publisher

Specialty: Close-outs and value products.

What sets us apart: Tight relationships with retailers.

Seeking outside game production help in: Q/A Testing

Typically develops these types of games: Variable

Recent project titles include: Black and Bruised, HSX Iridion II, Battlebots: Design and Destroy

Produces games for these platforms: Microsoft Xbox, Sony PlayStation2, Nintendo GameCube, CD-ROM, Game Boy Advance

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: 1 to 2 weeks

Receptive to unsolicited submissions: Yes

Standard method of payment for outside helps: Hourly Rate, Advance

Offers a written contract: No

Regularly attends these conferences: IEMA, GDC, GameStop Managers Conference, EB Managers Conference, KB Toys Managers Conference, Comic-con, E3

Massive Entertainment

Massive Entertainment

Södra Tullgatan 4, vån 4, Box 4297, 203 14 Malmö Sweden

Tel: 46406000099
Fax: 46406001099

Website: www.massive.se

Contact person: Christina Geijer

Contact person's e-mail: christinag@massive.se

Company's outside needs: Not currently seeking any outside help.

Year established: 1997

Number of games released in the last year: 0

Specialty: Free camera very high-detailed graphics focus on tactics and strategy powerful modding tools.

What sets us apart: Focus on quality of graphics interesting and thrilling gameplay focus on the gaming experience making games that we would like to play ourselves!

Seeking outside audio help in: Voice Acting, Music Composition

Typically develops these types of games: RTS games

Recent project titles include: Ground Control, Ground Control: Dark Conspiracy, Ground Control 2 (under development)

Produces games for these platforms: Online game channel, CD-ROM, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Query via website; or query via e-mail.

Developers should submit this material: Send outline and URL of sample work.

Responds to queries/submitted material: As soon as possible.

Actively seeking these types of submissions/outside help: None

Does not want to receive these types of submissions/outside help:

Receptive to unsolicited submissions: Yes

Offers a written contract: Yes

Additional advice: Keep up the good work.

Regularly attends these conferences: E3

MediaHouse

85 Bld 1 Udaltsova St. Moscow 117607 Russia

Tel: +7.095.737.8855 *Fax:* +7.095.737.8855

Website: www.mediahouse.ru
Contact person: Mikhail Novikov

Contact person's e-mail: mnn@mediahouse.ru

Company's outside needs: Actively seeking both new and established talent.

Year established: 1998

Number of games released in the last year: 5

Type of company: 2nd-party Game Development with Publisher, Distributor, Publisher

Specialty: The company focuses on high quality games, education and creativity software with strong brand recognition.

What sets us apart: The company is dedicated to high quality and longevity of its products.

Seeking outside game production help in: Licensing, Q/A Testing, Project Lead/Management, Localization, General Game Production

Typically develops these types of games: Action, adventure, strategy, simulation, RPG.

Recent project titles include: Just One Fix, Diamonds To Sit On: The 12 Chairs, The Adventures of Baron Munchausen, Toon Game Maker

Produces games for these platforms: CD-ROM, Game Boy Advance, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: 2 to 4 working days

Receptive to unsolicited submissions: Yes

Standard method of payment for outside helps: Hourly Rate, Flat Licensing Fee, Royalty, Advance

Offers a written contract: Yes

Regularly attends these conferences: E3, ECTS, GDC

Milestone Interactive Software Ltd. 23

Microsoft Game Studios

One Microsoft Way Redmond, WA 98052

Tel: 425-882-8080

Contact person: Jennifer Boespflug

Contact person's e-mail: jennbu@microsoft.com

Company's outside needs: Only receptive to working with established developers.

Year established: 1975

Number of games released in the last year: 10

Type of company: Contract Game Development Service, Publisher

Specialty: Microsoft specializes in Corporate Software Development.

Seeking outside game production help in: Q/A Testing

Seeking outside visual arts help in: Character Animation, General Visual Arts

Recent project titles include: Sudeki (Xbox Adventure), Psychonauts (Xbox Adventure)

Produces games for these platforms: Web games, MMPOG (UO, etc.), Online game channel,

Microsoft Xbox, DVD, CD-ROM, Linux, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Phone call.

Receptive to unsolicited submissions: No

Milestone Interactive Software Ltd.

Building No. 3, Western Industrial Co-op Estate,

MIDC, Andheri (E), Mumbai - 400 093, India

Mumbai

400093

India

Tel: 91-22-28381614

Fax: 91-22-28378204

Website: www.milestoneinteractive.com

Contact person: Sachin Naik

Contact person's e-mail: sachin@milestoneinteractive.com

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 1997

Number of games released in the last year: 100+

Type of company: Contract Game Development Service, Independent 3rd-party Game Development, Distributor, Publisher

Specialty: Distribution of games for nearly all the major publishers Sony Computer Entertainment's India distributor Game development for global markets.

What sets us apart: Our relationships, infrastructure, domain knowledge & understanding of markets.

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Licensing, Editing, Video Direction, Q/A Testing, Localization

Typically develops these types of games: Currently on our first project—a combat racing title.

Recent project titles include: Road Rebels

Produces games for these platforms: Microsoft Xbox, Sony PlayStation2, DVD, CD-ROM, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Phone call; query via postal service; query via website; or query via e-mail.

Developers should submit this material: Send outline and URL of sample work; send outline and sample of work on CD; or send outline/proposal

Responds to queries/submitted material: Within 2 weeks, based on priority

eceptive to unsolicited submissions: Yes

Standard method of payment for outside helps: Hourly Rate, Flat Licensing Fee, Royalty

Offers a written contract: Yes

Mobile Active Digital

102 Hamilton Ave. Craighall Park Johannesburg Gauteng 2196

South Africa

Tel: (+27) 83 288 0069

Fax: (+27) 11 408 5235

Website: www.mobileorbit.co.za

Contact person: des@mobileactive.co.za

Contact person's e-mail: des@mobileactive.co.za

Company's outside needs: Actively seeking both new and established talent.

Moxze Games 239

Year established: 1999

Number of games released in the last year: 5

Type of company: Contract Game Development Service, Independent 3rd-party Game Development, Contractor, Publisher

Specialty: mobile applications and games

What sets us apart: We run Wap, SMS, GPRS servers and help convert content for mobile—have an active billing model.

Seeking outside programming help in: Hardware Engineering, Porting, Network Programming, Tools Programming, Graphics Programming, General Programming

Seeking outside game production help in: General Game Production

Seeking outside visual arts help in: 3D Animation

Typically develops these types of games: Shooters, puzzle, etc

Recent project titles include: Sniper 1, 2, 3, Strika's Soccer!, Tri-Nations Football

Produces games for these platforms: Cell phone/WAP/Imode

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal.

Responds to queries/submitted material: Same day

Actively seeking these types of submissions/outside help: j2me and C++

Does not want to receive these types of submissions/outside help: Developing in Africa means I don't pay in dollars. Anyone looking to work for dollars is not received with happiness and warmth!

Receptive to unsolicited submissions: Yes

Standard method of payment for outside helps: Flat Licensing Fee, Royalty

Offers a written contract: Yes

Additional advice: Come live in Africa—the sun shines 98% of the time—people are chill—and no one gets to play without taking some pain....

Regularly attends these conferences: GDC, Computer Faire

Moxze Games

RM 507 5/F East 10

Langjiayuan Jianguomenwai

Bei jing

BJ

100022

China

Tel: -728

Website: www.moxze.com

Contact person's e-mail: info@moxze.com

Company's outside needs: Does not anticipate the need for any help.

Year established: 1999

Number of games released in the last year: 6

Type of company: Contract Game Development Service, Distributor, Contractor, Publisher

Specialty: Multiplayer games

What sets us apart: Fun games that people actually play in China

Seeking outside programming help in: Hardware Engineering, Network Programming, General Programming

Seeking outside game production help in: Q/A Testing, Producing, Localization, General Game Production

Seeking outside game design help in: Game Design, Creative Direction

Typically develops these types of games: Mobile games, Multiplayer web Games, java web Games

Recent project titles include: Caishen, Youxiting, Zuqiu365, Zhanshen

Produces games for these platforms: Web games, MMPOG (UO, etc.), Cell phone/WAP/Imode, Palm OS, Linux, Windows XP, Windows NT/2000, Windows 98, ME

Actively seeking these types of submissions/outside help: Chinese nationals who speak Chinese.

Does not want to receive these types of submissions/outside help: Through head hunters.

Receptive to unsolicited submissions: No

Standard method of payment for outside helps: Hourly Rate

Offers a written contract: Yes

Additional advice: You must be a Chinese speaker. You must be in China. You must be creative. You must be a team player. You must not bullshit.

Namco Hometek Inc.

2055 Junction Ave. San Jose, CA 95131

Tel: 408-922-0712 Fax: 408-321-0518

Website: www.namco.com

Contact person: Daniela Sentell

Contact person's e-mail: dsentell@namco.com

Company's outside needs: Regularly hires candidates for new positions.

Nikita Ltd. 241

Year established: 1990

Number of games released in the last year: 15

Type of company: Publisher

Specialty: Arcade, action/adventure games, fighting games, action/racing games, family games.

What sets us apart: Namco is one of the oldest video game companies in the world and has a long and profitable history in arcade and home console gaming.

Seeking outside programming help in: Engine Programming, Audio Programming, Graphics Programming, AI Programming, General Programming

Seeking outside game production help in: Licensing, Q/A Testing, Producing, Project Lead/Management, Localization, General Game Production

Seeking outside visual arts help in: 3D Modeling, Interface Design, 3D Animation, Character Animation

Seeking outside game design help in: Interface Design, Level Design, Game Design, Lead Design, Creative Direction

Typically develops these types of games: Action/adventure, character/action, driving/action.

Recent project titles include: Dead To Rights, Kill.Switch I, Ninja Spawn, Pac Man World 2

Produces games for these platforms: Microsoft Xbox, Sony PlayStation2, Nintendo GameCube, CD-ROM

Preferred contact method: Via website; or via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work. Responds to queries/submitted material: 1 week

Actively seeking these types of submissions/outside help: Highly motivated, creative individuals with a passion for console video game development.

Does not want to receive these types of submissions/outside help: Phone calls.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside helps: Hourly Rate

Offers a written contract: Yes

Regularly attends these conferences: E3, IEMA, GDC

Nikita Ltd.

la, Kolomensky Proiezd, Moscow 115446 Russia

Tel: +7 (095) 115-9777

Fax: +7 (095) 112-7094 Website: www.nikita.ru

Contact person: Stepan Zotov

Contact person's e-mail: zotov@nikita.ru

Company's outside needs: Actively seeking both new and established talent.

Year established: 1991

Number of games released in the last year: 5

Type of company: 2nd-party Game Development with Publisher, Independent 3rd-party Game Development, Publisher

Specialty: "Nikita," one of the leading computer software and mobile games developers and providers in Russia, was founded in 1991. It possesses a unique experience in the Russian gaming market, including such fields as promotion and distribution. The company always follows the market demands and predicts it by developing applications based on the most advanced technologies (MMS, Java, GPRS).

Seeking outside programming help in: Porting, Network Programming, Engine Programming, Tools Programming, Audio Programming, Graphics Programming, AI Programming, General Programming

Seeking outside audio help in: Voice Acting, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Licensing, Editing, Producing, General Game Production Seeking outside visual arts help in: 3D Modeling, Interface Design, 3D Animation, General Visual Arts

Seeking outside game design help in: Interface Design, Game Design, Creative Direction Recent project titles include: Parkan. Iron Strategy (PC), Parkan. Iron Strategy. Part 2 (PC), Safari Biathlon Racer (PC)

Produces games for these platforms: Cell phone/WAP/Imode, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work; or e-mail resume with outline/proposal

Responds to queries/submitted material: 1 week

Standard method of payment for outside helps: Hourly Rate, Royalty

On May 7, 2003, Infogrames officially announced its name change to Atari. See listing for Atari in this section.

Orbital Media 243

Orbital Media

803-24th Ave. SE Calgary AB T26 1P5 Canada

Tel: 403-920-0090 Fax: 403-920-0092

Website: www.orbitalmedia.com Contact person: Rob Adams

Contact person's e-mail: adams@orbitalmedia.com

Company's outside needs: Regularly hires candidates for new positions.

Year established: 3

Number of games released in the last year: 0

Type of company: Independent 3rd-party Game Development, Publisher

Specialty: Orbital Media specializes in hand held game development. We are currently developing games for Nintendo's Game Boy Advance.

What sets us apart: Orbital Media is dedicated to the principles of delivering top quality games, emphasizing excellence in all aspects of production. Every Game Boy® Advance title Orbital produces focuses on setting the next standard of the gaming experience; gameplay, innovation, graphics and audio. Our main thrust is creating A-Quality games for the Nintendo Game Boy® Advance and with this focus we dedicate major resources and large design teams on producing the best games we can!

Seeking outside programming help in: Engine Programming, Graphics Programming

Seeking outside audio help in: Music Composition

Seeking outside game production help in: Q/A Testing, General Game Production

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, Illustration/Storyboarding, General Visual Arts

Seeking outside game design help in: Lead Design, Creative Direction

Typically develops these types of games: Action Adventure Tactical and Sport

Recent project titles include: Racing Gears, Advance Eclipse

Produces games for these platforms: Cell phone/WAP/Imode, Game Boy Advance

Preferred contact method: Via website

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: 2 to 3 weeks

Actively seeking these types of submissions/outside help: Currently looking for GBA Programmers and 2D Digital Artists

Receptive to unsolicited submissions: Yes

Offers a written contract: Yes

Additional advice: Good quality work and a desire to make leading edge games.

Regularly attends these conferences: GDC, E3

Phoenix Games Ltd.

De Pinckart 466 Neunen 5674 CC Holland

Tel: -403680974 Fax: -402233417

Website: www.phoenixgames group.com

Contact person: Will Horden

Contact person's e-mail: will@phoenixgames.nl

Year established: 2002

Number of games released in the last year: 24

Type of company: Publisher

Specialty: We specialize in value priced games.

What sets us apart: The only company in Europe to publish value priced software on PC/PSONE/PS2/Xbox and DVD formats.

Typically develops these types of games: All genres

Recent project titles include: Baldies, Dalmatians 2, Dinosaurs, Football Madness, European Tennis Pro

Produces games for these platforms: Microsoft Xbox, Sony PlayStation2, Sony PlayStation, DVD, CD-ROM, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Playlogic International

Concertgebouwplein 13, 1071 LL Amsterdam Hoge Mosten 24, 4822 NH Breda The Netherlands

Tel: +31 20 676 03 04 *Fax:* +31 20 673 17 13

Playlogic International 24

Website: www.playlogicint.com Contact person: Natasja Blaauw

Contact person's e-mail: nblaauw@playlogicint.com

Company's outside needs: Regularly hires candidates for new positions.

Year established: 2001

Number of games released in the last year: 4

Type of company: Independent 3rd-party Game Development, Publisher

Specialty: Playlogic International NV is a platform-independent publisher and developer of high-quality games for the latest generation of game consoles, PCs, mobile phones and handhelds. Its full subsidiary, Playlogic Game Factory BV, develops games from concept to final product. Playlogic International publishes these games as well as third-party titles.

What sets us apart: Original Game Concepts; very high quality animation

Seeking outside programming help in: Porting, AI Programming, General Programming

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Producing, Project Lead/Management, General Game Production

Seeking outside visual arts help in: 3D Modeling, Illustration/Storyboarding, 3D Animation, Character Animation

Seeking outside game design help in: Level Design, Lead Design

Typically develops these types of games: First- and third-person shooters, racers, shoot-'em-up, action, adventure.

Recent project titles include: Airborne Troops (publishing), Alpha Black Zero, Intrepid Protocol (publishing), Cyclone Circus; Power Sail Racing (in-house), Xyanide (in-house)

Produces games for these platforms: Microsoft Xbox, Sony PlayStation2, CD-ROM, Game Boy Advance Preferred contact method: Via website; or via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel; e-mail resume with outline/proposal and URL of sample work; or e-mail resume with outline/proposal.

Responds to queries/submitted material: Within 2 weeks

Actively seeking these types of submissions/outside help: Animators, level designers, programmers, but as well a communication specialists.

Receptive to unsolicited submissions: Yes

Offers a written contract: Yes

Regularly attends these conferences: Gamexpo, E3

Prolific Publishing, Inc.

1400 Burbank Blvd. Burbank, CA 91506-1308

TEL: 818-562-8400

Fax: 818-562-8400

Website: www.prolific.com

Contact person: Derek W. Frost

Contact person's e-mail: derek@prolific.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 1988

Number of games released in the last year: 0

Type of company: Contract Game Development Service, 2nd-party Game Development with Publisher, Independent 3rd-party Game Development, Publisher

Specialty: We do it all.

What sets us apart: We do Video Games, Video Slots, Hand Helds, Military, and Screen Savers. Our combined talent and experience can handle any level of development.

Seeking outside programming help in: Network Programming, Engine Programming, Tools Programming, Audio Programming, Graphics Programming, AI Programming, General Programming

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Licensing, Q/A Testing, Producing, Localization, General Game Production

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, Interface Design, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Produces games for these platforms: Interactive television, Microsoft Xbox, Sony PlayStation2, Sony PlayStation, Nintendo GameCube, Nintendo 64, Sega Dreamcast, DVD, Game Boy Advance, Game Boy Color, Game Boy, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel; or e-mail resume with outline/proposal.

Responds to queries/submitted material: 2 weeks

Actively seeking these types of submissions/outside help: Full-time

Running With Scissors

Receptive to unsolicited submissions: No

Standard method of payment for outside helps: Hourly Rate, Flat Licensing Fee, Royalty

Offers a written contract: Yes

Regularly attends these conferences: GDC, E3

Running With Scissors

3333 N. Campbell

Suite 1

Tucson, AZ 85719

Tel: 520 577 0321

Fax: 520 577 8670

Website: www.gopostal.com Contact person: Vince Desi

Contact person's e-mail: vince@gopostal.com

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 1996

Number of games released in the last year: 1

Type of company: Independent 3rd-party Game Development, Contractor, Publisher

Specialty: Outrageous Games like POSTAL.

What sets us apart: Self funded, independent.

Seeking outside programming help in: Porting, Engine Programming, Audio Programming

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Licensing, Video Direction, Q/A Testing, Localization

Typically develops these types of games: Violent Humor

Recent project titles include: POSTAL 2 POSTAL: Special Delivery POSTAL

Produces games for these platforms: Online game channel, Microsoft Xbox, Sony PlayStation2, Nintendo GameCube, DVD, CD-ROM, Game Boy Advance, Linux, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work; or send outline/proposal.

Responds to queries/submitted material: 2 weeks

Actively seeking these types of submissions/outside help: Art/level design and programming

Receptive to unsolicited submissions: Yes

Standard method of payment for outside helps: Hourly Rate, Flat Licensing Fee, Royalty

Offers a written contract: Yes

Additional advice: Be honest and don't oversell your talent.

Regularly attends these conferences: E3, ECTS, GDC

SCi Games Ltd.

11 Ivory House, Plantation Wharf Clove Hitch Quay London SW11 3TN United Kingdom

Tel: +44 207 350 5240

Website: sci.co.uk

Contact person: Darren Barnett

Contact person's e-mail: recruitment@sci.co.uk

Company's outside needs: Only receptive to working with established developers.

Year established: 1988

Number of games released in the last year: 5

Type of company: Publisher

What sets us apart: A successful, independent publisher dedicated to releasing quality titles.

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game design help in: Game Design

Typically develops these types of games: Action, Driving games

Recent project titles include: The Great Escape, Futurama, Conflict Desert Storm, The Italian Job

Produces games for these platforms: Microsoft Xbox, Sony PlayStation2, Sony PlayStation, DVD, CD-ROM, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal.

Responds to queries/submitted material: Within 1 week

Actively seeking these types of submissions/outside help: Experienced external producers and experienced QA staff.

Shrapnel Games, Inc. 249

Does not want to receive these types of submissions/outside help: As a publisher we have no development staff who are employed directly by Sci, therefore we have no internal roles for programmers or graphic staff.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside helps: Hourly Rate

Offers a written contract: Yes

Additional advice: We are keen to receive C's from strong candidates, particularly those with experience as an external producer working on next gen console titles.

Regularly attends these conferences: E3, ECTS

Shrapnel Games, Inc.

PMB #164 952 US Hwy. 64 W. Apex, NC 27523

Tel: 919-363-2121 Fax: 919-363-2121

Website: www.shrapnelgames.com Contact person: Timothy W Brooks

Contact person's e-mail: tbrooks@shrapnelgames.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 1999

Number of games released in the last year: 7

Type of company: Distributor, Publisher

Specialty: In addition to publishing independent developers war and strategy games for the PC, we also publish board games. We have an internal development team that works on our Shrapnel Development Branded games.

What sets us apart: We live and thrive in the niche market War and Strategy game arena, with our own online store, the Gamers Front (www.GamersFront.com).

Seeking outside programming help in: Engine Programming, Graphics Programming, AI Programming

Seeking outside audio help in: Voice Acting, Sound Effects Creation and Design, Music Composition Seeking outside game production help in: General Game Production

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, 3D Animation, 2D Animation, Character Animation

Seeking outside game design help in: Level Design

250 Publishers

Typically develops these types of games: War and Strategy Games.

Recent project titles include: Space Empires IV Gold, Mark H. Walker's Lock 'N Load, Armored Task Force, Combat Command 2: Danger Forward Gold Edition, All American: The 82nd Airborne in Normandy

Produces games for these platforms: CD-ROM, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Phone call, via postal service; via website; or via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel; e-mail resume with outline/proposal and URL of sample work; or e-mail resume with outline/proposal.

Responds to queries/submitted material: 2 weeks

Actively seeking these types of submissions/outside help: Seeking Games Developers

Does not want to receive these types of submissions/outside help: None

Receptive to unsolicited submissions: Yes

Standard method of payment for outside helps: Hourly Rate, Royalty

Offers a written contract: Yes

Additional advice: If game developer, must have product in demo stage.

Regularly attends these conferences: Origins

Skunk Studios

San Francisco, CA

Website: www.skunkstudios.com/

Contact person's e-mail: contact@skunkworksgames.com

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 2000

Number of games released in the last year: 5

Type of company: Publisher

Specialty: Skunk Studios makes high quality original games sold through Electronic Software Distribution.

What sets us apart: High quality original content—great characters—great gameplay.

Seeking outside programming help in: Porting, Engine Programming, Audio Programming, Graphics Programming

Seeking outside audio help in: Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Localization

Recent project titles include: QBz, Word Up, Spelvin, Gutterball, Tamale Loco—all playable via website

Spelchan Software 2

Produces games for these platforms: Web games, Online game channel, Microsoft Xbox, Sony PlayStation2, CD-ROM, Cell phone/WAP/Imode, Palm OS, Game Boy Advance, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Query via website.

Developers should submit this material: Send outline and URL of sample work.

Actively seeking these types of submissions/outside help: None at this moment.

Receptive to unsolicited submissions: Yes

Spelchan Software

2601 Pheasant Ridge Dr.

Armstrong, BC

VOE 182

Canada

Tel: 250-546-9625

Website: www.BlazingGames.com

Contact person: Billy Spelchan

Contact person's e-mail: spelchan@blazinggames.com

Company's outside needs: Does not anticipate the need for any help.

Year established: 1997

Type of company: Contract Game Development Service, Independent 3rd-party Game Development, Publisher

Specialty: Developing web based games.

Seeking outside audio help in: Sound Effects Creation and Design, Music Composition

Seeking outside visual arts help in: 3D Modeling, 3D Animation, 2D Animation

Typically develops these types of games: Adventure/Role-playing Games, though I have developed games in almost every category.

Recent project titles include: Coffee Quest series, One of those Weeks, Wilmag's Lab, Mr. Holeman, Tanks for the Memory

Produces games for these platforms: Web games, Linux, Windows XP, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: 1 week

Actively seeking these types of submissions/outside help: Looking for partners who need web-based entertainment. In future, would like to get involved in console market.

252 Publishers

Receptive to unsolicited submissions: Yes

Standard method of payment for outside helps: Flat Licensing Fee, Royalty, Advance

Offers a written contract: Yes

Additional advice: Spelchan Software is a small company and as such does not have much resources. While we would be interested in working on large titles, we lack the resources to fund such large projects ourselves. Look at the content I manage to produce on a weekly bases and imagine what I could do with a decent team and a year!

Regularly attends these conferences: GDC

Sports Mogul Inc.

3911 N. Francisco Ave. Chicago, IL 60618

Website: www.sportsmogul.com

Contact person: Clayton Dreslough

Contact person's e-mail: clay@sportsmogul.com

Company's outside needs: Not currently seeking any outside help.

Year established: 1995

Number of games released in the last year: 3

Type of company: Publisher Specialty: Sports games.

What sets us apart: Sports Mogul is the company that created the franchise management genre, and is responsible for the proliferation of "franchise modes" in today's sports games. They are also the market leader in online sports management games, such as Baseball Mogul Online.

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Licensing, Q/A Testing

Seeking outside visual arts help in: Interface Design, General Visual Arts

Typically develops these types of games: Sports

Recent project titles include: Baseball Mogul Online, Baseball Mogul 2004, Football Mogul 2003

Produces games for these platforms: Web games, Online game channel, Sony PlayStation2, CD-ROM, Cell phone/WAP/Imode, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work.

Ubi Soft Entertainment 253

Responds to queries/submitted material: 2 weeks

Actively seeking these types of submissions/outside help: QA. Marketing.

Receptive to unsolicited submissions: No

Standard method of payment for outside helps: Hourly Rate, Flat Licensing Fee, Royalty

Offers a written contract: Yes

Additional advice: Understand our products and market.

Regularly attends these conferences: We have spoken at the Computer Game Developers Conference. Occasionally we make it to E3. We also plan to attend the SABR convention (Society for American Baseball Research).

Sunstorm Interactive

Unfortunately, and despite the success of Deer Hunter and other games, this Indianapolis publisher has ceased operations as of late summer 2003.

Ubi Soft Entertainment

625 Third St.

3rd Floor

San Francisco, CA 94107

Tel: 415/547-4000

Fax: 415/571-2159

Website: www.ubi.com

Contact person: Jeff Harper or Jan Coulman

Company's outside needs: Actively seeking both new and established talent.

Year established: 1986

Number of games released in the last year: 100+

Type of company: Publisher

Specialty: Wide variety of games for all audiences, from kids who like Ape Escape 2, to teens who play Tom Clancy's Splinter Cell and adults who love CSI on the PC. Ubi Soft Entertainment has something for everyone

What sets us apart: We are a global company with locations in 22 countries. Ubi Soft produces games that reflect what the market wants—innovative, entertaining and fun to play. Strong in licensing as well with such movie titles as *The Matrix Online, Crouching Tiger, Hidden Dragon, Charlie's Angels* and TV licenses such as "CSI," "Batman" and "Mucha Lucha."

Seeking outside programming help in: Engine Programming, Audio Programming, Graphics Programming, General Programming

254 Publishers

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Producing, Project Lead/Management, General Game Production

Seeking outside visual arts help in: General Visual Arts

Seeking outside game design help in: Level Design, Game Design, Lead Design

Typically develops these types of games: Kids games, First-person shooters, Flight sims, Stealth action, Games for young girls, etc.

Recent project titles include: Prince of Persia: the Sands of Time, Tom Clancy's Splinter Cell, Ape Escape 2

Produces games for these platforms: MMPOG (UO, etc.), Online game channel, Microsoft Xbox, Sony PlayStation2, Nintendo GameCube, DVD, Cell phone/WAP/Imode, Game Boy Advance, Windows NT/2000, Windows 98, ME

Preferred contact method: Via website.

Developers should submit this material: E-mail resume with outline/proposal.

Receptive to unsolicited submissions: Yes.

Unplugged, Inc.

2625 Alcatraz Ave.

#608

Berkeley, CA 94705

Website: www.unplugged-inc.com

Contact person: Jonathan Zamick

Contact person's e-mail: info@unplugged-inc.com

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 2001

Number of games released in the last year: 3

Type of company: Distributor, Publisher

Specialty: Mobile games

What sets us apart: First-rate relationships with carriers/operators in both North America and abroad; willingness to assume porting & localization tasks internally.

Seeking outside programming help in: Porting, Network Programming, General Programming

Seeking outside game production help in: Localization

Seeking outside visual arts help in: 2D Animation, Character Animation

Typically develops these types of games: Multiplayer, networked mobile games.

Vivendi Universal Games 29

Recent project titles include: Boomerang Magic, Trophy Fishing, Skirt Fighter

Produces games for these platforms: Cell phone/WAP/Imode

Preferred contact method: Query via website; or query via e-mail.

Developers should submit this material: Send outline and URL of sample work; send outline and sample of work on CD; or send outline/proposal.

Responds to queries/submitted material: Within 2 weeks

Actively seeking these types of submissions/outside help: Mobile game development on a revenue share basis.

Does not want to receive these types of submissions/outside help: Non-mobile games.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside helps: Hourly Rate, Flat Licensing Fee, Royalty

Offers a written contract: Yes

Regularly attends these conferences: E3, GDC, CTIA, BREW

Vivendi Universal Games

6080 Center Dr.

10th Floor

Los Angeles, CA 90045

Tel: 310-431-4000

Fax: 310-342-0533

Website: www.vugames.com Contact person: Wendy McAfee

Contact person's e-mail: wendy.mcafee@vugames.com

Company's outside needs: Actively seeking both new and established talent.

Number of games released in the last year: 50+

Type of company: Distributor, Publisher

What sets us apart: Vivendi Universal Games (VU Games) is a leading global developer, publisher and distributor of multi-platform interactive entertainment. The company's development studios publish a broad range of content for the PC, PlayStation® 2 computer entertainment system, Xbox® video game system from Microsoft, Nintendo GameCube™, Game Boy® Advance and the Internet. VU Games' publishing portfolio boasts some of the biggest brands in the games industry with original franchises like Crash Bandicoot, Diablo, Spyro The Dragon, StarCraft and Warcraft. The company also publishes interactive products based on popular entertainment licenses including theatrical properties from Universal Pictures, hit television series from Fox Filmed Entertainment, literary classics from J.R.R. Tolkien's The

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Lord of the Rings and super hero comics from Marvel Enterprises. Through its Partner Publishing Group, VU Games co-publishes and/or distributes products on behalf of strategic partners, including Crave Entertainment, Interplay, Majesco, Mythic Entertainment and Simon & Schuster Interactive, among others.

Seeking outside programming help in: Hardware Engineering, Porting, Network Programming, Engine Programming, Tools Programming, Audio Programming, Graphics Programming, AI Programming, General Programming

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Asset Managing, Editing, Video Direction, Q/A Testing, Producing, Project Lead/Management, Documentation, General Game Production

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, Interface Design, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Seeking outside game design help in: Interface Design, Level Design, Game Design, Lead Design, Creative Direction

Typically develops these types of games: VU Games publishes a broad range of content covering a wide variety of genres for multiple platforms.

Recent project titles include: The Hulk, Lord of the Rings: Fellowship of the Ring, The Thing

Produces games for these platforms: MMPOG (UO, etc.), Microsoft Xbox, Sony PlayStation2, Sony PlayStation, Nintendo GameCube, Nintendo 64, CD-ROM, Game Boy Advance, Game Boy Color, Game Boy, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Via website; or via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside helps: Hourly Rate, Flat Licensing Fee

Offers a written contract: No

Regularly attends these conferences: E3, GDC

Xicat Interactive

800 E. Broward Blvd. Suite 700 Fort Lauderdale, FL 33301

Tel: 954-522-3900

Xicat Interactive 257

Fax: 954-522-0280

Website: www.xicat.com

Contact person: Jaimee Wolf

Contact person's e-mail: jbwolf@xicat.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 1998

Number of games released in the last year: 15

Type of company: Publisher

Specialty: Xicat specializes in bringing titles to market that are already 70 to 80 percent developed. Xicat uses its strong ties in the marketing and distribution arena to bring products to market on time and on budget.

What sets us apart: Xicat is willing to work with small, or upstart developers, as well as drafting creative licensing deals that mutually benefit both publisher and developer in a wide variety of situations. Using close industry resources, Xicat can publish games and have success on a smaller than average budget.

Seeking outside game production help in: Licensing, Video Direction, Q/A Testing, General Game Production

Seeking outside visual arts help in: 3D Modeling, General Visual Arts

Typically develops these types of games: Xicat publishes a wide array of games across multiple genres and platforms.

Recent project titles include: Top Angler (GameCube), ChopLifter: Crisis Shield (PS2), Motor Trend presents Lotus Challenge (Xbox), Blackstone: Magic and Steel (Xbox), Zanzarah (PC)

Produces games for these platforms: Microsoft Xbox, Sony PlayStation2, Sony PlayStation, Nintendo GameCube, Nintendo 64, Sega Dreamcast, Game Boy Advance, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: 1 to 2 weeks

Does not want to receive these types of submissions/outside help: Development, Public Relations

Receptive to unsolicited submissions: Yes

Standard method of payment for outside helps: Advance

Offers a written contract: Yes

Regularly attends these conferences: E3, IEMA, GDC

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XS Games LLC.

5381 Congress St. Fairfield, CT 06824

Tel: 203-255-7985

Fax: 203-256-1367

Website: www.xsgames.biz

Contact person: Steve Grossman

Contact person's e-mail: steve@xsgames.biz

Company's outside needs: Only receptive to working with established developers.

Year established: 2000

Number of games released in the last year: 16

Type of company: Distributor, Publisher

Seeking outside game production help in: Q/A Testing, Project Lead/Management, Localization, General Game Production

Seeking outside game design help in: Creative Direction

Produces games for these platforms: Microsoft Xbox, Sony PlayStation2, Sony PlayStation, DVD, CD-ROM, Cell phone/WAP/Imode, Game Boy Advance

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work; or e-mail resume with outline/proposal.

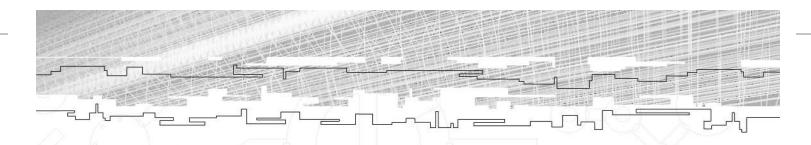
Responds to queries/submitted material: 1 week

Actively seeking these types of submissions/outside help: Various types.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside helps: Royalty, Advance

Offers a written contract: Yes



DEVELOPERS

evelopment companies are the organizations that actually build the games. Developers write the code, create the art, record the sounds, and perform all the other myriad tasks that go into making the "master disc" from which thousands or millions of copies will be made.

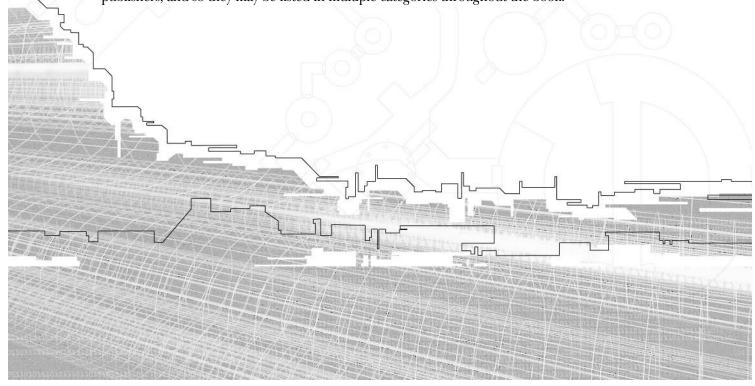
There are several kinds of relationships a developer can have with a publisher, each with its own name:

First Party Developers are studios owned by publishers. These studios generally create games exclusively for the platforms that are manufactured by their parent organization. We have not listed first party developers since they are owned by publishers.

Independent Third Party Developers are independent companies who are not bound to a particular publisher or platform.

Second Party Developers are independently-owned studios that create games for a publisher that owns a particular hardware platform.

Please note that a single developer may maintain different kinds of relationships with different publishers, and so they may be listed in multiple categories throughout the book.



INDEPENDENT 3RD PARTY DEVELOPERS

3DConcepts.com

3801 W. Spring Creek Pkwy. #314

Plano, TX 75023

Tel: 972-398-9232

Website: www.3DConcepts.com

Contact person: Shane Simon, Digital Artist Contact person's e-mail: svs@3dconcepts.com

Company's outside needs: Does not anticipate the need for any help.

Year established: 1995

Number of games released in the last year: 0

Type of company: Contract Game Development Service, Independent 3rd-party Game Development, Contractor

Specialty: I specialize in 3D content creation and design. I can build and animate any kind of computer-generated media required by today's game industry, including completely rigged characters, working vehicles and detailed environments.

What sets us apart: 3DConcepts stands out because we offer professional level design services to all clients at reasonable rates. We routinely work with small independent developers as well as large scale studios.

Typically develops these types of games: We focus primarily on first person shooters and MMORPG's

Recent project titles include: BattleMyth: Realms, BattleMyth Game Diary

Produces games for these platforms: Windows NT/2000, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal.

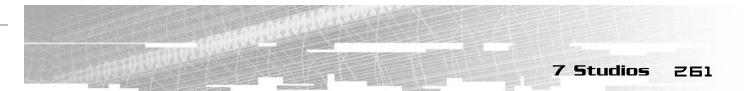
Responds to queries/submitted material: 2 to 4 days

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Hourly Rate, Royalty

Offers a written contract: Yes

Regularly attends these conferences: Dallas IGDA conference, GDC, Monthly Meetup, SIGGRAPH



7 Studios

11943 Montana Ave. Los Angeles, CA 90049

Tel: 310-442-7707

Fax: 310-442-7708

Website: www.sevenstudios.com Contact person: Margaret Stohl E-mail: info@sevenstudios.com

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 1999

Number of games released in the last year: 2

Type of company: Independent 3rd-party Game Development

Specialty: Console development of both original and licensed properties. 7 Studios has expertise in network-delivered games for online distribution as well.

What sets us apart: Quality, experience and timeliness.

Seeking outside programming help in: Network Programming, Audio Programming, Graphics Programming, AI Programming

Seeking outside visual arts help in: 3D Modeling, 3D Animation

Seeking outside game design help in: Level Design, Game Design, Lead Design

Typically develops these types of games: Character-based Action Adventure, Driving Combat, Flying Combat, Action-RPG

Recent project titles include: Fantastic Four, Defender, Charlie's Angels: Full Throttle, Legion: The Legend of Excalibur

Produces games for these platforms: Online game channel, Microsoft Xbox, Sony PlayStation2, Nintendo GameCube, DVD, CD-ROM, Windows XP, Windows NT/2000

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work.

Actively seeking these types of submissions/outside help: AI Programming, Graphics Programming

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate

Offers a written contract: Yes

Addictive 247

37 Whittle Dr.

Ormskirk

Lancashire

L39

United Kingdom

Tel: 07811 923268

Website: www.addictive247.co.uk

Contact person: Marc Georgeson

E-mail: mail@addictive247.co.uk

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 2001

Number of games released in the last year: 2

Type of company: Independent 3rd-party Game Development, Publisher

What sets us apart: We don't just concentrate on one area or genre of games.

Seeking outside programming help in: Graphics Programming

Seeking outside audio help in: Sound Effects Creation and Design

Seeking outside visual arts help in: Character Animation

Typically develops these types of games: We don't have one type that we develop. Last year we developed two puzzle games, but we are now moving onto arcade and top-down shooter titles.

Recent project titles include: Solid Spheres: Soccer Special Solid Spheres, RotaDim, Shift 247

Produces games for these platforms: Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Query via postal service; or query via e-mail.

Developers should submit this material: Send outline and URL of sample work; send outline and sample of work on CD; or send outline/proposal.

Responds to queries/submitted material: Within a couple of days

Actively seeking these types of submissions/outside help: Recently we have been looking for Graphics Artists.

Does not want to receive these types of submissions/outside help: Programming

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Flat Licensing Fee

Offers a written contract: Yes

Regularly attends these conferences: ECTS

Adveractive, Inc. 263

AdventurerLand Entertainment

Malabia 1545 - 3 Capital Federal Buenos Aires 1414

Argentina

Tel: 5411 4831-1713 Fax: 5411 4831-1832

Website: www.adventurerland.com Contact person: Diego Hernán Cánepa E-mail: info@adventurerland.com

Company's outside needs: Does not anticipate the need for any outside help.

Year established: 1995

Number of games released in the last year: 0

Type of company: Independent 3rd-party Game Development

Specialty: We provide tools for game developers.

Seeking outside game production help in: Q/A Testing, Documentation, Localization

Seeking outside visual arts help in: 3D Modeling, 3D Animation, Character Animation

Typically develops these types of games: Adventure Games

Produces games for these platforms: Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Via website; or via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work; or e-mail resume with outline/proposal.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee, Royalty

Offers a written contract: Yes

Regularly attends these conferences: E3

Adveractive, Inc.

122 Timberhill Pl. Chapel Hill, NC 27514

Tel: 919-968-4567

Website: www.adveractive.com Contact person: Steve Bullock

Contact person's e-mail: sbullock@adveractive.com

Company's outside needs: Not currently seeking any outside help.

Year established: 1995

Number of games released in the last year: 6

Type of company: Contract Game Development Service, Publisher

Specialty: Internet games. We have created over 100 branded Internet games ("advergames") over the past 7 years for major clients from all around the world.

What sets us apart: Competence and economics. We create affordable Internet games in as little as 2 to 3 weeks.

Typically develops these types of games: Entertaining games for a "G" audience.

Recent project titles include: Kellogg's Hockey Bowl, ESPN ShelfBall, Coca-Cola Winter Holiday Games, Playtonium Jigsaws, Wordsense Challenge

Produces games for these platforms: Web games, CD-ROM, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Hourly Rate

Offers a written contract: Yes

Additional advice:

Regularly attends these conferences: GDC

Alias

210 King St. E. Toronto, ON MSA 1J7 Canada

Tel: 416-362-9181 *Fax*: 416-369-6139

Website: www.alias.com

Contact person: Heather Kernahan

Contact person's e-mail: hkernahan@alias.com

Year established: 1983

Specialty: Alias develops the Maya 3D software which is used in development of the world's most exciting games.

Amazing Games 265

Aliasworlds Entertainment

Minsk

Belarus

Tel: 3.75298E+11

Fax: 3.75298E+11

Website: www.aliasworlds.com

Contact person: Vitalic Zhukovich

Contact person's e-mail: vz@aliasworlds.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 2001

Number of games released in the last year: 1

Type of company: Independent 3rd-party Game Development

Seeking outside programming help in: Porting, Graphics Programming, AI Programming

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Q/A Testing

Seeking outside visual arts help in: Interface Design, Illustration/Storyboarding

Typically develops these types of games: Arcade

Produces games for these platforms: CD-ROM, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: 4 to 7 days

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate, Advance

Offers a written contract: Yes

Amazing Games

Fredrikstad Norway

Website: www.amazinggames.com

E-mail: info@amazinggames.com

Company's outside needs: Not currently seeking any outside help.

Year established: 1997

Number of games released in the last year: 1

Type of company: Independent 3rd-party Game Development

Specialty: Mobile games

Seeking outside programming help in: Network Programming, Tools Programming, Audio Programming, AI Programming

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Licensing, Q/A Testing, Documentation, Localization

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, Interface Design,

Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Seeking outside game design help in: Interface Design, Level Design

Typically develops these types of games: Car racing and flight simulators

Recent project titles include: Speedway JAM!, Chopper Alley

Produces games for these platforms: Cell phone/WAP/Imode, Palm OS, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work; or send outline/proposal

Responds to queries/submitted material: 1 week

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee

Offers a written contract: Yes

Regularly attends these conferences: GDC

AMC Creation

119 Titulescu Blvd., Sector 1 Bucharest Romania

Tel: +40-722.732.722

Fax: -2232151

Website: www.amc.ro

Anino Computer Entertainment Inc. 267

Contact person: Cristina Neamtu

E-mail: office@amc.ro

Company's outside needs: Actively seeking both new and established talent.

Year established: 1994

Number of games released in the last year: 1

Type of company: Independent 3rd-party Game Development

Specialty: PC games

What sets us apart: Great output with a reasonable budget.

Seeking outside programming help in: Audio Programming

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game design help in: Lead Design, Creative Direction

Typically develops these types of games: RTS

Produces games for these platforms: Microsoft Xbox, Sony PlayStation2, Sony PlayStation, Linux, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Royalty

Offers a written contract: Yes

Anino Computer Entertainment Inc.

Unit 809 Page One Building, Alabang Muntinlupa

1700

Philippines

Tel: (632) 7710144 Fax: (632) 8074723

Website: www.aninoentertainment.com

Contact person: Niel Dagondon

Contact person's e-mail: niel@aninoentertainment.com

Company's outside needs: Not currently seeking any outside help.

Year established: 2002

Number of games released in the last year: 1

Type of company: Contract Game Development Service, Independent 3rd-party Game Development, Contractor

Specialty: We also do Modeling, Texturing and Manual Animations for other developers at very reasonable prices.

What sets us apart: Philippine based independent developer.

Seeking outside programming help in: Porting

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design

Seeking outside game production help in: Licensing, Video Direction, Localization

Typically develops these types of games: Adventure, RPG, Simulation and TV games.

Recent project titles include: ANITO: Defend a Land Enraged

Produces games for these platforms: Interactive Television, Linux, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and sample of work on CD.

Responds to queries/submitted material: 1 week to 1 month

Does not want to receive these types of submissions/outside help: Unsolicited Game Ideas

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Flat Licensing Fee

Offers a written contract: Yes

Additional advice: We would prefer outside developers also based in the Philippines.

Regularly attends these conferences: E3, GDC

Artematica

Corso Dante, 50 Scala B

Chiavari

6E

16043

Italy

Tel: +39 185 324660

Website: www.artematica.com

Contact person: Mr. Riccardo Cangini E-mail: artematica@artematica.com

Artificial Mind & Movement 269

Year established: 1996

Number of games released in the last year: 4

Type of company: Independent 3rd-party Game Development

Specialty: 3D Moto Racing Games, 3D Action Adventure Games, 3D Soccer Games, Kids Games

What sets us apart: Artematica has a very good product-cost relationship and a historic management-team that always ensures publisher-customer satisfaction.

Seeking outside programming help in: Hardware Engineering, Tools Programming, Graphics Programming

Seeking outside audio help in: Voice Acting, Music Composition

Seeking outside game production help in: Licensing, Q/A Testing, Localization

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, 3D Animation, 2D Animation

Seeking outside game design help in: Game Design

Typically develops these types of games: Action Adventure Games, Soccer and other sport games, Kids Games

Recent project titles include: GP ONE Moto Racing Simulation, Martin Mystere, Robin Hood, Pinocchio, 20,000 League Under the Sea

Produces games for these platforms: Interactive television, Microsoft Xbox, Sony PlayStation2, CD-ROM, Game Boy Advance, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel; or e-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: Within 2 months

Actively seeking these types of submissions/outside help: 2D-3D Animators and Texture Artists

Standard method of payment for outside help: Flat Licensing Fee

Offers a written contract: Yes

Regularly attends these conferences: MedPi, GDC, Ects, E3

Artificial Mind & Movement

416 de Maisonneuve W. Montreal, QC H3A 1L2 Canada

Tel: 514-843-4484 Fax: 514-8434234

Website: www.a2m.com

Contact person: Sophie Lemieux

E-mail: info@a2m.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 1992

Number of games released in the last year: 2

Type of company: Independent 3rd-party Game Development

What sets us apart: We meet our schedules while producing quality products.

Seeking outside programming help in: Network Programming, Engine Programming, Tools Programming, Audio Programming, Graphics Programming, AI Programming, General Programming

Seeking outside audio help in: Sound Effects Creation and Design

Seeking outside game production help in: Q/A Testing, Producing, Project Lead/Management, General Game Production

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, Interface Design, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Seeking outside game design help in: Interface Design, Level Design, Game Design, Lead Design, Creative Direction

Typically develops these types of games: 3rd person action-adventure games and platform games

Recent project titles include: Monsters Inc. (PSOne), Ice Age (GBA), Monsters Inc. (PS2—Europe only), Scooby Doo Mystery Mayhem (PS2, GC, Xbox), Bugs & Taz: Time Busters

Produces games for these platforms: Microsoft Xbox, Sony PlayStation2, Nintendo GameCube, Game Boy Advance

Preferred contact method: Via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel; or e-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: We contact people of interest only for interviews.

Actively seeking these types of submissions/outside help: Looking for a highly motivated, committed individual who can act as a team player.

Does not want to receive these types of submissions/outside help: Super stars, jacks of all trades, mavericks coders.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee

Offers a written contract: Yes

AtGames of America 27

Additional advice: We need to see completed works even if not in a professional job. Have a passion for games in the genre that you are going to work in.

Regularly attends these conferences: GDC, E3, SIGGRAPH

AtGames of America

1875 Century Park E. Suite 930 Los Angeles, CA 90277

Tel: 310-286-2222 Fax: 310-282-0675

Website: www.atgames.net Contact person: Jodie Lee

Contact person's e-mail: jlee@atgames.net

Company's outside needs: Actively seeking both new and established talent.

Year established: 2001

Number of games released in the last year: 5

Type of company: Independent 3rd-party Game Development

Specialty: AtGames develops games on multiple platforms including mobile, Pocket PC, Online, PC, MMOG's and Next-Gen Consoles. AtGames also provides production support with modeling, texturing, animation and cinematic services.

What sets us apart: AtGames combines a US management structure with an overseas production facility that produces high quality productions on reasonable budgets.

Seeking outside programming help in: Engine Programming, Graphics Programming, AI Programming, General Programming

Seeking outside audio help in: Voice Acting, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Q/A Testing, Project Lead/Management, General Game Production

Seeking outside visual arts help in: 3D Modeling

Seeking outside game design help in: Level Design, Game Design

Produces games for these platforms: Web games, MMPOG (UO, etc.), Microsoft Xbox, Sony PlayStation2, CD-ROM, Cell phone/WAP/Imode, Game Boy Advance, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Via website.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel.

Responds to queries/submitted material: 2 weeks

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Hourly Rate

Offers a written contract: Yes

Avalanche Studios AB

c/o Sundberg Heleneborgsgatan 13A Stockholm S11731 Sweden

Website: www.avalanche-games.com Contact person: Christofer Sundberg

E-mail: info@avalanche-games.com

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 2002

Number of games released in the last year: 0

Type of company: Contract Game Development Service, Independent 3rd-party Game Development

Specialty: Our business is divided into two business areas: 1) Games development and 2) Content development. The two areas can be combined if we develop a game based on internal content. We also license game content to developers and publishers. We also develop our internal game technology ATech, which is developed by the team that developed the acclaimed RSSTech, the technology powering Codemasters' Dragon Empires.

What sets us apart: With strong internal content development, by working with the best content developers in the world, combined with the power of our technology teams creation, the ATech, we stand apart from others in the industry.

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Q/A Testing, Localization

Seeking outside visual arts help in: 3D Modeling, 3D Animation, Character Animation

Typically develops these types of games: Action games set in varied indoor and outdoor environments.

Recent project titles include: Not official—project based on movie/TV license.

Produces games for these platforms: MMPOG (UO, etc.), Microsoft Xbox, Sony PlayStation2, Nintendo GameCube, Windows XP, Windows NT/2000

Preferred contact method: Query via website.

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Developers should submit this material: Send outline and sample of work on CD; or send outline/proposal.

Responds to queries/submitted material: Within 3 months

Actively seeking these types of submissions/outside help: Animation, 3D Art, Texture Artists

Does not want to receive these types of submissions/outside help: Programming in general, concept art, testing.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate, Royalty

Offers a written contract: Yes

Additional advice: Please follow guidelines on our website and NO phone calls please. If you apply as an artist, please send your best samples with your presentation.

Regularly attends these conferences: GDC, E3

AwareDreams

Sophienstr. 29

Villingen-Schwenningen 78054

Germany

Tel: 4.97721E+11 Fax: 4.97721E+11

Website: awaredreams.com Contact person: Norbert Nopper

Contact person's e-mail: norbert.nopper@awaredreams.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 1

Number of games released in the last year: 0

Type of company: Independent 3rd-party Game Development

Specialty: Technology and games for real-time multiplayer games for mobile phones.

What sets us apart: Working and ready technology for doing multiplayer games on J2ME enabled mobile phones.

Seeking outside programming help in: General Programming

Seeking outside audio help in: Sound Effects Creation and Design

Seeking outside game production help in: Localization

Seeking outside visual arts help in: General Visual Arts

Typically develops these types of games: Multiplayer and role playing games for mobile phones.

Recent project titles include: Fantasy Worlds (role game), GameBits SDK (J2ME game SDK), GameBits Server (multiplayer server)

Produces games for these platforms: Cell phone/WAP/Imode

Preferred contact method: Phone call; via postal service; via website; or via e-mail

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: 3 working days

Does not want to receive these types of submissions/outside help: If first topic about the job is money.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Flat Licensing Fee, Royalty

Offers a written contract: Yes

Additional advice: Employees have to understand the game business. This means, beside designing and programming, people should think a little bit like entrepreneurs.

Regularly attends these conferences: GDC, Mobile 2003 in Europe

AWE Games

13798 NW 4th Street Suite 306 - 309 Sunrise, FL 33325

Tel: 954-835-9199 Fax: 954-835-9196

Website: www.awegames.com Contact person: Aaron Runion

Contact person's e-mail: aaron@awegames.com

Company's outside needs: Regularly hires candidates for new positions.

Year established: 1997

Number of games released in the last year: 2

Type of company: Independent 3rd-party Game Development

Specialty: Fully licensed for Game Development on the following platforms: PC, Xbox, PS2, GameCube and Game Boy Advance.

What sets us apart: AWE Productions has been involved in producing over 50 published game titles in the past 10 years. The result of our experience is an end product that is entertaining, stable, and remarkably intuitive for a wide range of ages. In 2002, AWE sold over 500,000 copies of our published games, including the top-ten bestseller, SpongeBob SquarePants: Operation

Batfish Studios Ltd. 275

Krabby Patty. Our dedicated and veteran staff remains firmly committed to developing high-quality games on time—and on budget—for all our publishers.

Seeking outside visual arts help in: 3D Modeling, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation

Typically develops these types of games: Anything

Recent project titles include: SpongeBob SquarePants Employee of the Month, SpongeBob SquarePants:

Operation Krabby Patty, Jimmy Neutron vs. Jimmy Negatron, Jimmy Neutron Boy Genius, Hot Wheels:

Mechanix

Produces games for these platforms: Microsoft Xbox, Sony PlayStation2, Nintendo GameCube, DVD, CD-ROM, Game Boy Advance, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Via website; or via e-mail.

Developers should submit this material: E-mail resume with outline/proposal.

Responds to queries/submitted material: Days

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate

Offers a written contract: Yes

Regularly attends these conferences: E3, GDC

Batfish Studios Ltd.

41 North Bar St.

Banbury

Oxon

OX16 OTH

United Kingdom

Tel: +44 1295 268 652

Fax: +44 1295 259 711

Website: www.batfishstudios.com

Contact person: Philip Harris

Contact person's e-mail: philip.harris@batfishstudios.com

Company's outside needs: Regularly hires candidates for new positions.

Year established: 2001

Number of games released in the last year: 1

Type of company: Independent 3rd-party Game Development

Specialty: Batfish currently specializes in PC strategy games but is also a registered developer for several console platforms.

What sets us apart: Founded in July 2001, Batfish Studios Ltd is an independent development company that is dedicated to the creation of top quality games for PC and consoles. Built around the principle that the best games can only be created by the best teams, Batfish values both talent and enthusiasm and aims to provide a working environment where staff can make the most of their abilities.

Seeking outside programming help in: Graphics Programming, General Programming

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Music Composition

Seeking outside game production help in: Q/A Testing, Localization

Seeking outside visual arts help in: 3D Modeling, Character Animation

Typically develops these types of games: PC strategy

Recent project titles include: Captain Scarlet: Retaliation

Produces games for these platforms: Microsoft Xbox, CD-ROM, Game Boy Advance, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel; e-mail resume with outline/proposal and URL of sample work; or e-mail resume with outline/proposal.

Responds to queries/submitted material: 1 to 7 days

Actively seeking these types of submissions/outside help: We are always interested in hearing from talented, enthusiastic programmers and artists. Outside artists are also encouraged to contact us and we often have concept/design work available on a contract basis.

Does not want to receive these types of submissions/outside help: Experience is not essential but enthusiasm for games is. If you don't play games yourself, we won't hire you. Currently we do not use outside programmers.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee

Offers a written contract: Yes

Regularly attends these conferences: GDCE, GDC, E3

BC Soft Games

5158 Westmoor Rd. Salt Lake City, UT 84117

Tel: 801-558-8041

Website: www.bcsoftgames.com Contact person: Bryce Carroll

Berserk Games 277

Contact person's e-mail: bc0@hotmail.com

Company's outside needs: Not currently seeking any outside help.

Year established: 2000

Number of games released in the last year: 3

Type of company: Independent 3rd-party Game Development

Specialty: A variety of classic arcade style games. Our most popular have been our Break Ball series, which is a cross between an Arkanoid and Pong style of gameplay.

What sets us apart: We focus more on creative ideas and gameplay rather than technology and graphics. We like making games with great graphics as well, but we feel the focus should be on fun and entertainment rather than making something that looks cool.

Seeking outside game production help in: Q/A Testing

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Typically develops these types of games: Arcade Style, Puzzles, 3rd-person Action

Recent project titles include: Zero Count, Dark Archon, Break Ball 1, 2, & Gold, Time Command

Produces games for these platforms: Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Query via e-mail.

Receptive to unsolicited submissions: No

Berserk Games

7010 Baker St.

Ft. Meade, MD 20755

Tel: 410-674-3741

Contact person: Isaac Fulkerson

Contact person's e-mail: ifman1@hotmail.com

Company's outside needs: Does not anticipate the need for any outside help.

Year established: 2001

Number of games released in the last year: 1

Type of company: Independent 3rd-party Game Development

What sets us apart: Love of the Game!

Seeking outside programming help in: Porting, General Programming

Seeking outside audio help in: Music Composition Seeking outside game production help in: Localization

Seeking outside visual arts help in: 3D Modeling, 3D Animation

Typically develops these types of games: 3rd-person Adventure

Recent project titles include: Extreme Invaders the Bad-Egg, Berserk Adventure

Produces games for these platforms: CD-ROM, Linux, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work; or e-mail resume with outline/proposal.

Responds to queries/submitted material: 3 to 5 working days

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Flat Licensing Fee, Royalty

Offers a written contract: Yes

Big Fun Development

620 LakeShore Dr. Atlanta, GA 30096-3038

Website: www.bigfun.net

Contact person: E.R.I.C.

Contact person's e-mail: eric@bigfun.net

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 1996

Number of games released in the last year: 2

Type of company: Independent 3rd-party Game Development

Specialty: We make games that are played, delivered and even developed on the Internet. Internet-based development means that we are open to short-term remote working relationships with highly talented and reliable individuals and small studios anywhere in the world. Unfortunately, Internet-based delivery, at this point in time (2003-4), means our games generally are developed with very modest budgets, and potential contributors should understand this. Although we work with talent at every stage in its career and every continent (and provide skill development as well as cash to promising inexperienced partners) we have found

What sets us apart: We offer a tremendous value proposition to our publishers. With our coordinated network of skilled short-term contributors (and low overhead) we deliver extremely high quality games with quick turnaround—and modest fees.

that our core network depends on seasoned professionals working in the USA and Canada.

Big Fun Development 275

Seeking outside programming help in: Network Programming, Engine Programming, Audio Programming, AI Programming, General Programming

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Licensing, Asset Managing, Q/A Testing

Seeking outside visual arts help in: 3D Modeling, Interface Design, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation

Seeking outside game design help in: Level Design, Game Design

Typically develops these types of games: Funny Cartoon Games, Strategy-oriented Battle Games, 3D Simulators

Recent project titles include: Meba (Vivendi), Vanilla Coke Mystery Game Pop Quiz (Coke), Fetch (ASPCA), Reign of Ronin Swarmada (US Navy)

Produces games for these platforms: Web games, MMPOG (UO, etc.), Online game channel, DVD, Cell phone/WAP/Imode, Windows XP, Windows 98, ME

Preferred contact method: Query via website; or query via e-mail.

Developers should submit this material: Send outline and URL of sample work.

Actively seeking these types of submissions/outside help: We want very clean flash cartoonists, voice actors, actionscript and serverside developers (PHP, SQL), and we also have a screaming need for an inexpensive, flexible expert in linear algebra.

Does not want to receive these types of submissions/outside help: Your creepy first person shooter designs, your nightmare creatures rendered in 3D, your music unless it is better than Sam Powell's (and I bet it's not)!

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Flat Licensing Fee

Offers a written contract: Yes

Additional advice: We hire based on simple meritocracy. Our major contracts are based on competitive submissions, where prospective outside help will spend an hour or so preparing a response to a very small and sharply defined specification. Typically twelve will respond and one will be hired. Quality of results is the number one criterion, but there are often two or three with first-rate deliverables. At that point, reliability, price and communication skills become the deciding factors.

Regularly attends these conferences: GDC, E3, local IGDA

BioWare Corp.

#302, 10508 82 Ave. Edmonton ALTA T6E 6H2 Canada

Tel: 780-430-0164

Fax: 780-439-6374

Website: www.bioware.com

Contact person: Leanne Korotash

Contact person's e-mail: contact@bioware.com

Company's outside needs: Regularly hires candidates for new positions.

Year established: 1995

Number of games released in the last year: 3

Type of company: Independent 3rd-party Game Development

Specialty: BioWare specializes in developing story-based role playing games for both PC and console platforms.

What sets us apart: BioWare has enjoyed both critical and commercial success with a number of RPG titles, most recently Star Wars: Knights of the Old Republic (for Xbox and PC) and Neverwinter Nights (for PC). BioWare has earned a reputation for developing epic story arcs in both high fantasy and science fiction settings. BioWare's focus on story-based gaming and rich character development have become synonymous with BioWare titles.

Seeking outside programming help in: Engine Programming, Tools Programming, Audio Programming, Graphics Programming, AI Programming, General Programming

Seeking outside audio help in: Voice Acting, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Q/A Testing, Localization

Seeking outside visual arts help in: 3D Modeling, Interface Design, 3D Animation, Character Animation

Seeking outside game design help in: Interface Design, Level Design, Game Design

Typically develops these types of games: RPGs

Recent project titles include: Star Wars: Knights of the Old Republic, Neverwinter Nights: Hordes of the Underdark, Neverwinter Nights: Shadows of Undrentide, Neverwinter Nights, MDK2: Armageddon, MDK2

Produces games for these platforms: Microsoft Xbox, Sony PlayStation2, Sega Dreamcast, DVD, CD-ROM, Linux, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Via website; or via e-mail.



Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel.

Responds to queries/submitted material: 2 to 4 weeks

Actively seeking these types of submissions/outside help: Reference job recruitment web page @ www.bioware.com

Does not want to receive these types of submissions/outside help: Game ideas.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee, Advance

Offers a written contract: Yes

Additional advice: Demonstrate talent equal to or superior to that currently showcased in BioWare retail products.

Regularly attends these conferences: GDC, DICE, SIGGRAPH

Bit Managers

Paseo Lorenzo Serra 4-2-A Santa Coloma de Gramanet Barcelona

8921

Spain

Tel: +34 934662257

Fax: +34 934661269

Website: www.bitmanagers.com Contact person: Isidro Gilabert

Contact person's e-mail: isidro@bitmanagers.com

Company's outside needs: Not currently seeking any outside help.

Year established: 1988

Number of games released in the last year: 4

Type of company: Independent 3rd-party Game Development

Specialty: GBA developments

What sets us apart: Reliability. Experience (more than 40 games developed, most of which have sold more than 500, 000 copies). Technology (Linux native compilers and in-house tools, 10 official Nintendo devkits).

Seeking outside audio help in: Sound Effects Creation and Design

Typically develops these types of games: All kinds

Recent project titles include: Ronaldo V-Football, Asterix & Obélix Bash'em all, Droopy's Tennis Open, The Revenge of the Smurfs, Inspector Gadget Racing

Produces games for these platforms: Game Boy Advance

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Hourly Rate

Offers a written contract: Yes

Regularly attends these conferences: GDC, E3

Black Hammer Game

447 Broadway 2nd Floor New York, NY 10013

Tel: 212-625-8980

Fax: 212-625-8986

Website: www.blackhammergame.com

Contact person: Laurie Needell

Contact person's e-mail: laurie@blackhammer.com

Company's outside needs: Not currently seeking any outside help.

Year established: 2002

Number of games released in the last year: 1

Type of company: Contract Game Development Service, 2nd-party Game Development with Publisher, Independent 3rd-party Game Development, Contractor

Specialty: Strategy

Seeking outside programming help in: Porting, Network Programming, Engine Programming, Tools Programming, Audio Programming, Graphics Programming, AI Programming, General Programming

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Asset Managing, Editing, Video Direction, Q/A Testing, Localization, General Game Production

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, Interface Design, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Black Ops Entertainment, LLC 283

Typically develops these types of games: Strategy, Action, Puzzle

Recent project titles include: I Spy Challenger, The Egg Files, Alloy

Produces games for these platforms: Arcade/coin-operated, Web games, Nintendo GameCube, CD-ROM, Game Boy Advance, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Query via e-mail.

Actively seeking these types of submissions/outside help: NYC-based art & programming.

Does not want to receive these types of submissions/outside help: Testers

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Hourly Rate, Royalty

Offers a written contract: No

Regularly attends these conferences: GDC, E3

Black Ops Entertainment, LLC

2121 Cloverfield Ave.

Suite 204

Santa Monica, CA 90404

Tel: 310-828-0682

Fax: 310-828-0630

Website: www.blackops.com

Contact person: Jose Villeta

Contact person's e-mail: villeta@blackops.com

Company's outside needs: Regularly hires candidates for new positions.

Year established: 9

Number of games released in the last year: 2

Type of company: Independent 3rd-party Game Development

What sets us apart: Mid-size game developer run by MIT graduates with solid background on 3D graphics, simulation, AI and film-quality production process.

Seeking outside programming help in: Hardware Engineering, Porting, Network Programming, Engine Programming, Tools Programming, Audio Programming, Graphics Programming, AI Programming, General Programming

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Licensing, Q/A Testing, Producing, Localization, General Game Production

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Seeking outside game design help in: Interface Design, Level Design, Game Design, Lead Design, Creative Direction

Typically develops these types of games: First-Person Shooter, Action/Adventure 3rd-Person Sports like Basketball and Fighting

Recent project titles include: Fugitive Hunter, Street Hoops, Terminator 3: Rise of the Machines, Xfiles: Resist or Serve

Produces games for these platforms: Microsoft Xbox, Sony PlayStation2, Nintendo GameCube

Preferred contact method: Phone call, Via postal service, Via e-mail

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel; e-mail resume with outline/proposal and URL of sample work; or e-mail resume with outline/proposal.

Responds to queries/submitted material: 1 week

Actively seeking these types of submissions/outside help: Hard-working passionate game makers who will create exciting new games. Cooperative team work is a must.

Does not want to receive these types of submissions/outside help: None

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee, Royalty

Offers a written contract: Yes

Additional advice: If your passion is video games, then whereever you work you should have fun making them. The creative effort hinges on the passion and skills of your team members.

Regularly attends these conferences: GDC, PlayStation Developer Conference, SIGGRAPH, E3

Blitz Games

P.O. Box 186
Learnington Spa
Warwickshire
CV32 STX
United Kingdom

Tel: +44 (0) 1926 311284

Fax: +44 (0)1926 887209

Website: www.blitzgames.com

Contact person: Philip Oliver

E-mail: business@blitzgames.com



Company's outside needs: Actively seeking both new and established talent.

Year established: 1990

Number of games released in the last year: 4

Type of company: Independent 3rd-party Game Development

Specialty: Blitz Games has a long established development experience in a variety of genres, using its own range of highly versatile in-house middleware and development tools.

What sets us apart: Blitz Games has a well-structured environment enabling talented staff to provide a one-stop development solution. In addition to experienced development teams, our company includes in-house audio, QA, R&D, PR & marketing support services. Seeking outside programming help in: Hardware Engineering, Porting, Network Programming, Engine Programming, Tools Programming, Audio Programming, Graphics Programming, AI Programming, General Programming

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Licensing, Editing, Video Direction, Q/A Testing, Localization, General Game Production

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, Interface Design, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Typically develops these types of games: Blitz creates games for a wide variety of genres.

Recent project titles include: Bad Boys II, Fairly OddParents: Breakin' Da Rules, Taz: Wanted, Zapper, Barbie Horse Adventures: Wild Horse Rescue

Produces games for these platforms: Microsoft Xbox, Sony PlayStation2, Sony PlayStation, Nintendo GameCube, Nintendo 64, Sega Dreamcast, CD-ROM, Game Boy Advance, Game Boy Color, Game Boy, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Via website; or via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel; or e-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: 2 weeks

Actively seeking these types of submissions/outside help: For employment opportunities please visit www.blitzgames.com/jobs. For sub-contracting opportunities please email business@blitzgames.com.

Does not want to receive these types of submissions/outside help: We do not accept game ideas as we already have a team of professionals dedicated to this purpose. We do not accept candidates from agencies that are not from our PSL. For work experience/placement positions we do not accept candidates for less than eight months.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate

Offers a written contract: Yes

Additional advice: No applications for full time development positions will be considered without appropriate sample work. Blitz has a detailed assessment procedure for all potential sub-contractors, and companies will be expected to cooperate with this process and to sign an agreement if accepted.

borngamer

1381 Aldersbrook Rd. London, ON N66 3J1 Canada

Tel: 519-641-7956

Website: www.borngamer.com Contact person: John Simpson E-mail: sales@borngamer.com

Company's outside needs: Not currently seeking any outside help.

Year established: 2000

Number of games released in the last year: 2

Type of company: Contract Game Development Service, Independent 3rd-party Game Development

Specialty: We develop web-based games that are freely distributed through a network of affiliate sites.

What sets us apart: Our games are funded through advertising revenues, which are used towards an attractive commission for our affiliate members.

Seeking outside audio help in: Sound Effects Creation and Design

Typically develops these types of games: Web-based Arcade Games

Recent project titles include: Arctic Fox, Duck Shoot, Halloween Havok

Produces games for these platforms: Web games, Windows NT/2000, Windows 98, ME

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work.

Responds to queries/submitted material: 1 month

Receptive to unsolicited submissions: No

Boston Animation, Inc. 287

Standard method of payment for outside help: Royalty Offers a written contract: No

Boston Animation, Inc.

14 Red Acre Rd. Suite 5

Stow, MA 01775

Tel: 978-897-8180 Fax: 978-897-2391

Website: www.bostonanimation.com Contact person: Dale DeSharone

Contact person's e-mail: dale@bostonanimation.com

Company's outside needs: Not currently seeking any outside help.

Year established: 1997

Number of games released in the last year: 2

Type of company: Independent 3rd-party Game Development

Specialty: Boston Animation does full turn-key game development for the adult and children's market. We also provide component game art and 3D animation services to publishers and developers.

What sets us apart: We provide high quality, competitively priced development through our offshore production studio located in Kiev, Ukraine. Our art staff was traditionally trained in the fields of painting, sculpture, architecture, and cell animation. They have spent six years working in game development and have integrated their traditional training with the technical and artistic requirements of game art and 3D computer graphics and animation.

Seeking outside programming help in: Tools Programming

Seeking outside audio help in: Voice Acting, Audio Recording

Seeking outside game production help in: Licensing, Q/A Testing, Localization

Typically develops these types of games: Action/Adventure Children's Entertainment

Recent project titles include: Darkened Skye (GameCube), M&M's: The Lost Formulas, Tonka Firefighter

Produces games for these platforms: Sony PlayStation2, Nintendo GameCube, CD-ROM, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Query via website.

Developers should submit this material: Send outline and URL of sample work.

Responds to queries/submitted material: Immediately

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate

Offers a written contract: Yes

Regularly attends these conferences: GDC, E3

BraveTree Productions

P.O. Box 40941

Eugene, OR 97404-0196

Tel: 541-607-7050

Fax: 866-746-3896

Website: www.bravetree.com

Contact person: Joe Maruschak

Contact person's e-mail: joe@bravetree.com

Company's outside needs: Not currently seeking any outside help.

Year established: 2001

Number of games released in the last year: 1

Type of company: Independent 3rd-party Game Development

Seeking outside programming help in: Porting

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Licensing, Q/A Testing, General Game Production

Seeking outside visual arts help in: Interface Design, General Visual Arts

Seeking outside game design help in: Level Design

Recent project titles include: ThinkTanks

Produces games for these platforms: Online Game Channel, Linux, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline/proposal.

Responds to queries/submitted material: 1 week

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Hourly Rate, Royalty

Offers a written contract: Yes

Bytegeist Software Pty Ltd. 289

Bravo Interactive Ltd.

Rusanovskaya naberezhnaya 20

Ki⊵∨

2002

Ukraine

Website: www.bravointeractive.com Contact person: Alexander Kot E-mail: biz@bravointeractive.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 2002

Type of company: Contract Game Development Service, Independent 3rd-party Game Development, Contractor

Seeking outside programming help in: Network Programming, Engine Programming, Audio Programming, Graphics Programming, AI Programming, General Programming

Seeking outside audio help in: Voice Acting, Sound Effects Creation and Design, Music Composition

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, 3D Animation, Character Animation, General Visual Arts

Seeking outside game design help in: Level Design, Game Design

Typically develops these types of games: First-person Shooter, RPG, Space-sims, Strategy

Produces games for these platforms: MMPOG (UO, etc.), Microsoft Xbox, Sony PlayStation2, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work; or e-mail resume with outline/proposal.

Responds to queries/submitted material: 2 to 3 days

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Flat Licensing Fee

Offers a written contract: Yes

Bytegeist Software Pty Ltd.

Sydney NSW 2066 Australia

Tel: +61 4 2524 3367

Website: www.bytegeistsoftware.com

Contact person: Jed Fisher

E-mail: contactus@bytegeistsoftware.com

Year established: 2000

Number of games released in the last year: 2

Type of company: Contract Game Development Service, 2nd-party Game Development with Publisher, Independent 3rd-party Game Development, Contractor

Specialty: Bytegeist Software is a dedicated service company for the specialist development of custom tools and solutions for the graphics and game industry. Bytegeist provides a premium solution for your software development needs, delivering software on time and on budget. Bytegeist covers a wide range of specialist programming areas, including strong expertise in the development of graphics, graphic tools, 3D plugins & exporters, 3D engines, games, real time systems, ActiveX technology, Middleware implementations, GUI's, level/map/game editors, advanced compression know-how, Pocket PC & CE technologies, localization, and various file format solutions. Finally Bytegeist can also provide content creation services such as modeling, texturing, and animation.

What sets us apart: Professionalism, reliability, dedication, testimonials.

Seeking outside audio help in: Sound Effects Creation and Design, Music Composition

Seeking outside visual arts help in: 2D Texturing, 3D Modeling

Typically develops these types of games: Any and all

Recent project titles include: Please see our website.

Produces games for these platforms: Interactive Television, Web Games, MMPOG (UO, etc.), Microsoft Xbox, Sony PlayStation2, Windows XP, Windows NT/2000, Windows CE

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work.

Responds to queries/submitted material: 1 to 4 weeks

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Hourly Rate



Offers a written contract: Yes

Regularly attends these conferences: GDC, ECTS, SIGGRAPH

Cinco Abejas

Guemes 2164 - 7th Floor

Buenos Aires

CF

1425

Argentina

Website: www.cincoabejas.com.ar Contact person: Gerardo Ratto

E-mail: contact@cincoabejas.com.ar

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 2001

Number of games released in the last year: 1

Type of company: Independent 3rd-party Game Development

Specialty: Our specialty is kid's games.

What sets us apart: We have great professionals, many drawers and 3D artists.

Seeking outside programming help in: Graphics Programming, General Programming

Seeking outside audio help in: Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Editing, Producing

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, 3D Animation, Character Animation

Typically develops these types of games: Educative Games, 3rd-person Adventures, Graphic Adventures

Recent project titles include: San Martín. CP BB

Produces games for these platforms: Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work.

Responds to queries/submitted material: Within 2 days

Actively seeking these types of submissions/outside help: 3D Scripting, 3D Modeling, 3D Animation

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Royalty

Offers a written contract: Yes

Additional advice: We are a small company, but we are committed to good products. We accomplish our goals and expect the same from the people working with us.

Climax Group Inc.

Main St.

Venice, CA 90291

Tel: 310-664-5800

Website: www.climaxgroup.com

Contact person: Dawn Beasley

Contact person's e-mail: dawn@climax.co.uk

Company's outside needs: Regularly hires candidates for new positions.

Year established: 1988

Number of games released in the last year: 10

Type of company: Independent 3rd-party Game Development

What sets us apart: Climax is the largest independent developer in Europe and currently has 6 divisions based in 5 locations: LA, Nottingham, Brighton, London and Solent. All studios house the brightest talent and the group as a whole invests time and money into creating in-house tools and technology to ensure that we're always producing the best games across all platforms.

Seeking outside programming help in: Hardware Engineering, Network Programming, Engine Programming, Tools Programming, Audio Programming, Graphics Programming, AI Programming, General Programming

Seeking outside audio help in: Audio Editing, Audio Recording, Sound Effects Creation and Design

Seeking outside game production help in: Licensing, Asset Managing, Editing, Video Direction, Q/A Testing, Producing, Project Lead/Management, General Game Production

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, Interface Design, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation

Seeking outside game design help in: Interface Design, Level Design, Game Design, Lead Design, Creative Direction

Typically develops these types of games: All genres.

Recent project titles include: MotoGP 2, ATV 2: Quad Power Racing, Sudeki, Warhammer Online

Produces games for these platforms: MMPOG (UO, etc.), Microsoft Xbox, Sony PlayStation2, Sony PlayStation, Nintendo GameCube, Cell phone/WAP/Imode, Palm OS, Game Boy Advance, Windows 98, ME

Preferred contact method: Phone call; or via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: Within 2 weeks

Contraband Entertainment 293

Actively seeking these types of submissions/outside help: Climax is always looking for talent throughout all studios. All of the latest vacancies are listed on our website.

Receptive to unsolicited submissions: Yes

Offers a written contract: Yes

Regularly attends these conferences: GDC, GDCE, D.I.C.E. Summit, E3

Contraband Entertainment

202 Fashion Lane #118 Tustin, CA 92780

Tel: 714-689-2500 Fax: 714-689-2501

Website: www.contrabandent.com Contact person: Bill Heineman

Contact person's e-mail: burger@contrabandent.com

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 1999

Number of games released in the last year: 8

Type of company: Independent 3rd-party Game Development

Specialty: We can convert titles from one platform to another with ease using our proprietary tools. We've done Windows to Mac, Mac to Windows, PS to PlayStation2 and any other conversion you can think of. We are experts in analyzing and optimizing other people's code.

What sets us apart: Our prolific nature and the dedication to our teams in making sure that the project is done on time and on budget. We will go the extra mile to ensure the products we produce are the highest quality.

Seeking outside audio help in: Voice Acting, Audio Recording, Music Composition

Seeking outside game production help in: Q/A Testing

Seeking outside visual arts help in: 3D Animation

Typically develops these types of games: Strategy Games, RPG's

Recent project titles include: The Activision Anthology, Abducted Heroes of Might and Magic IV

Produces games for these platforms: Interactive Television, Arcade/coin-operated, Web games, MMPOG (UO, etc.), Microsoft Xbox, Sony PlayStation2, Nintendo GameCube, DVD, CD-ROM, Cell phone/WAP/Imode, Game Boy Advance, Linux, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work; send outline and sample of work on CD; or send outline/proposal.

Responds to queries/submitted material: About 1 week

Does not want to receive these types of submissions/outside help: We do not need marketing services or recruiters.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee, Advance

Offers a written contract: Yes

Additional advice: Sending a CD with examples of your work is most helpful.

Regularly attends these conferences: E3, GDC, MWSF

Coyote Developments Ltd.

52 George St.

Floors 1 & 3

Croydon

CRO 1PD

United Kingdom

Tel: +44-(0) 208-681-5000

Fax: +44-(0) 208-681-5553

Website: www.coyotedev.com

Contact person: Matthew Nagy

Contact person's e-mail: matt@coyotedev.com

Company's outside needs: Only receptive to working with established developers.

Year established: 1998

Number of games released in the last year: 4

Type of company: Contract Game Development Service, 2nd-party Game Development with Publisher, Independent 3rd-party Game Development

Specialty: Next Generation Console Development

What sets us apart: Core Team Experience, individually and together; Marjacq Micro Ltd representation; and on time and in a box games

Seeking outside programming help in: Hardware Engineering, Tools Programming

Seeking outside audio help in: Voice Acting

Seeking outside game production help in: Licensing, Q/A Testing, Localization

Typically develops these types of games: Character based

Creative Edge Studios, Inc. 299

Recent project titles include: Armymen RTS (GameCube), Die Hard Vendetta (PS2), ZooCube (GameCube)

Produces games for these platforms: Microsoft Xbox, Sony PlayStation2, Sony PlayStation, Nintendo GameCube, Sega Dreamcast, Cell phone/WAP/Imode, Game Boy Advance, Game Boy Color, Windows NT/2000, Windows 98, ME

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline/proposal.

Responds to queries/submitted material: 1 to 2 weeks

Actively seeking these types of submissions/outside help: Working gameplay demos/games with documented concepts/designs that need representation

Does not want to receive these types of submissions/outside help: Tech demos

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate, Advance

Offers a written contract: Yes

Additional advice: Be able to prove you can honourably manage yourselves.

Regularly attends these conferences: E3, ECTS

Creative Edge Studios, Inc.

114 Oak Grove Rd.

Suite #102

Sterling, VA 20166

Tel: 703-478-0880

Fax: 703-478-0824

Website: www.bikinikaratebabes.com

Contact person: Travis

Contact person's e-mail: travis@bikinikaratebabes.com

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 1996

Number of games released in the last year: 2

Type of company: 2nd-party Game Development with Publisher, Independent 3rd-party Game Development

Specialty: We incorporate live video images into real-time gameplay with fluid and life-like animation.

What sets us apart: We are the only ones that have achieved this level of real-time interactive video.

Seeking outside programming help in: Porting, Network Programming, Audio Programming, Graphics Programming, General Programming

Seeking outside audio help in: Voice Acting, Audio Recording, Music Composition

Seeking outside game production help in: Licensing

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, Interface Design, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Seeking outside game design help in: Interface Design, Level Design

Typically develops these types of games: Currently fighting games, but we have new projects being designed in various genres.

Recent project titles include: Bikini Karate Babes, Cartoon Combat, The Untouchable Predetah or Prey

Produces games for these platforms: Interactive Television, Arcade/coin-operated, Web Games, DVD, CD-ROM, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and sample of work on CD.

Responds to queries/submitted material: Within 1 week

Actively seeking these types of submissions/outside help: Graphic artists, animators, and console port coders. We are also always looking for music submissions for various projects.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Flat Licensing Fee, Royalty

Offers a written contract: Yes

Additional advice: Make it easy for us to understand what your talents are, and what you're looking to do. Provide detailed samples of your work in an organized fashion. Don't make us click a million links to try to determine your level of skill.

Crevace Games

Drijfriemstraat 75 's-Gravenhage (The Hague) 2516XN The Netherlands

Tel: +31 (0)70 399 32 53

Website: www.crevace.com

Contact person: Jim Offerman

Contact person's e-mail: j.offerman@crevace.com

Company's outside needs: Actively seeking both new and established outside talent.

Criterion Software 297

Year established: 2000

Number of games released in the last year: 0

Type of company: Independent 3rd-party Game Development, Contractor

Specialty: Crevace Games specializes in creating gameplay.

What sets us apart: We firmly believe that the foundation of any good game is in solid gameplay. It is therefore our mission to create computer games with new and exciting gameplay. State-of-the-art is no more but a means to an end in achieving this mission.

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design

Seeking outside game production help in: Licensing, Editing, Video Direction, Q/A Testing, Localization

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, Interface Design, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Typically develops these types of games: We're currently developing a 3D real-time strategy title, but do not intend to focus on a single game-type or genre.

Recent project titles include: Equilibrium (working title)

Produces games for these platforms: CD-ROM, Windows XP, Windows NT/2000, Windows 98, ME Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work; send outline and sample of work on CD; or send outline/proposal.

Responds to queries/submitted material: Normally within 5 to 10 working days.

Actively seeking these types of submissions/outside help: Programmers, Animators, Modellers, Texture Artists

Does not want to receive these types of submissions/outside help: Game Designers, Music Composers. Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee, Royalty, Advance Offers a written contract: Yes

Criterion Software

103 E. 5th St. Suite 100 Austin, TX 78701

Tel: 512-478-5605 Fax: 512-478-7710

Website: www.renderware.com Contact person: Nathalie Sparks

Contact person's e-mail: nsparks@csl.com

Specialty: MiddleWare - RenderWare is widely recognized as the de-facto portfolio of tools and technology solutions for the games development industry. It currently comprises RenderWare Platform (Graphics, Physics, Audio, AI), and RenderWare Studio.

What sets us apart: RenderWare's mission is to help solve the complex technical issues facing the games development industry and through doing so, enable developers/publishers to efficiently deliver higher-quality, more creative games and to maximize commercial opportunities on a long term basis with less development risk.

Produces games for these platforms: MMPOG (UO, etc.), Microsoft Xbox, Sony PlayStation2, Nintendo GameCube, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal.

Receptive to unsolicited submissions: No

Regularly attends these conferences: GDC, E3, Meltdown, SIGGRAPH, Austin Games Conference, Sony DevCon

CroCAE, Inc.

15851 Big Springs Way San Diego, CA 92127

Tel: 619-553-3458

Website: www.crocae.com Contact person: Bryan Croft

Contact person's e-mail: bcroft@san.rr.com

Company's outside needs: Does not anticipate the need for any help.

Year established: 1994

Number of games released in the last year: 0

Type of company: Contract Game Development Service, Independent 3rd-party Game Development

Specialty: Web-based games, 3D models

Seeking outside programming help in: Network Programming, Engine Programming, Tools Programming, Audio Programming, Graphics Programming, AI Programming, General Programming

Cryptic Studios 299

Seeking outside audio help in: Audio Editing, Sound Effects Creation and Design, Music Composition

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, 3D Animation, Character Animation, General Visual Arts

Seeking outside game design help in: Level Design, Game Design

Produces games for these platforms: Web Games, Online Game Channel, DVD, Game Boy Advance, Windows NT/2000

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal.

Receptive to unsolicited submissions: No

Regularly attends these conferences: GDC, JavaOne, E3, SIGGRAPH

Cryptic Studios

804 Lyon Place Rockville, MD 20851

Tel: 240-687-9174

Contact person: Semion S. Bezrukov

Contact person's e-mail: deltree@rocketmail.com

Company's outside needs: Not currently seeking any outside help.

Year established: 1997

Number of games released in the last year: 0

Type of company: Independent 3rd-party Game Development

Specialty: Multiplayer game development/design. We conduct research and devise strategies to solve the multitude of problems associated with online games (world tessellation, low bandwidth use, multi-server game world solutions).

What sets us apart: We have the best in-house talent money can buy.

Seeking outside programming help in: Audio Programming, Graphics Programming

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Video Direction

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, 3D Animation, 2D Animation

Typically develops these types of games: RTS, FPS—anything that involves multiplayer interaction.

Recent project titles include: Z Car, A World Forgotten, Tanks

Produces games for these platforms: Windows XP, Windows 98, ME

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work.

Responds to queries/submitted material: 3 to 4 weeks

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Hourly Rate

Offers a written contract: Yes

Regularly attends these conferences: IGN

Crystal Dragon

7600 Grand River Suite 299 Brighton, MI 48114

Website: www.crystaldragon.com

Contact person: Chris Allar

Contact person's e-mail: callar@crystaldragon.com

Company's outside needs: Not currently seeking any outside help.

Year established: 2001

Number of games released in the last year: 0

Type of company: Independent 3rd-party Game Development

Specialty: Massive Scale Terrain Design

What sets us apart: Innovation in terrain generation and online game mechanics.

Typically develops these types of games: Role-Playing Games

Produces games for these platforms: Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work.

Receptive to unsolicited submissions: Yes

Offers a written contract: No

Regularly attends these conferences: GDC

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Damage Studios Inc.

Damage Studios Inc.

640 2nd St, 2nd Floor San Francisco, CA 94107

Tel: 415-495-7384

Website: www.damagestudios.com

E-mail: info@damagestudios.com

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 2002

Number of games released in the last year: 0

Type of company: Contract Game Development Service, Independent 3rd-party Game Development

Specialty: Massively Multiplayer Online Games and Related Technologies

What sets us apart: We are comprised of leaders in large scale systems development. Our goal is to apply the same transaction experience we gleaned in the weapons simulation, banking and government computer business to gaming. Our first game, *Rekonstruction*, is a MMORPG set in a future earth.

Seeking outside programming help in: Tools Programming, AI Programming

Seeking outside audio help in: Voice Acting, Sound Effects Creation and Design

Seeking outside game production help in: Localization

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, 3D Animation, General Visual Arts

Typically develops these types of games: MMORPG

Produces games for these platforms: Other UNIX, Windows XP

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work.

Responds to queries/submitted material: Never, unless we both need a outsider and post a similar requirement on our website.

Actively seeking these types of submissions/outside help: Please check our website for current needs.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee

Offers a written contract: Yes

Additional advice: Have a website that is accessible without excessive plugins and check that the website is accessible before sending us an e-mail.

Regularly attends these conferences: E3, GDC, Etech

Dark Star Studios

1316 Knob Hill Rd. San Marcos, CA 92069

Tel: 619-807-6712

Fax: 760-284-1681

Website: www.darkstarstudios.com

Contact person: Bill Hicks

E-mail: contact@darkstarstudios.com

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 1972

Number of games released in the last year: 2

Type of company: Independent 3rd-party Game Development

Specialty: Contracting for all aspects of game programming and development.

PS2/Xbox/GameCube/PC and J2ME/Brew cell phone projects.

What sets us apart: Many, many years of experience on dozens of titles.

Seeking outside audio help in: Voice Acting

Seeking outside game production help in: Licensing, Q/A Testing, Localization

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, Interface Design, Illustration/ Storyboarding, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Seeking outside game design help in: Level Design

Typically develops these types of games: Arcade-style cell phone games

Recent project titles include: Test Drive Offroad Wide Open (PS2/Xbox programming for Angel Studios), Smugglers Run Warzones (GameCube programming for Angel Studios), Barnyard Bouncin' (cell phone J2ME/Brew for Head First), NCAA Final Four (PS2 programming for Killer Game).

Produces games for these platforms: Microsoft Xbox, Sony PlayStation2, Sony PlayStation, Nintendo GameCube, Nintendo 64, Cell phone/WAP/Imode, Palm OS, Game Boy Advance, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Query via website; or query via e-mail.

Developers should submit this material: Send outline and URL of sample work.

Responds to queries/submitted material: 24 hours

Receptive to unsolicited submissions: Yes

Dark Times Multimedia 303

Standard method of payment for outside help: Hourly Rate

Offers a written contract: Yes

Regularly attends these conferences: CES, NAB, E3, CTIA, Brew, Sprint, COMDEX

Dark Times Multimedia

Str. 1 Decembrie 1918, Nr.3, Bl.313, Ap.15

Brasov

RV

2200

Romania

Tel: +40 722 433448

Website: www.dark-times.com Contact person: Claudiu Gedo

Contact person's e-mail: claudiug@dark-times.com

Year established: 2001

Number of games released in the last year: 0

Type of company: Independent 3rd-party Game Development

Seeking outside programming help in: Porting, Network Programming

Seeking outside game production help in: Q/A Testing, Documentation

Seeking outside visual arts help in: 3D Animation, Character Animation

Seeking outside game design help in: Level Design

Typically develops these types of games: Action, RPG

Recent project titles include: The Way of the Ninja

Produces games for these platforms: Microsoft Xbox, Sony PlayStation2, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work; or e-mail resume with outline/proposal.

Responds to queries/submitted material: Couple of days

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Royalty

Offers a written contract: Yes

Darkworks

38 rue du Sentier Paris 75002

France

Tel: +33 1 44 76 95 00

Fax: + 33 1 44 76 03 00

Website: www.darkworks.com Contact person: Antoine Villette

Contact person's e-mail: a.villette@darkworks.com

Company's outside needs: Only receptive to working with established developers.

Year established: 1997

Number of games released in the last year: 1

Type of company: Independent 3rd-party Game Development

Seeking outside programming help in: Porting, Network Programming, Engine Programming, Tools Programming, Audio Programming, Graphics Programming, AI Programming

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Project Lead/Management, General Game Production

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, Illustration/Storyboarding, 3D Animation, Character Animation, General Visual Arts

Seeking outside game design help in: Level Design, Game Design

Typically develops these types of games: Action/Adventure

Recent project titles include: Alone In The Dark: The New Nightmare

Produces games for these platforms: Microsoft Xbox, Sony PlayStation2, Nintendo GameCube

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: 1 week

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Flat Licensing Fee

Offers a written contract: Yes



Delta Tao Software, Inc.

8032 Twin Oaks Ave. Citrus Heights, CA 95610

Tel: 408-730-9336 Fax: 408-884-2345

Website: www.deltatao.com Contact person: Joe Williams

Contact person's e-mail: joe@deltatao.com

Company's outside needs: Does not anticipate the need for any help.

Year established: 1989

Number of games released in the last year: 2

Type of company: Independent 3rd-party Game Development, Publisher

Specialty: Macintosh, especially strategy and networked.

What sets us apart: Our poor salaries.

Recent project titles include: Clan Lord, Eric's Ultimate Solitaire, Spaceward Ho!, Strategic Conquest, Dark Castle

Produces games for these platforms: MMPOG (UO, etc.)

Preferred contact method: Via e-mail.

Responds to queries/submitted material: Usually within 1 day

Does not want to receive these types of submissions/outside help: Folks who don't know us.

Standard method of payment for outside help: Royalty, Advance

Offers a written contract: Yes

Additional advice: Love your work.

Detalion s.c.

ul. Dukielska 11/16A

Rzeszow

35-505

Poland

Tel: -8636335

Fax: -8592895

Website: www.detalion.com

Contact person: Maciej Miasik

Contact person's e-mail: maciek@detalion.com

Company's outside needs: Regularly hires candidates for new positions.

Year established: 2001

Number of games released in the last year: 2

Type of company: Independent 3rd-party Game Development

Specialty: First person perspective adventure games, both pre-rendered and real-time rendered.

What sets us apart: Our specialty—the adventure games. Low costs of development.

Seeking outside programming help in: Engine Programming, AI Programming

Seeking outside audio help in: Voice Acting, Music Composition

Seeking outside game production help in: Asset Managing, General Game Production

Seeking outside visual arts help in: 3D Modeling, 3D Animation, Character Animation, General Visual Arts

Seeking outside game design help in: Level Design

Typically develops these types of games: First-person Adventure Games

Recent project titles include: Reah: Face the Unknown, Schizm: Mysterious Journey, Draggo, Codename: NINA, Global Terrorism, Strike Force, Schizm 2: Chameleon

Produces games for these platforms: Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work

Responds to queries/submitted material: 2 to 3 days

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Flat Licensing Fee

Offers a written contract: Yes

Devworks Game Technology

Rua Bandeira Paulista, 716 Cj.52 Itaim

São Paulo

SP

04532-002

Brazil

Tel: 55-11-30780060

Fax: 55-11-30780060

Website: www.devworks.us

Digital Cybernetics Corp. (AKA VRshell LLC) 307

Contact person: Marcelo Carvalho

Contact person's e-mail: marcelo@devworks.com.br

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 1999

Number of games released in the last year: 30

Type of company: Independent 3rd-party Game Development

Specialty: Tools for PC and console games, web games and mobile games.

What sets us apart: Quality on programming for lower prices.

Seeking outside programming help in: Hardware Engineering, General Programming

Seeking outside audio help in: Voice Acting, Music Composition

Seeking outside game production help in: Licensing, Q/A Testing

Seeking outside visual arts help in: Illustration/Storyboarding

Typically develops these types of games: Arcade, Sports, RPG, Strategy, Cards, Puzzles, Multiplayer

Recent project titles include: Icheckers, Table Soccer 3D, Bears & Bees

Produces games for these platforms: Arcade/coin-operated, Web Games, DVD, CD-ROM, Cell phone/WAP/Imode, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work.

Responds to queries/submitted material: 1 to 2 weeks

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Hourly Rate, Royalty

Offers a written contract: Yes

Regularly attends these conferences: E3, GDC

Digital Cybernetics Corp. (AKA VRshell LLC)

7 Robalene Dr.

Goshen, NY 10924

Tel: 845-313-6642

Website: www.vrshell.com

Contact person: Mark Grob, VP Immersive

Contact person's e-mail: partners@digitalcyberneticscorp.com

Year established: 4

Number of games released in the last year: 5 titles under different companies

Type of company: Contract Game Development Service, 2nd-party Game Development with Publisher, Independent 3rd-party Game Development, Contractor

Specialty: We specialize in Virtual Reality on MacOS X and TeleImmerision over the Web. Other specialties include Deep Computing and SWAT team prototyping.

What sets us apart: We strongly support VR Hardware and Advanced computing on the MacOS platform. We also believe in a "Tools vs. Cool Toys" ethics to Virtual Reality Solutions.

Seeking outside programming help in: Network Programming, Engine Programming, Tools Programming, AI Programming

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Licensing, Documentation

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, 3D Animation

Seeking outside game design help in: Level Design

Typically develops these types of games: Simulators, VR Workspaces, First-person Shooter, and VR Hardware Engines/Plugins

Recent project titles include: PaulsHomes Dynamic Panromic Home Engine, VR Trainer for VRsurgeon LLC, iVR plugin for iShell 2.5.3, VRshell, Maya Mocap (freeware plugin)

Produces games for these platforms: Interactive Television, Arcade/coin-operated, Web Games, DVD, CD-ROM, Other UNIX, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Query via website; or query via e-mail.

Developers should submit this material: Send outline and URL of sample work; or send outline/proposal.

Responds to queries/submitted material: 1 to 2 weeks depending on the time of year.

Actively seeking these types of submissions/outside help: Usually 3D Modelers/Animators, Audio Outside help, and Outside Producers/Creatives. Typically we accept all outside submissions; we hold submissions in a database to draw on later if we need to outsource more people.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee, Royalty

Offers a written contract: Yes

Additional advice: Never give up and never surrender . . . who says you cannot build great games while working that bill-paying job? A good game developer never dies. . . they just become accountants.

Regularly attends these conferences: Mostly we do not attend conferences. We primarily only hire and get work from word of mouth. We have found that conferences do not get the people we are looking for. Creative people can find a way to contact us and if they are really good we already have heard about them.

Dimsdale & Kreozot United Games Manufacturer 309

Digitalo

6365 NW 6 Way

Suite 140

Fort Lauderdale, FL 33309

Tel: 954-351-3770

Fax: 954-351-3766

Website: www.digitalo.com

Contact person: Vic DeLeon

Contact person's e-mail: vic@digitalo.com

Company's outside needs: Only receptive to working with established developers.

Year established: 1996

Number of games released in the last year: 1

Type of company: Contract Game Development Service, Independent 3rd-party Game Development

Typically develops these types of games: Beat-em ups and first-person shooters

Recent project titles include: Unreal Tournament Add-On Pack, Harry Potter and the Sorcerer's Stone, Devastation

Produces games for these platforms: Microsoft Xbox, Nintendo GameCube, Linux, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Via postal service.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel.

Does not want to receive these types of submissions/outside help: Please no unsolicited e-mails from job seekers.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee

Offers a written contract: No

Dimsdale & Kreozot United Games Manufacturer

11 Sunnyvale Place

Belmont

QLD

4153

Australia

Website: www.dimsdale-kreozot.com

Contact person: Ross McRae

Contact person's e-mail: louis@dimsdale-kreozot.com

Company's outside needs: Not currently seeking any outside help.

Year established: 2001

Number of games released in the last year: 0

Type of company: Independent 3rd-party Game Development

Specialty: Budget games.

What sets us apart: Games style and humorous content.

Seeking outside audio help in: Music Composition

Typically develops these types of games: 3D Platformers, 3rd-person shooters

Recent project titles include: Tito, Gojoe, Captain Thunder Storm

Produces games for these platforms: Windows 98, ME

Preferred contact method: Query via e-mail. Responds to queries/submitted material: 1 day

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Royalty

Offers a written contract: No

DistantStar Productions

709 Henry St.

Roanoke Rapids, NC 27870

Tel: 252-535-1394

Website: www.distantstarproductions.com

Contact person: Bob Johnston

Contact person's e-mail: bobj@charter.net

Company's outside needs: Does not anticipate the need for any help.

Year established: 2001

Number of games released in the last year: 2

Type of company: Independent 3rd-party Game Development

Specialty: Developer of general audience and Christian games.

What sets us apart: 35 years of programming experience including 20 years of management experience provides excellence in project management and budget control.

Seeking outside programming help in: Audio Programming, Graphics Programming

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Distinctive Developments Ltd.

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Licensing, Producing

Seeking outside visual arts help in: 3D Modeling, 3D Animation, General Visual Arts

Seeking outside game design help in: Creative Direction

Typically develops these types of games: RPG and FPS

Recent project titles include: The Last Bible, B.U.G.'s Inc., Ghost Walk on the Isle of Skye—the Curse of Castle Dunscaith

Produces games for these platforms: Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal.

Responds to queries/submitted material: 1 to 5 days

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Flat Licensing Fee, Advance

Offers a written contract: Yes

Distinctive Developments Ltd.

Sheffield Science Park

Arundel St.

Sheffield

SYorks

51 2NS

United Kingdom

Tel: +44 114 281 2208

Fax: +44 114 281 2207

Website: www.distdevs.co.uk Contact person: Nigel Little

E-mail: info@distdevs.co.uk

Company's outside needs: Only receptive to working with established developers.

Year established: 1994

Number of games released in the last year: 4

Type of company: Independent 3rd-party Game Development

Specialty: Mobile phone games developer.

Seeking outside programming help in: General Programming

Seeking outside audio help in: Sound Effects Creation and Design

Seeking outside game production help in: Localization

Seeking outside visual arts help in: 3D Modeling

Seeking outside game design help in: Game Design

Typically develops these types of games: Sports

Recent project titles include: Space Invaders, FIFA 2003 Mobile International Edition, Snowboard-X

Produces games for these platforms: Cell phone/WAP/Imode

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: 2 weeks

Does not want to receive these types of submissions/outside help: Recruitment agencies.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Flat Licensing Fee

Offers a written contract: Yes

Regularly attends these conferences: ECTS, GDCE, E3

DiTroia Music Solutions

82 Fairview Park Mt Top, PA 18707

Tel: 570-474-5211

Contact person: Adam DiTroia

Contact person's e-mail: adamditroia@cs.com

Company's outside needs: Not currently seeking any outside help.

Year established: 2000

Number of games released in the last year: 0

Type of company: Contract Game Development Service

Specialty: We create music and sound effects for games and other multimedia.

What sets us apart: Dedication to every detail, professional equipment and attitude, a sincere love of games, and an understanding of the role audio should play.

Seeking outside audio help in: Voice Acting

Recent project titles include: Mission: Land, O A.D., Honeycomb General, WordWars

Preferred contact method: Phone call; or query via e-mail.

Responds to queries/submitted material: Within 1 day

Diversions Entertainment

Receptive to unsolicited submissions: Yes

Additional advice: Have at least a basic idea of what you are looking for in terms of style of music and a rough sound effects list. Realize the importance of quality audio content. It's not an afterthought anymore.

Diversions Entertainment

12118 Panama City Beach Pkwy. Panama City Beach, FL 32407

Tel: 850-249-1456

Fax: 850-233-5209

Website: www.omf.com

E-mail: jobs@omf.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 1999

Number of games released in the last year: 0

Type of company: Independent 3rd-party Game Development

Specialty: The fighting game genre.

What sets us apart: Commitment to quality.

Seeking outside programming help in: Porting, Engine Programming, Tools Programming, General Programming

Seeking outside audio help in: Audio Recording, Sound Effects Creation and Design

Seeking outside game production help in: Asset Managing, Editing, Video Direction, Documentation

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, 3D Animation, Character Animation

Seeking outside game design help in: Interface Design, Level Design, Creative Direction

Typically develops these types of games: Multiplayer combat/fighting games.

Recent project titles include: One Must Fall: 2097, One Must Fall: Battlegrounds

Produces games for these platforms: Microsoft Xbox, Sony PlayStation2, DVD, CD-ROM, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Via website; or via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel; e-mail resume with outline/proposal and URL of sample work; or e-mail resume with outline/proposal.

Responds to queries/submitted material: 1 week

Actively seeking these types of submissions/outside help: Enthusiastic, professional, team players.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate

Offers a written contract: No

Regularly attends these conferences: E3, GDC

Dreaming Prophet Entertainment

37, rue du Ranelagh

Paris

France

Website: www.dreamingprophet.com

Contact person: Michael Putters

Contact person's e-mail: michael.putters@dreamingprophet.com

Company's outside needs: Does not anticipate the need for any help.

Year established: 2002

Number of games released in the last year: 0

Type of company: Contract Game Development Service, Independent 3rd-party Game Development

Specialty: We are specialized in console development for Xbox, GameCube and PS2.

What sets us apart: We use our Fahrenheit system, a cross-platform

(PC/Mac/Xbox/GameCube/PS2) game architecture, allowing us to quickly make games for all those systems at once.

Seeking outside programming help in: Tools Programming, Audio Programming, AI Programming, General Programming

Seeking outside audio help in: Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Localization

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, Interface Design, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Seeking outside game design help in: Interface Design, Level Design, Game Design, Lead Design Typically develops these types of games: RPG, FPS, MMORPG

Produces games for these platforms: Web Games, Microsoft Xbox, Sony PlayStation2, Nintendo GameCube, DVD, CD-ROM, Other UNIX, Linux, Windows XP, Windows NT/2000

Preferred contact method: Via website; or via e-mail.



Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: 3 days

Actively seeking these types of submissions/outside help: We don't work through the Internet; employees would have to move to Paris. Otherwise, we have no particular restrictions, and won't pay too much attention at some "lack" of education (2 years of college for example) if the experience is high enough and the sample work is good.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee, Advance

Offers a written contract: Yes

Regularly attends these conferences: GDCE, E3

DT5

5171 Clareton Dr. Agoura Hills, CA 91301

Tel: 818-706-3626

Fax: 818-706-1868

Website: www.dtsonline.com Contact person: Brian Caldwell

Contact person's e-mail: bcaldwell@dtsonline.com

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 1993

Type of company: Independent 3rd-party Game Development

Specialty: DTS (Digital Theater Systems, Inc.) is a digital technology company dedicated to delivering the ultimate entertainment experience. DTS decoders are in virtually every major brand of 5.1-channel surround processors, and there are more than 100 million DTS-licensed consumer electronics products available worldwide. A pioneer in multi-channel audio, DTS technology is in home theatre, car audio, PC and game console products, as well as 5.1 Music Discs, DVD-Video, DVD-Audio and DVD-ROM software. Additionally, DTS is featured on more than 20,000 motion picture screens worldwide. Founded in 1993, DTS is headquartered in Agoura Hills, California and has offices in the United Kingdom, Japan and China.

What sets us apart: Only DTS technology allows PlayStation2 players to experience real-time interactive discrete digital surround sound during actual gameplay.

Seeking outside programming help in: Audio Programming

Produces games for these platforms: Sony PlayStation2

Preferred contact method: Query via e-mail.

Responds to queries/submitted material: Within 1 week

Actively seeking these types of submissions/outside help: We are seeking developers interested in incorporating DTS Digital Surround technology into their games.

Receptive to unsolicited submissions: Yes

Regularly attends these conferences: CES, GDC, NAB, CEDIA, E3

Dungeon Crawl Software

14 Abbey Rd. Halifax, NS B3P 2L4 Canada

Tel: 902-475-1382

Website: www.dungeon-crawl.com

Contact person: James Rozee

E-mail: dungeon@dungeon-crawl.com

Company's outside needs: Not currently seeking any outside help.

Year established: 1996

Number of games released in the last year: 0

Type of company: Independent 3rd-party Game Development

Specialty: Dungeon Crawl Software specializes in RPG and puzzle games.

What sets us apart: Our focus is on strong game play, story telling, and complex immersive environments that allow the player to get caught up in the world their character inhabits. Careful design of our game interfaces allows the player to break the illusion of the fantasy world only when they want to exit the game.

Seeking outside programming help in: Network Programming, Engine Programming, Tools Programming, AI Programming

Seeking outside audio help in: Voice Acting, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Q/A Testing

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Typically develops these types of games: Isometric and Overhead 3D

Recent project titles include: Woebegone

Produces games for these platforms: MMPOG (UO, etc.), Windows XP, Windows NT/2000, Windows 98, ME

Edge of Reality, Ltd.

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work; send outline and sample of work on CD; or send outline/proposal.

Responds to queries/submitted material: 1 week

Actively seeking these types of submissions/outside help: At the moment, none. However, we keep track of everyone's submissions and return to them when we need outside help.

Does not want to receive these types of submissions/outside help: DAT tapes.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Flat Licensing Fee, Royalty

Offers a written contract: No

Additional advice: Know what you want to charge for your work.

Regularly attends these conferences: Indie Game Developer's Conference, GDC

Edge of Reality, Ltd.

6101 W. Courtyard Dr. Building 1, Suite 200 Austin, TX 78730

Tel: 512-637-9150

Website: www.edgeofreality.com

E-mail: info@edgeofreality.com

Company's outside needs: Regularly hires candidates for new positions.

Year established: 1998

Number of games released in the last year: 2

Type of company: Independent 3rd-party Game Development

Specialty: Edge of Reality is a studio that believes in balance and depth in all departments. We invest heavily in art, design, programming and project management.

What sets us apart: Edge of Reality is a console development studio focused on the PS2,

GameCube and Xbox. Founded in 1998, our games have sold 4.2 million units over the last 5 years. Our studio currently has over 50 employees and we average 7 years of experience per person. Nearly the entire studio has worked on at least one million-unit seller in their career. The studio is made up of veterans with a good work ethic and an excellent chemistry. We never have ego clashes at the studio, which is rare in this industry. Everyone here gets along well and enjoys the environment. We are growing slowly and carefully, and looking for key people to complement the talent we already have.

Typically develops these types of games: Character-based Action/Adventure

Recent project titles include: Pitfall Harry (PS2, GCN, Xbox), Sims (PS2, GCN, Xbox), Tony Hawk ProSkater3 (N64), Tony Hawk ProSkater2 (N64), Tony Hawk ProSkater1 (N64), Spiderman (N64), Monster Truck Madness (N64)

Produces games for these platforms: Microsoft Xbox, Sony PlayStation2, Nintendo GameCube Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Actively seeking these types of submissions/outside help: Most of often, we seek high quality console veterans, such as individuals who have worked on a hit title (both commercially and critically) and have been a major contributor to their part of that title.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Advance

Offers a written contract: Yes

Regularly attends these conferences: E3, GDC, SIGGRAPH

Electronic Arts (EA)

209 Redwood Shores Pkwy. Redwood City, CA 94065

Tel: 650-628-1500

Website: www.ea.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 1982

Number of games released in the last year: 70

Type of company: Independent 3rd-party Game Development, Distributor, Publisher

Specialty: EA has the most recognizable sports brand in interactive entertainment, EA SPORTS.
EA excels at sports games as well as innovation and technology. EA has a successful history of making both innovative licensed IP products such as games based off of the Harry Potter,
Lord of the Rings and James Bond properties, as well as developing our own IP, such as The Sims, Command & Conquer, SSX, and Medal of Honor.

What sets us apart: Excellence in leadership and strategic planning coupled with commitment to quality, innovation and delivering products on time. The breadth and depth of our product lineup is unrivaled.

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Seeking outside programming help in: Network Programming, Engine Programming, Tools Programming, Audio Programming, Graphics Programming, AI Programming, General Programming

Seeking outside audio help in: Sound Effects Creation and Design

Seeking outside game production help in: Licensing, Editing, Q/A Testing, Producing, Project Lead/Management, Documentation, Localization, General Game Production

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, Interface Design, Illustration/Storyboarding, 3D Animation, Character Animation, General Visual Arts

Seeking outside game design help in: Interface Design, Level Design, Game Design, Lead Design, Creative Direction

Typically develops these types of games: EA develops and produces games in every genre from sports, action, racing, first-person action, real-time strategy, mmpog, etc.

Recent project titles include: Madden NFL Football 2004, Medal of Honor: Rising Sun, James Bond: Everything or Nothing, Tiger Woods and the PGA TOUR 2004, The Lord of The Rings: The Return of the King

Produces games for these platforms: Web games, MMPOG (UO, etc.), Online game channel, Microsoft Xbox, Sony PlayStation2, Sony PlayStation, Nintendo GameCube, Game Boy Advance, Game Boy Color, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME Preferred contact method: Via website.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Actively seeking these types of submissions/outside help: We are always looking for high-quality talent across all disciplines to join our team.

Receptive to unsolicited submissions: Yes

Regularly attends these conferences: GDC, E3, SIGGRAPH

Eurocom Developments Ltd

Eurocom House Ashbourne Rd., Mackworth, Derby De22 4nb England

Tel: +44 (0) 1332 825100

Fax: =44 (0) 1332 824823

Website: www.eurocom.co.uk

Contact person: Tony Peach

Contact person's e-mail: tonyp@eurocom.co.uk

Company's outside needs: Actively seeking both new and established talent.

Year established: 1988

Number of games released in the last year: 4

Type of company: Independent 3rd-party Game Development

Specialty: Eurocom specializes in the development of video entertainment software games.

What sets us apart: Eurocom possesses staffing and resources of the ultimate quality, which enables the company to undertake projects of the highest profile.

Seeking outside programming help in: Porting, Network Programming, Engine Programming, Tools Programming, Audio Programming, Graphics Programming, AI Programming, General Programming

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Q/A Testing, Project Lead/Management, General Game Production

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, 3D Animation

Seeking outside game design help in: Level Design, Game Design

Typically develops these types of games: Company policy is to undertake a wide spectrum of games development.

Recent project titles include: Sphinx and the Shadow of Set, Buffy the Vampire Slayer: Chaos Bleeds, Harry Potter: The Chamber of Secrets, James Bond 007, Nightfire, Rugrats: Gotta Go Party

Produces games for these platforms: Microsoft Xbox, Sony PlayStation2, Nintendo GameCube Preferred contact method: Via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel; or e-mail resume with outline/proposal and URL of sample work

Responds to queries/submitted material: 1 to 4 weeks

Actively seeking these types of submissions/outside help: Those who have a genuine enthusiasm for developing games.

Does not want to receive these types of submissions/outside help: No agencies.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee, Advance

Offers a written contract: Yes

Regularly attends these conferences: E3, ECTS



Eutechnyx Ltd.

Eutechnyx House, Metro Centre East Business Park

Waterside Dr.

Gateshead

NE11 9HU

United Kingdom

Tel: +44 (0) 191 4606060

Fax: +44 (0)191 4602266

Website: www.eutechnyx.com

Contact person: Darren Jobling

Contact person's e-mail: dj@eutechnyx.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 1987

Number of games released in the last year: 1

Type of company: Independent 3rd-party Game Development

Specialty: Eutechnyx is one of the world's leading driving game studios.

What sets us apart: Eutechnyx uses its own proprietary tools and technology and does not rely upon middleware. It has world beating technology and vast experience of producing award-winning products. The company develops for PlayStation2, Xbox, GameCube and PC CD-ROM. Eutechnyx is a Tech Track 100 and a Deloitte and Touche Fast 50 Company.

Seeking outside programming help in: Graphics Programming, AI Programming

Seeking outside visual arts help in: 3D Modeling, Illustration/Storyboarding, Character Animation

Typically develops these types of games: The company specializes in driving games or games which include vehicle dynamics. The proprietary engine, however, also handles many other features including combat and character animation.

Recent project titles include: SRS, Street Racing Syndicate, 007 Racing, Test Drive Le Mans, Big Mutha Truckers F1, World Grand Prix, Max Power Racing

Produces games for these platforms: Interactive Television, Arcade/coin-operated, Web Games, MMPOG (UO, etc.), Microsoft Xbox, Sony PlayStation2, Nintendo GameCube, DVD, CD-ROM, Game Boy Advance, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel

Responds to queries/submitted material: Within two weeks

Actively seeking these types of submissions/outside help: Eutechnyx works with the world's leading video game publishers. We insist that recruitment agencies sign this company's terms and conditions of engagement prior to sending us any CV's.

Receptive to unsolicited submissions: Yes

Offers a written contract: Yes

Additional advice: Enclose a demo of their recent work.

Regularly attends these conferences: GDC, GDCE, E3, MILIA, ECTS

Evertt.com

Kirkland, WA 98033

Website: www.evertt.com

Contact person: Jeff Evertt
Contact person's e-mail: jeff@evertt.com

Company's outside needs: Not currently seeking any outside help.

Year established: 2002

Number of games released in the last year: 1

Type of company: Independent 3rd-party Game Development

What sets us apart: Evertt.com develops high-end shareware games that feature cutting-edge graphics and physics.

Typically develops these types of games: 3D Arcade

Recent project titles include: Goof Ball

Produces games for these platforms: Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work.

Responds to queries/submitted material: 1 to 2 days

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Flat Licensing Fee

Offers a written contract: Yes



Evillusion

1910 Marchand Laval QC H76 4V6 Canada

Tel: 418-847-0773

Website: www.evillusion.com

Contact person: Dominic Arsenault

E-mail: infos@evillusion.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 2000

Number of games released in the last year: 0

Type of company: Contract Game Development Service, Independent 3rd-party Game Development

What sets us apart: Evillusion is a young team composed as much of professionals as of students, in Canada and France.

Seeking outside programming help in: Graphics Programming, AI Programming

Seeking outside audio help in: Voice Acting

Seeking outside game production help in: Licensing

Seeking outside visual arts help in: 2D Texturing, 3D Animation, Character Animation

Seeking outside game design help in: Level Design

Typically develops these types of games: RPGs

Recent project titles include: Eon of Tears: The Bible Code

Produces games for these platforms: Microsoft Xbox, Cell phone/WAP/Imode, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal.

Responds to queries/submitted material: 1 week

Actively seeking these types of submissions/outside help: We are seeking people to participate on the playable-demo project without pay until we find a publisher willing to fund our project.

Does not want to receive these types of submissions/outside help: Scriptwriters and music composers need not apply, for we have everyone we need in those departments.

Receptive to unsolicited submissions: Yes

Offers a written contract: Yes

Regularly attends these conferences: IGDA, Montreal Chapter meetings

exoSyphen Studios

OP 1 CP 480

Clu j Napoca

Clu j

3400

Romania

Tel: 40742072972

Website: www.exosyphen.ro

Contact person: Muresan Robert

Contact person's e-mail: robert@exosyphen.ro

Company's outside needs: Regularly hires candidates for new positions.

Year established: 2001

Number of games released in the last year: 1

Type of company: Contract Game Development Service, Independent 3rd-party Game Development

Specialty: We mainly focus in the development of hacking simulator games and mobile games.

What sets us apart: We focus on new and innovative game genres.

Seeking outside programming help in: Porting, Tools Programming

Seeking outside audio help in: Sound Effects Creation and Design

Seeking outside game production help in: Localization

Seeking outside visual arts help in: General Visual Arts

Seeking outside game design help in: Game Design

Typically develops these types of games: Hacking Simulators, Mobile Games

Recent project titles include: Blue Sky, Acceptable Casualties, Digital Hazard, Pong

Produces games for these platforms: Cell phone/WAP/Imode, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Phone call; via postal service; via website; or via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel; or e-mail resume with outline/proposal.

Responds to queries/submitted material: 10 days

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Advance

Offers a written contract: Yes

Regularly attends these conferences: Romanian Independent Games Show



FaenWorks

12230 El Camino Real Suite 300 San Diego, CA 92130

Tel: 858-484-9300 Fax: 858-484-9302

Website: www.faenworks.com

Contact person: Patrick J D Newnan

E-mail: tech@faenworks.com

Year established: 2001

Number of games released in the last year: 2

Type of company: 2nd-party Game Development with Publisher

Specialty: FaenWorks was founded in 2001 by a team of zealous gamers who set out to pool their talent in enterprise-level software development and programming to deliver products that would fill a long awaited niche in the role-playing gaming (RPG) industry. Today FaenWorks is primarily focused on developing quality utilities for the RPG market such as Dungeons & DragonsTM, HarnTM, and Sword and SorceryTM.

What sets us apart: The team at FaenWorks boasts a combined total of nearly 40 years of gaming and 50 years of software development experience. Capitalizing on its technical expertise and passion for games, FaenWorks also serves as a development shop that makes its talent pool available to game manufacturers who find the need to produce their own utilities. Team members thrive on being innovative with new products and techniques, challenging themselves intellectually, and, above all, having fun building fiendishly clever gaming utilities.

Seeking outside programming help in: Tools Programming, General Programming

Seeking outside game design help in: Interface Design

Typically develops these types of games: Role-Playing Gamers Utilities

Recent project titles include: Kami's Weather Generator, Death of Thadius, Critical Hit Master

Produces games for these platforms: Windows XP, Windows NT/2000, Windows CE, Windows 98, ME Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work; send outline and sample of work on CD; or send outline/proposal.

Responds to queries/submitted material: 1 to 2 weeks

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee

Offers a written contract: Yes

Regularly attends these conferences: Origins

FarSight Studios

P.O. Box 260 Fawnskin, CA 92333-0260

Tel: 909-866-0501

Fax: 909-866-0539

Website: www.farsightstudios.com

Contact person: Jay Obernolte

Contact person's e-mail: jay@farsightstudios.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 1989

Number of games released in the last year: 2

Type of company: Independent 3rd-party Game Development

What sets us apart: FarSight's games have sold millions of units! Since 1989, we've been developing software on many platforms from edutainment to hardcore sports games. We created two successful football franchises, Sega Sports' NFL games for the Genesis and NCAA college football games for EA. NCAA '99 won the Editors Choice award from *PC Gamer* magazine and was honored as runner-up Sports Game of the Year at the Game Developers Conference in 1999. We've also made games for Konami, THQ, Virgin, and others. Our studio is made up of gamers who are passionate about creating the best entertainment available and we've created technology to empower them. FarSight has developed high performance engines for each of the next generation console as well as the PC. Our cross-platform architecture is among the most advanced in the industry. Our tools allow every team member to easily integrate their work into a product. Our AI and game designs focus on giving players remarkable and unique gaming experiences. Let us create your next hit title!

Seeking outside programming help in: General Programming

Seeking outside game production help in: General Game Production

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Seeking outside game design help in: Level Design, Game Design

Recent project titles include: Mojo! (PS2, Xbox, PC), ESPN NFL PrimeTime 2002 (PS2, Xbox, PC), NASCAR Road Racing (PC), NCAA Football '99 (PC), NCAA Football '98 (PC)

Produces games for these platforms: Microsoft Xbox, Sony PlayStation2, Sony PlayStation, Nintendo GameCube, DVD, CD-ROM, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Fathom Image LLC 327

Responds to queries/submitted material: 1 week

Actively seeking these types of submissions/outside help: We always welcome the opportunity to speak with qualified programmers and artists about joining our team. We're looking for highly intelligent, self-motivated people. Game industry helps, but is not a prerequisite.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Advance

Offers a written contract: Yes

Regularly attends these conferences: GDC, E3, PlayStation2 DevCon, Xbox Xfest

Fathom Image LLC

P.O. Box 1069 Fenton, MO 63026 United States

Website: www.fathomimage.com

Contact person: Steve

E-mail: fathomimage@fathomimage.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 2002

Number of games released in the last year: 1

Type of company: Independent 3rd-party Game Development

Specialty: Our ability to innovate new and exciting games or expand upon existing genres in creative and exciting ways is our specialty.

What sets us apart: Our ability to implement new ideas and move in new directions quickly sets us apart from others in the industry.

Seeking outside audio help in: Voice Acting, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Q/A Testing, Producing, General Game Production

Seeking outside visual arts help in: 2D Texturing, Interface Design, General Visual Arts

Typically develops these types of games: Arcade-style, 3D Shooter

Recent project titles include: Vector Mirage

Produces games for these platforms: CD-ROM, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Query via postal service; query via website; or query via e-mail.

Developers should submit this material: Send outline and URL of sample work; or send outline and sample of work on CD.

Responds to queries/submitted material: Within 1 week

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Royalty, Advance

Offers a written contract: Yes

Additional advice: We're a small independent start-up and we're working on expanding our network with others in our industry. Outside game developers are welcome to contact us.

Regularly attends these conferences: E3

Firetoad Software Inc.

#222 7260 12th St. SE Calgary, AB T2H 255 Canada

Tel: 403-686-6732 Fax: 302-640-4255

Website: www.firetoads.com

Contact person: Nathan d'Obrenan

Contact person's e-mail: nathand@firetoads.com

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 2000

Number of games released in the last year: 1

Type of company: Independent 3rd-party Game Development

Specialty: Firetoad develops cutting-edge technology with great gameplay. Our focus is to be the best, not the biggest.

What sets us apart: Firetoad believes the best games are made from small teams. We don't believe 30+ people are needed to make a great game. Just hardworking individuals who are rewarded for their efforts.

Seeking outside programming help in: Hardware Engineering, Porting

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Licensing, Video Direction, Documentation, Localization

Typically develops these types of games: Racing, First-person Shooters

Recent project titles include: Fuel

Produces games for these platforms: Microsoft Xbox, DVD, CD-ROM, Other UNIX, Linux, Windows XP, Windows NT/2000, Windows 98, ME

First Star Software, Inc. 329

Preferred contact method: Query via postal service; or query via website.

Developers should submit this material: Send outline and URL of sample work.

Responds to queries/submitted material: 1 week

Actively seeking these types of submissions/outside help: If you're talented and have lots of experience, we want to talk to you.

Does not want to receive these types of submissions/outside help: People who aren't willing to do whatever it takes to complete a video game or who don't have a lot of amazing stuff to show.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Flat Licensing Fee

Offers a written contract: Yes

Additional advice: Get your stuff out on the web! Participate in mods to other games. If you're an artist, do some programming to understand what needs to go on. If you're a programmer, do some game design or models/textures. We don't hire programmers or artists; we hire game developers who are willing to work in the trenches to get the job done.

Regularly attends these conferences: GDC, E3, SIGGRAPH

First Star Software, Inc.

24 Tanglewild Rd.

Chappaqua, NY 10514-2516

Tel: 914-238-3073

Fax: 914-238-3076

Website: www.firststarsoftware.com Contact person: Richard M. Spitalny

Contact person's e-mail: rspitalny@firststarsoftware.com

Company's outside needs: Only receptive to working with established developers.

Year established: 1982

Number of games released in the last year: 3

Type of company: Game Recruiter or Agent, Independent 3rd-party Game Development, Publisher What sets us apart: Since starting over 21 years ago we have participated in the industry as developers, publishers and agents. There are not too many others that share that perspective and experience.

Seeking outside programming help in: Porting, Network Programming, General Programming Seeking outside audio help in: Sound Effects Creation and Design, Music Composition Seeking outside game production help in: Q/A Testing, Localization, General Game Production

Seeking outside visual arts help in: 3D Animation, Character Animation, General Visual Arts

Seeking outside game design help in: Level Design

Typically develops these types of games: Arcade, Action, Puzzle

Recent project titles include: Boulder Dash (J2ME), BREW Astro Chase (J2ME), The Guardian Quest (PC), First Star's Greatest Hits Treasure Pleasure (Web)

Produces games for these platforms: Interactive Television, Arcade/coin-operated, Web Games, Online Game Channel, Microsoft Xbox, Sony PlayStation2, CD-ROM, Cell phone/WAP/Imode, Palm OS, Game Boy Advance, Windows XP, Windows CE, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel; or e-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: Very soon for advertised openings; perhaps not at all when unsolicited.

Actively seeking these types of submissions/outside help: The majority of our current projects are based on our back catalog of games as we update/port them to mobile devices and/or Windows and/or Next Gen Consoles. Typically we supply the Intellectual Property, producer and codesigner handle placement with a co-publisher/distributor and look to our development partner to provide "development services" e.g. code, graphics, music/SFX, QA testing, etc. First Star handles all 3rd party negotiations and contracts and we share revenue with our development partners equally (50/50).

Does not want to receive these types of submissions/outside help: Any who do NOT have their own equipment, strong prior gaming experience, broadband Internet connections, or the ability to work independently (offsite).

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Royalty

Offers a written contract: Yes

Additional advice: Bring an abundant supply of creativity, energy . . . and an entrepreneurial spirit! Regularly attends these conferences: E3, GDC, CTIA

FJB Productions

Leksmondhof 277 Amsterdam NH 11086A Netherlands

FJB Productions 331

Tel: +31 20 453 1110

Website: www.fjbproductions.com

Contact person: Ferrie J Bank

E-mail: info@fjbproductions.com

Company's outside needs: Does not anticipate the need for any help.

Year established: 1998

Number of games released in the last year: 1

Type of company: Independent 3rd-party Game Development

Specialty: I'm active and experienced in many media (including television, video production, Internet, photography, programming, design).

What sets us apart: My independence allows me to follow every artistic impulse and to explore unconventional concepts. I only make the games I really want to make myself, regardless of market analysis, etc.

Seeking outside programming help in: General Programming

Seeking outside audio help in: Voice Acting, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Licensing, Video Direction, Q/A Testing, Producing, General Game Production

Seeking outside visual arts help in: 3D Modeling, 3D Animation, Character Animation, General Visual Arts

Recent project titles include: Artcollector, Quest for Cheese, Mission Cavelius

Produces games for these platforms: Web Games, Online Game Channel, CD-ROM, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: 10 work days

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Flat Licensing Fee

Offers a written contract: Yes

Additional advice: Send an e-mail explaining what you do and what kind of work you're looking for, and attach CV and a link to a portfolio website. If the mail is unsolicited, I'll probably politely mail you back that I'm not looking for people, but I will keep your mail on file in case of future projects. Eventually when a large-scale project comes along that requires outside help, I'll probably be looking for people who can do contract work for limited parts of the production, preferably over Internet (long distance).

Regularly attends these conferences: IGDA Amsterdam Chapter meetings, GDC, GDCE, FlashForward

FLARB Development

25399 The Old Rd. #3-107 Stevenson Ranch, CA 91381

Tel: 661-253-2181

Website: www.flarb.com

Contact person: Ralph Barbagallo

Contact person's e-mail: ralph@flarb.com

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 2001

Number of games released in the last year: 5

Type of company: Contract Game Development Service, 2nd-party Game Development with Publisher, Independent 3rd-party Game Development, Contractor, Publisher

Specialty: We do mostly wireless games—both development and publishing. We have extensive experience with BREW, as well as J2ME among other technologies. We have worked on games large and small, ranging from simple puzzle titles to epic tactical strategy RPGs.

What sets us apart: We not only have years of wireless experience, including being among the first game developers with a published BREW game, but have industry experience in console and PC games as well. We bring prove knowledge and expertise from the console and PC games world to wireless.

Seeking outside programming help in: Porting, General Programming

Seeking outside audio help in: Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Licensing, Q/A Testing, Localization

Seeking outside visual arts help in: 2D Texturing, Interface Design, 2D Animation, Character Animation, General Visual Arts

Seeking outside game design help in: Level Design

Typically develops these types of games: Action, Arcade, Strategy, RPG, Sports, Puzzle

Recent project titles include: Lord of the Rings: The Two Towers, Puzzle Penguin Starting Puck, Poker Solitaire, Danger Drop

Produces games for these platforms: Interactive Television, Arcade/coin-operated, Web Games, Online Game Channel, Cell phone/WAP/Imode, Palm OS, Game Boy Advance, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Query via website; or query via e-mail.

Developers should submit this material: Send outline and URL of sample work; send outline and sample of work on CD; or send outline/proposal.



Responds to queries/submitted material: If I like you, immediately

Actively seeking these types of submissions/outside help: 2D sprite/tile/interface artwork in low-bit depths (4, 8 bit).

Does not want to receive these types of submissions/outside help: I'm not really interested in strictly 3D animators or modelers just yet. But soon, as 3D phones are becoming more commonplace.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Flat Licensing Fee

Offers a written contract: Yes

Additional advice: If you have experience with low-end 2D games, especially GBA or GBC type stuff, that is a big bonus.

Regularly attends these conferences: E3, CTIA, GDC, BREW 2004, D.I.C.E.

G5 Software

Argunovskaya 4/1

Moscow 129075

Moscow

Russian Federation

Tel: +7 095 747 26 82

Fax: +7 095 747 26 82

Website: www.g5software.com

Contact person: Vlad Suglobov, CEO

Contact person's e-mail: vlud@g5software.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 2001

Number of games released in the last year: 4

Type of company: Independent 3rd-party Game Development

What sets us apart: Located in Moscow, Russia, G5 Software enjoys the advantages of reduced burnrate yet has the access to the talented developer resource pool. G5 Software positions itself as 3rd-party developer who develops on time and on budget with maximum quality. Diversifying across multiple platforms (including mobile), publishers, and genres provides a great degree of stability for G5 Software and its partners.

Seeking outside audio help in: Voice Acting

Seeking outside game production help in: General Game Production

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, 3D Animation, Character Animation, General Visual Arts

Seeking outside game design help in: Level Design, Game Design, Lead Design

Typically develops these types of games: Flight Simulation, First-person Shooter, Real-time Strategy (for PC); Action, Sports, Puzzle (BREW)

Recent project titles include: Red Shark (PC), Fight Hard 3D (BREW), Mahjong Classic (BREW), RiderX 3D (BREW)

Produces games for these platforms: Microsoft Xbox, Cell phone/WAP/Imode, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Via website; or via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work; or e-mail resume with outline/proposal.

Responds to queries/submitted material: 2 weeks

Actively seeking these types of submissions/outside help: We are looking for employees willing to relocate to Moscow, Russia and demonstrating strong skills in their fields.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate

Offers a written contract: No

Regularly attends these conferences: GDC, BREW developers conference

Game Makers

38 Arrowhead Dr. Burlington, NJ 08016

Tel: 609-239-9344

Website: www.game-makers.com

Contact person: John Contarino

Contact person's e-mail: john@game-makers.com

Company's outside needs: Does not anticipate the need for any help.

Year established: 1997

Number of games released in the last year: 3

Type of company: Independent 3rd-party Game Development, Contractor

Specialty: 1.) Web-based game development using Flash and Director. Complete development cycle from concept to deployment. 2.) Creative direction, lead design, game design, interface design, and project management on a subcontracting basis. 3.) Also, concept development, scriptwriting, and game content and game play consultation to provide a creative and critical point of view, on a consulting basis.



What sets us apart: A non-traditional, no-cliché approach that comes from our background as creative garage game builders. Our emphasis is on originality and creativity of game play, plus extraordinary attention to detail.

Seeking outside audio help in: Voice Acting

Seeking outside visual arts help in: 3D Modeling, 3D Animation

Typically develops these types of games: Web-based, action-oriented with puzzle-based challenges
Recent project titles include: Halloween Make A Monster, Valentine's Day Poem, Birthday Monster, Bake A
Cake, Santa's Rocket Sleigh

Produces games for these platforms: Web Games, CD-ROM, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: Within 1 week

Actively seeking these types of submissions/outside help: Anyone developing a game who is seeking creative input, game and concept design assistance, and project management ... we are willing to hear how we can work together with you and produce a great game. We are very open to partnerships of all kinds.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate

Offers a written contract: Yes

Additional advice: Be sure to e-mail URLs to samples.

Regularly attends these conferences: E3

GameBrains

Level 62 Tower 2 Petronas Twin Towers Kuala Lumpur 50088 Malaysia

Tel: -11999

Fax: -12001

Website: www.gamebrains.com

Contact person: Brett Bibby or Jean Tan

E-mail: admin@gamebrains.com

Company's outside needs: Does not anticipate the need for any help.

Year established: 1998

Number of games released in the last year: 1

Type of company: Independent 3rd-party Game Development

Specialty: We develop games for the PlayStation2 and GameCube.

Typically develops these types of games: Action games.

Recent project titles include: Magemasters, Backyard Baseball, The Mummy Returns, Buffy the Vampire Slayer, Madden 2002

Produces games for these platforms: Sony PlayStation2, Nintendo GameCube, Game Boy Advance, Game Boy Color, Game Boy

Preferred contact method: Via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel.

Responds to queries/submitted material: 1 week

Does not want to receive these types of submissions/outside help: We do not hire expatriate employees, only Malaysians.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Flat Licensing Fee

Offers a written contract: Yes

Regularly attends these conferences: GDC

Gamecoder

Arthur-Weber-Weg 18

Bad Nauheim

Hessen

61231

Germany

Tel: 4.96033E+11

Website: www.gamecoder.de

Contact person: Alexander Eck

Contact person's e-mail: ceo@gamecoder.de

Company's outside needs: Not currently seeking any outside help.

Year established: 2003

Number of games released in the last year: 0



Type of company: Independent 3rd-party Game Development

Specialty: We're always trying to create some cutting-edge engines, graphics and sound.

What sets us apart: We are totally independent because our yearly budget is very small.

Nevertheless, we're highly intelligent and better than most people at Yager Soft.

Seeking outside game production help in: Q/A Testing

Typically develops these types of games: Racing Simulations and Shoot 'em ups

Recent project titles include: Black Thunder Racing, Evolution

Produces games for these platforms: Windows XP, Windows 98, ME

Receptive to unsolicited submissions: No

Offers a written contract: No

gameLab

368 Broadway Suite 210

New York, NY 10013

Tel: 646-827-6644

Fax: 646-827-6645 Website: www.gmlb.com

Contact person: Eric Zimmerman

Contact person's e-mail: eric@gmlb.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 2000

Number of games released in the last year: 6

Type of company: Independent 3rd-party Game Development

Specialty: gameLab creates single player and multiplayer online games for a broad audience. Our work ranges from original titles like *Arcadia* and *LOOP* to custom games for clients like LEGO and HBO to non-profit projects like our museum installation FLUID.

What sets us apart: gameLab is focused on creating experimental games that innovate in terms of audience, visual and audio style, narrative and cultural content, and especially, gameplay.

Seeking outside programming help in: Network Programming, Graphics Programming, AI Programming, General Programming

Seeking outside game production help in: Q/A Testing, Producing, Project Lead/Management, General Game Production

Seeking outside visual arts help in: 3D Modeling, Interface Design, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Seeking outside game design help in: Interface Design, Level Design, Game Design

Typically develops these types of games: Singleplayer and multiplayer online games that usually don't fit into an existing gameplay genre.

Recent project titles include: Arcadia, LOOP, BLiX, LEGO Junkbot, LEGO Worldbuilder

Produces games for these platforms: Web Games, MMPOG (UO, etc.), Online Game Channel

Preferred contact method: Via website; or via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: 1 to 3 weeks

Actively seeking these types of submissions/outside help: People with a passion for games interested in creating new forms of play. We do have an internship program.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee

Offers a written contract: Yes

Additional advice: Please do not send a generic cover letter. Let us know why you want to make games and why you want to become part of the gameLab team. We strongly prefer staff that are local to New York City.

Regularly attends these conferences: GDC, GDC Europe, E3, SIGGRAPH, HOW, DiGRA

GameOver-Games Ltd

Molodosty 17-4

Novosibirsk

630057

Russia

Tel: +73832 453662

Website: www.gameover-games.com

Contact person: Dmitry Visotsky

E-mail: gameover@gameover-games.com

Company's outside needs: Only receptive to working with established developers.

Year established: 2000

Number of games released in the last year: 1

Type of company: Independent 3rd-party Game Development

Specialty: We create games for family playing. Seeking outside programming help in: Porting



Seeking outside audio help in: Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Licensing, Documentation, Localization

Typically develops these types of games: Arcade

Recent project titles include: Brave Dwarves 2, Brave Dwarves, Bubble Bobble Nostalgie, Aqua Digger 3D, Arkanoid: The Virtual Isles

Produces games for these platforms: Windows XP, Windows NT/2000, Windows 98, ME

Offers a written contract: No

GameSpy

18002 Skypark Circle Irvine, CA 92614

Tel: 949-798-4200

Fax: 949-798-4299

Website: www.gamespy.com E-mail: jobs@gamespy.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 1995

Type of company: Independent 3rd-party Game Development

Specialty: Development of middleware enabling online gaming

What sets us apart: We are the largest website dedicated to serving the connected gamer, and the only website company with middleware tools that enable online game play. Our middleware is in 80% of online-enabled games.

Seeking outside programming help in: Network Programming, Engine Programming, Graphics Programming, General Programming

Seeking outside game production help in: Licensing, Q/A Testing, Project Lead/Management

Seeking outside game design help in: Interface Design

Typically develops these types of games: Only middleware enabling online game play, in all genres.

Recent project titles include: Battlefield 1942

Produces games for these platforms: MMPOG (UO, etc.), Online Game Channel, Sony PlayStation2, Sony PlayStation, Nintendo GameCube, Nintendo 64, DVD, CD-ROM, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: Only if we are interested.

Actively seeking these types of submissions/outside help: We are focused on the connected gamer. We seek employees who want to push the envelope in online game play development. It also is specifically focused on that area.

Does not want to receive these types of submissions/outside help: We are not doing full game development. We enable titles for all major platforms and all genres.

Receptive to unsolicited submissions: No

Offers a written contract: No

Additional advice: We enable online game play. If you are not interested in that, we are not the company for you.

Regularly attends these conferences: GDC, ECTC, E3

GameTutorials, LLC

P.O. Box 295571

Lewisville, TX 75029

Website: www.GameTutorials.com

Contact person: The Tutor

E-mail: GameTutorials@GameTutorials.com

Company's outside needs: Not currently seeking any outside help.

Year established: 2000

Number of games released in the last year: 0

Type of company: Independent 3rd-party Game Development

Specialty: GameTutorials' specialty is providing high-quality tutorials that teach how to create 2D/3D video games and demos.

What sets us apart: GameTutorials' vast amount of high-quality game programming tutorials and unique approach to learning how to program makes GameTutorials a top-notch place to come and learn how to develop games.

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, 3D Animation, 2D Animation

Recent project titles include: GameTutorials CD v3.5

Produces games for these platforms: Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work; or send outline and sample of work on CD.

Responds to queries/submitted material: 1 week

Ganymede Technologies s.c. 341

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Flat Licensing Fee

Offers a written contract: Yes

Regularly attends these conferences: E3, GDC

Ganymede Technologies s.c.

al. 29 Listopada 45a m11

Krakow

Malopolska

31-425

Poland

Tel: -474

Fax: -474

Website: www.ganymede.com.pl

Contact person: Wojciech Wylon

Contact person's e-mail: wwylon@ganymede.com.pl

Company's outside needs: Not currently seeking any outside help.

Year established: 1998

Number of games released in the last year: 10+

Type of company: Independent 3rd-party Game Development

Specialty: Multiplayer Online Games

What sets us apart: Quality of our solutions

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Licensing, Q/A Testing, Producing, Localization

Seeking outside visual arts help in: 2D Texturing, Illustration/Storyboarding

Seeking outside game design help in:

Typically develops these types of games: Racing Games, Multiplayer Online Games for casual players

Recent project titles include: Armobiles Darts, Diamonds, Billard

Produces games for these platforms: Web Games, Online Game Channel, CD-ROM, Cell phone/WAP/Imode, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Query via e-mail

Developers should submit this material: Send outline and URL of sample work; or send outline and sample of work on CD.

Responds to queries/submitted material: 1 week

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Flat Licensing Fee

Offers a written contract: Yes

Gigantic Games

815-a Brazos St.

#315

Austin, TX 78701-9996

Website: www.giganticgames.com

Contact person: John Nguyen

E-mail: info@giganticgames.com

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 1997

Number of games released in the last year: 1

Type of company: Contract Game Development Service, Independent 3rd-party Game Development

Seeking outside programming help in: Hardware Engineering, Porting, Graphics Programming, AI Programming

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Licensing, Editing, Video Direction, Q/A Testing, Localization

Seeking outside visual arts help in: Illustration/Storyboarding

Seeking outside game design help in: Level Design

Typically develops these types of games: FPS, RTS, RPG, Adventure, Sports, Driving and MMO

Recent project titles include: IronSquad

Produces games for these platforms: MMPOG (UO, etc.), Online Game Channel, Microsoft Xbox, Sony PlayStation2, DVD, CD-ROM, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work.

Responds to queries/submitted material: 2 weeks

Actively seeking these types of submissions/outside help: All



Does not want to receive these types of submissions/outside help: Usually audio

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee

Offers a written contract: Yes

Regularly attends these conferences: GDC, E3

Gliffo's

5 de mayo 24 lote 3 tepepan xochimilco, d.f.

D.F.

16020

Mexico

Tel: 56411709 & 01777 318 32 30

Contact person: Victor Figueroa

Contact person's e-mail: figueroa_v@yahoo.com

Year established: 2002

Number of games released in the last year: 0

Type of company: Independent 3rd-party Game Development

Specialty: SCI-FI characters and 3D modeling animation

What sets us apart: The stories (original by Victor Figueroa)

Seeking outside programming help in: Tools Programming, Graphics Programming, General Programming

Seeking outside audio help in: Voice Acting, Audio Editing, Music Composition

Seeking outside game production help in: Editing, Q/A Testing, General Game Production

Seeking outside game design help in: Level Design

Typically develops these types of games: RPG

Recent project titles include: Demon's Garden, Evolucide (in progress)

Produces games for these platforms: Linux, Windows NT/2000, Windows 98, ME

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and sample of work on CD.

Responds to queries/submitted material: 1 week

Actively seeking these types of submissions/outside help: Samples

Does not want to receive these types of submissions/outside help: Curriculum

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Advance

Offers a written contract: No

Regularly attends these conferences: E3

GLIPS Entertainment, Inc.

102 W. Vance St. FuQuay-Varina, NC 27526

Tel: 919-557-3030

Website: www.glipsentertainmentinc.com

Contact person: Gregory L. Lipscomb

E-mail: thecompany@glipsentertainmentinc.com

Company's outside needs: Not currently seeking any outside help.

Year established: 1999

Number of games released in the last year: 2

Type of company: Contract Game Development Service, 2nd-party Game Development with Publisher, Independent 3rd-party Game Development, Distributor, Contractor, Publisher

Specialty: We're independent contract/outside game developers, independent game publishers/distributors of Windows-based computer games.

What sets us apart: We are probably one of the few developers with their own retail store. We're pretty much a self-contained unit. We distribute our products online (www.garagedeveloper-international.com, www.cyberspacesurfshop.com, www.trickedoutcomputer.com) as well as directly to customers at our retail store in downtown FuQuay-Varina, NC.

Seeking outside visual arts help in: 2D Texturing, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Typically develops these types of games: We develop computer games for casual and hardcore gamers. Mostly 2D retro-styled shooters, Top-Down shooters, card games, puzzle games, and online card games.

Recent project titles include: MonsterTron 2k3, Tool and Die: Fighters, StarSpangled Solitaire, MostWanted Card Games: Solitaire PartSinner/PartSaint: Solitaire

Produces games for these platforms: Web Games, Microsoft Xbox, Sony PlayStation2, Sony PlayStation, CD-ROM, Game Boy Advance, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Query via website.

Developers should submit this material: Send outline and URL of sample work; or send outline and sample of work on CD.

Godshell Games 345

Responds to queries/submitted material: 1 to 5 days

Actively seeking these types of submissions/outside help: Artwork/Graphics, depending on the project Does not want to receive these types of submissions/outside help: Development help, unless otherwise specified at our site.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee, Advance

Offers a written contract: Yes

Additional advice: Have previously "completed products" before contacting us. Basically, our time is limited. Be able to demonstrate what you can do.

Regularly attends these conferences: Independent Game Festival, IndieGameCon, E3, GDC

Godshell Games

342 S. Third St. Lehighton, PA 018235

Website: www.godshell.com Contact person: Jason Frisvold

Contact person's e-mail: friz@godshell.com

Company's outside needs: Not currently seeking any outside help.

Year established: 2000

Number of games released in the last year: 0

Type of company: Independent 3rd-party Game Development

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Q/A Testing, Localization

Typically develops these types of games: FPS/RPG

Produces games for these platforms: Web Games, Sony PlayStation2, CD-ROM, Game Boy Advance, Linux, Windows XP, Windows 98, ME

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work.

Receptive to unsolicited submissions: No

Offers a written contract: No

GolemLabs Laboratories

2100, King Ouest #240 Sherbrooke, QC J1J 2E8 Canada

Tel: 819-573-0484 Fax: 819-573-0998

Website: www.golemlabs.com

Contact person: Marie-Eve Bourdages

Contact person's e-mail: mebourdages@golemlabs.com

Company's outside needs: Regularly hires candidates for new positions.

Year established: 2000

Number of games released in the last year: 1

Type of company: Independent 3rd-party Game Development

Seeking outside programming help in: General Programming

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Q/A Testing

Seeking outside visual arts help in: 3D Modeling, Interface Design, Illustration/Storyboarding, 3D Animation, Character Animation, General Visual Arts

Typically develops these types of games: RTS

Produces games for these platforms: Other UNIX, Linux, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Via postal service; or via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel; e-mail resume with outline/proposal and URL of sample work; or e-mail resume with outline/proposal.

Responds to queries/submitted material: 1 week

Actively seeking these types of submissions/outside help: We're looking for people who are passionate for games and have great team spirit.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee

Offers a written contract: No

Guerrilla B.V. (previously Lost Boys) 347

Ground Zero Software, Inc.

P.O. Box 1192

Madison, AL 35758

Fax: 256-722-2043

Website: www.groundzerosw.com

Contact person: Jeff Hester

Contact person's e-mail: jhester@mac.com

Company's outside needs: Not currently seeking any outside help.

Year established: 1994

Number of games released in the last year: 1

Type of company: Independent 3rd-party Game Development, Distributor, Publisher

Specialty: Developing commercial quality shareware games that are fun and addictive.

What sets us apart: Fast and friendly customer service.

Seeking outside programming help in: Porting, Network Programming , AI Programming, General Programming

Seeking outside audio help in: Sound Effects Creation and Design, Music Composition

Seeking outside visual arts help in: 3D Animation, 2D Animation

Seeking outside game design help in: Level Design

Typically develops these types of games: Arcade, Console-like Games

Recent project titles include: Pop the Wheezil, Frozen Squid, Ice Hockey, Temple Tantrum, Bedlam 2

Produces games for these platforms: Other UNIX, Windows XP

Preferred contact method: Query via website.

Developers should submit this material: Send outline and URL of sample work.

Responds to queries/submitted material: 1 week

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Flat Licensing Fee, Advance

Offers a written contract: Yes

Guerrilla B.V. (previously Lost Boys)

Herengracht 410 Amsterdam 1017 BX

Netherlands

Tel: -204272246 Fax: -204274009

Website: www.guerrilla-games.com Contact person: Nancy Gatehouse

Contact person's e-mail: nancy.gatehouse@guerrilla-games.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 2000

Number of games released in the last year: 0

Type of company: 2nd-party Game Development with Publisher, Independent 3rd-party Game Development

Specialty: Guerrilla specializes in the genre of 1st- and 3rd-person action adventure games, focusing on original titles with a high degree of commercial attractiveness, supported by the highest possible production values in every discipline.

What sets us apart: Guerrilla has invested heavily in highly competitive proprietary engine technology on next generation platforms, which allows its games teams to differentiate their titles from the competition graphically and technically and to set new benchmarks for production values in these disciplines. The flexible and efficient nature of the technology provides room for the game teams to focus on gameplay, ensuring the games produced play as well as they look.

Seeking outside programming help in: Network Programming, Engine Programming, Tools Programming, Graphics Programming

Seeking outside audio help in: Voice Acting, Sound Effects Creation and Design

Seeking outside game production help in: Producing, Project Lead/Management

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, 3D Animation

Seeking outside game design help in: Level Design, Game Design, Lead Design, Creative Direction

Typically develops these types of games: 1st- and 3rd-person Action Adventure

Produces games for these platforms: Sony PlayStation2

Preferred contact method: Via website,

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel; e-mail resume with outline/proposal and URL of sample work; or e-mail resume with outline/proposal

Responds to queries/submitted material: 2 to 4 weeks

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate

Offers a written contract: Yes



Additional advice: Being based in the Netherlands, Guerrilla faces EU regulations regarding visum, work permits etc. Potential employment seekers need to consider these but can find out more information by contacting us directly.

Regularly attends these conferences: GDCe, E3, GDC

Haemimont Games

BIC IZOT

Suite 423

7th km, Tzarigradsko chaussee Blvd.

Sofia

1784

Bulgaria

Tel: -9650268

Fax: -9743112

Website: www.haemimontgames.com

Contact person: Gabriel Dobrev

Contact person's e-mail: gaby@haemimont.bg

Company's outside needs: Only receptive to working with established developers.

Year established: 1998

Number of games released in the last year: 1

Type of company: 2nd-party Game Development with Publisher, Independent 3rd-party Game Development

Specialty: Specialized in the RTS/RPG genres.

What sets us apart: Innovation in game design, attention to all details, fascinating art, predictable development process, breaking the technology limits.

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Licensing, Video Direction, Q/A Testing, Localization

Typically develops these types of games: RTS, RPG

Recent project titles include: Tzar: The Burden of the Crown, Celtic Kings: Rage of War

Produces games for these platforms: DVD, CD-ROM, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work.

Actively seeking these types of submissions/outside help: None

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Flat Licensing Fee

Offers a written contract: Yes

Regularly attends these conferences: E3, GDC

High Voltage Software

2345 Pembroke Ave. Hoffman Estates, IL 60195

Tel: 847-490-9567

Fax: 847-490-9951

Website: www.high-voltage.com Contact person: John Kopecky

Contact person's e-mail: john.kopecky@high-voltage.com

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 1993

Number of games released in the last year: 7

Type of company: Independent 3rd-party Game Development

Specialty:

What sets us apart: High Voltage Software is one of the largest independent developers in the United States. Imaginative design, powerful proprietary technology and a proven development process have made High Voltage Software Inc. a fierce competitor in the entertainment industry. Founded in 1993, this Chicago-based developer has been crafting games for three generations of consoles and the PC.

Seeking outside audio help in: Voice Acting

Typically develops these types of games: Action/Adventure, Sports, Racing, Action/RPG, Comedy/Adventure, Puzzle/Adventure

Recent project titles include: Hunter: The Reckoning: Redeemer, Hunter: The Reckoning: Wayward, NBA Inside Drive (series), Disney's Haunted Mansion

Produces games for these platforms: Microsoft Xbox, Sony PlayStation2, Nintendo GameCube, DVD, CD-ROM, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Phone call; query via postal service; query via website; or query via e-mail.

Developers should submit this material: Send outline and URL of sample work; send outline and sample of work on CD; or send outline/proposal.

Responds to queries/submitted material: 2 weeks

House of Bytes Software 351

Actively seeking these types of submissions/outside help: While we accept all types of submissions, we prefer that the outsider work with us on-site as a contractor or an intern.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate

Offers a written contract: Yes

Regularly attends these conferences: GDC, SIGGRAPH, E3

House of Bytes Software

Walzenrather Str. 5 Neunkirchen NRW 53819 Germany

Tel: -232454

Website: www.hobsoft.de Contact person: Daniel Klein

Contact person's e-mail: d.klein@hobsoft.de

Company's outside needs: Not currently seeking any outside help.

Year established: 1999

Number of games released in the last year: 0

Type of company: Contract Game Development Service, Independent 3rd-party Game Development *Specialty:* We're developing for mobile phones and PC. We just ported several Java games to other phones, including heavy optimizations.

What sets us apart: All our staff is currently studying information science. So, we're very interested in good technical solutions and quality.

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Licensing, Q/A Testing, Localization

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, Interface Design, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Typically develops these types of games: We're not focusing on any special genre.

Recent project titles include: Bubblet (PC, own shareware release), RTL Racer (mobile phone, ported to Nokia 3410), Sven Bomwollen (mobile phone, ported to Nokia 3410), RTL Ski Springen (mobile phone, ported to Nokia 3410)

Produces games for these platforms: Cell phone/WAP/Imode, Linux, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Query via postal service; or query via e-mail.

Developers should submit this material: Send outline and URL of sample work; send outline and sample of work on CD; or send outline/proposal.

Responds to queries/submitted material: 1 to 2 weeks.

Actively seeking these types of submissions/outside help: We're searching for graphics artists for some upcoming shareware games. (Both PC and mobile phones.)

Does not want to receive these types of submissions/outside help: We're not yet able to pay advances or hourly rates. We're only working using royalties.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Royalty

Offers a written contract: Yes

How in the World?

P.O. Box 5772 Deltona, FL 32728-5772

Website: www.howintheworld.com

Contact person: Jak Fearon

Contact person's e-mail: info@howintheworld.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 2000

Number of games released in the last year: 3

Type of company: Contract Game Development Service, Independent 3rd-party Game Development, Contractor

Specialty: We are known for our expertise in virtual terrain, weather effects, and environmental simulation.

What sets us apart: Developers that we've teamed with like the fact that we're focused, easy to talk to, and we do stellar work. We're able to quickly zero in on elements that a project might need to make it pop, and then we deliver those elements on time and within budget.

Seeking outside programming help in: Porting, Engine Programming, AI Programming

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Localization, General Game Production

Seeking outside visual arts help in: 3D Modeling, Illustration/Storyboarding, General Visual Arts

Human Soft Inc. 353

Seeking outside game design help in: Level Design

Typically develops these types of games: First-person shooters, flight simulators, cell phone games.

Recent project titles include: DI, Covert Attack, Fly!II

Produces games for these platforms: CD-ROM, Cell phone/WAP/Imode, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Via postal service; via website; or via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel; or e-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: It depends on our particular needs at the time.

Actively seeking these types of submissions/outside help: We're always happy to see good concept artist's work, and with the directions we've been heading recently we'll be more and more interested in level designers and modelers.

Does not want to receive these types of submissions/outside help: We don't like getting letters or e-mail that has clearly been generically "stamped" and delivered to every developer in the industry. It's nice to know someone actually found out about -our- company before getting in touch with us.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Flat Licensing Fee, Advance

Offers a written contract: Yes

Additional advice: Besides our main contracts we like to do cool little side projects when we get the chance, so you never really know what's going to be on the agenda from month to month. If you like being constantly challenged with new ideas to play with then by all means send us your stuff.

Regularly attends these conferences: E3, GDC

Human Soft Inc.

1825 S. Grant St. Suite #305 San Mateo, CA 94402-2660

Tel: 650-577-1000 Fax: 650-577-1023

Website: www.humansoft.com Contact person: Gabor K. Kadas

Contact person's e-mail: gabor@humansoft.com

Company's outside needs: Not currently seeking any outside help.

Year established: 1995

Number of games released in the last year: 4

Type of company: Independent 3rd-party Game Development

Specialty: Our focus is originality. We are equally good in designing games based on our own IP as handling licenses. Over the years we have done both successfully.

What sets us apart: Having an office in Hungary as well as in California means that there is an office open practically 24 hours a day. As some of our development is done in Hungary, we can offer better value to our clients. Track record is very important in this industry, that is why we picked Hungary to open an office as that country has almost 20-years background in game development with more than 150 titles!

Typically develops these types of games: Human Soft has done kid's game based on various Nickelodeon licenses, it has done online games, sports titles, as well as shooters and platform games.

Recent project titles include: Jimmy Neutron versus Jimmy Negatron (THQ), Wild Thornberrys, the Movie (THQ, PC), Wild Thornberrys, the Movie (THQ, GBA), Cubix (The 3DO Company), Jimmy Neutron: Boy Genius (THQ)

Produces games for these platforms: MMPOG (UO, etc.), Microsoft Xbox, Sony PlayStation2, Nintendo GameCube, DVD, CD-ROM, Game Boy Advance, Windows XP, Windows NT/2000, Windows 98, ME

Actively seeking these types of submissions/outside help: None.

Receptive to unsolicited submissions: No.

Additional advice: We do not use outsides at all! Regularly attends these conferences: GDC, E3, ECTS

hyper media Ltd

Office 101, Trinity House, 40 - 42 Byzantiou St.

2064 Strovolos

Nicosia

2064

Cyprus

Tel: 22667112

Fax: 22667187

Website: www.hyper.com.cy

Contact person: Daphne Demetriades



Contact person's e-mail: daphne@hyper.com.cy

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 1996

Number of games released in the last year: 3

Type of company: Contract Game Development Service, Independent 3rd-party Game Development

Specialty: Online advergames Edutainment online games 3-D animations

What sets us apart: Qulaity, value for money, professional service deliver games on time and on budget very creative

Seeking outside programming help in: Hardware Engineering, Network Programming

Typically develops these types of games: First person edutainment educational adventure arcade

Recent project titles include: Spyfiles 1, Spyfiles 2, Cytagame, Freesantaclaus

Produces games for these platforms: Web games, DVD, CD-ROM, Cell phone/WAP/Imode, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Developers should submit this material: Send outline and URL of sample work; or send outline and sample of work on CD.

Responds to queries/submitted material: 2 weeks

Actively seeking these types of submissions/outside help: None at the moment.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Hourly Rate

Offers a written contract: Yes

Regularly attends these conferences: Millia

iCube Studio

Sandorova 1 Hattalova 12/B Bratislava

82103

Slovak Republic

Tel: +421 905 564220

Fax: +421 2 4463 7553

Website: www.icubestudio.com Contact person: Peter Hegyi

Contact person's e-mail: phegyi@icubestudio.com

Company's outside needs: Only receptive to working with established developers.

Year established: 2002

Number of games released in the last year: 10

Type of company: Contract Game Development Service, 2nd-party Game Development with Publisher, Independent 3rd-party Game Development

Specialty: Our company specializes in development of web-based multiplayer and single player games, using Macromedia Shockwave technology.

Typically develops these types of games: Mass-market single player and multiplayer games.

Recent project titles include: iCube golf, iCube Bomb Man, iCube Mini Cars

Produces games for these platforms: Interactive television, Web games, MMPOG (UO, etc.), Online game channel

Preferred contact method: Via website; or via e-mail.

Developers should submit this material: E-mail resume with outline/proposal.

Responds to queries/submitted material: 2 weeks

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Hourly Rate, Royalty

Offers a written contract: Yes

IdolEyes Entertainment

82 Summer St. Everett, MA 02149

Tel: 617-389-6017

Website: www.idoleyes.net

Contact person: Reneldy Senat

Contact person's e-mail: ren@idoleyes.net

Company's outside needs: Actively seeking both new and established talent.

Year established: 2002

Number of games released in the last year: 1

Type of company: 2nd-party Game Development with Publisher, Independent 3rd-party Game Development

Specialty: IdolEyes Entertainment specializes in the creation of interactive 2D and 3D games. IdolEyes also actively develops cartoons and comics series. IdolEyes was established in 2002 and formed a strategic co-partnership with Jewels Entertainment in 2003 to form a graphics division (www.idoleyes.net/graphics). The Graphics division was undertaken due to high

IdolEyes Entertainment 3

demand for Jewels Entertainment Marketing skills, and IdolEyes Entertainment's visual skills. IdolEyes and Jewelse Graphics have worked with such developers as Carbon 6, Who Said Software, Autonomous Productions and more. Visit IdolEyes.net and Jewelse.com.

What sets us apart: IdolEyes is a young flourishing company that has delved into many different industries successfully. IdolEyes stands out by developing in multiple ondustries such as comics, cartoons, games and toys.

Seeking outside programming help in: Network Programming, Engine Programming, Tools Programming, Audio Programming, Graphics Programming, AI Programming, General Programming

Seeking outside audio help in: Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Licensing, Asset Managing, Editing, Q/A Testing, Producing, Project Lead/Management, Documentation, General Game Production

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, Interface Design, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Seeking outside game design help in: Interface Design, Level Design, Game Design, Lead Design, Creative Direction

Typically develops these types of games: Action Adventure, Fighting

Recent project titles include: 2D Clash, This Thing of Ours

Produces games for these platforms: Web games, Microsoft Xbox, Palm OS, Game Boy Advance, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Via website; or via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work; or e-mail resume with outline/proposal.

Responds to queries/submitted material: 1 week

Actively seeking these types of submissions/outside help: Artists, Programmers, Game Designers

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Royalty, Advance

Offers a written contract: Yes

Additional advice: IdolEyes is always starting new projects, but is not responsive to unsolicited submissions. We respond to submissions when we feel you have certain skills that will benefit a particular project. If you do not receive a response, we will keep all submissions for later consideration

Regularly attends these conferences: Boston PostMortem, E3, San Diego Comic Con

iGame3D

246 Main Ave. Wallington, NJ 07057

Tel: 973-471-6270

Website: www.igame3d.com

Contact person: William Griffin

Contact person's e-mail: bill@igame3d.com

Company's outside needs: Not currently seeking any outside help.

Year established: 1

Number of games released in the last year: 1

Type of company: Contract Game Development Service, Independent 3rd-party Game Development

Typically develops these types of games: First-Person Shooter Strategy games, puzzles games, space games, whatever turns us on.

Recent project titles include: Antack!, T3D Editor, iGame3D Lite, iGame3D Pro, Shoot the UFO, Shoot the IPEG

Produces games for these platforms: Other UNIX, Windows XP, Windows 98, ME

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work.

Responds to queries/submitted material: Immediately

Actively seeking these types of submissions/outside help: Investors and interns in all areas of game development.

Does not want to receive these types of submissions/outside help: Slackers.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Flat Licensing Fee

Offers a written contract: Yes

Infinite Dreams

Kaczyniec 7 Gliwice

44-100

Poland

Tel: +48(32)2309017

Website: www.idreams.com.pl

Infinite Ventures, Inc. 359

Contact person: Tomasz Kostrzewski

Contact person's e-mail: office@idreams.com.pl

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 1991

Number of games released in the last year: 2

Type of company: Independent 3rd-party Game Development

Seeking outside programming help in: Audio Programming

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Licensing, Localization

Typically develops these types of games: Racing games

Recent project titles include: Karnaaj Rally (GBA), MicroMachines (GBA)

Produces games for these platforms: Cell phone/WAP/Imode, Game Boy Advance, Windows XP

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work.

Standard method of payment for outside help: Royalty

Offers a written contract: No

Infinite Ventures, Inc.

P.O. Box 394

Philomont, VA 20131

Tel: 703-995-0498 Fax: 703-995-0498

Website: www.infiniteventures.com; www.portable-games.com

Contact person: Eugene Evans, President

Contact person's e-mail: info@infiniteventures.com

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 1997

Number of games released in the last year: 8

Type of company: Independent 3rd-party Game Development, Publisher

Specialty: Mobile Games DVD Video Games

What sets us apart: Innovative games on new platforms.

Seeking outside programming help in: Porting, Network Programming, Engine Programming, Tools Programming, Audio Programming, Graphics Programming, AI Programming, General Programming

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Q/A Testing, Documentation, Localization, General Game Production

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, 3D Animation, 2D Animation, Character Animation

Typically develops these types of games: Mobile online and wireless multiplayer, Adventure Games, Strategy Games, Sports, Puzzle Games

Recent project titles include: Lands of Shadowgate, Football Director, Dracula Unleashed, Speedball 2, Deja Vu I & II

Produces games for these platforms: MMPOG (UO, etc.), Microsoft Xbox, Sony PlayStation2, DVD, Cell phone/WAP/Imode, Palm OS, Game Boy Advance, Game Boy Color, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work.

Responds to queries/submitted material: 3 months

Actively seeking these types of submissions/outside help: None

Does not want to receive these types of submissions/outside help: Those without experience.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Flat Licensing Fee

Offers a written contract: Yes

Regularly attends these conferences: E3

Inflamed Ego Software

5401 S. Hyde Park Blvd. Suite 202 Chicago, IL 60615

Website: www.inflamedego.com

Contact person: Joseph Buntic

Contact person's e-mail: ceo@inflamedego.com

Company's outside needs: Not currently seeking any outside help.

Year established: 2001



Number of games released in the last year: 0

Type of company: Independent 3rd-party Game Development

Typically develops these types of games: Driving

Produces games for these platforms: Sony PlayStation2, Linux, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work; send outline and sample of work on CD; or send outline/proposal.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee

Offers a written contract: Yes

Ink In Media

6360 Fireside Haven Dr. Eldersburg, MD 21784

Tel: 410-627-2763

Website: www.gamepirate.net Contact person: Paul Capriolo

Contact person's e-mail: pcapriolo@hotmail.com

Company's outside needs: Does not anticipate the need for any help.

Year established: 2002

Number of games released in the last year: 0

Type of company: Independent 3rd-party Game Development

Specialty: Makin' games, pure and simple. Workin' on an Xbox game right now.

What sets us apart: We know what's fun and aren't gonna make that crap that never sells and sucks to play.

Typically develops these types of games: FPS, fighting mainly.

Recent project titles include: Battle Ball Pro, Movie Worker, Shotgun Highway

Produces games for these platforms: Web games, Microsoft Xbox, CD-ROM, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel.

Responds to queries/submitted material: Maybe 1 week

Actively seeking these types of submissions/outside help: Nothing really right now, but if it would be any, definitely programmers.

Does not want to receive these types of submissions/outside help: Audio.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Advance

Offers a written contract: Yes

Additional advice: Hmm, you won't get paid much because we are still small. But we are very fun, and don't work too hard.

Regularly attends these conferences: E3, GDC

Intent Software

Barnerstrasse 14

Hamburg

22765

Germany

Website: www.intent-software.com

Contact person: Patrick Kollmann, Alexander von der Geest

Contact person's e-mail: partners@intent-software.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 2001

Number of games released in the last year: 1

Type of company: Independent 3rd-party Game Development

Specialty: Developer of online games.

What sets us apart: Innovative developer with a very strong software team.

Seeking outside programming help in: Engine Programming, Graphics Programming, AI Programming, General Programming

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, Interface Design, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Seeking outside game design help in: Interface Design, Level Design, Game Design

Typically develops these types of games: Online RPGs and strategy games.

Recent project titles include: Astonia 3

Produces games for these platforms: MMPOG (UO, etc.), Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Via e-mail.

Interim Nation 363

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: Pretty soon :-)

Actively seeking these types of submissions/outside help: See above.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Flat Licensing Fee

Offers a written contract: Yes

Regularly attends these conferences: E3

Interim Nation

Fagel√5b

Jarfalla

17564

Sweden

Website: www.interimnation.com

Contact person: Thomas Stenback

Contact person's e-mail: thomas@interimnation.com

Company's outside needs: Only receptive to working with established developers.

Year established: 2000

Number of games released in the last year: 2

Type of company: Independent 3rd-party Game Development

Specialty: Design and production of game music and sound effects.

What sets us apart: New great sounds and melodies.

Seeking outside programming help in: Audio Programming

Seeking outside audio help in: Voice Acting

Seeking outside game production help in: General Game Production

Seeking outside visual arts help in: Interface Design

Seeking outside game design help in: Creative Direction

Typically develops these types of games: Only music development.

Preferred contact method: Via website; or via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work; or e-mail resume with outline/proposal.

Responds to queries/submitted material: 3 to 5 days

Actively seeking these types of submissions/outside help: Game development partners who need music or sounds.

Does not want to receive these types of submissions/outside help: The rest

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Royalty

Offers a written contract: No

Interplay Entertainment Corp.

16815 Von Karman Ave. Irvine, CA 92606

Tel: 949-223-5722

Fax: 949-252-2820

Website: www.interplay.com Contact person: Kevin Osburn

Contact person's e-mail: kosburn@blackisle.com

Company's outside needs: Regularly hires candidates for new positions.

Year established: 1986

Number of games released in the last year: 2

Type of company: Independent 3rd-party Game Development, Distributor, Publisher

Specialty: Our role-playing game division, Black Isle Studios, is critically acclaimed as one of the top role-playing game developers in the industry. Black Isle Studios is responsible for PC hits including the *Icewind Dale* series, Fallout I and II, Planescape: Torment, along with managing the production of the Baldur's Gate series (I and II w/Expansions), and made it's way into the homes of millions of console gamers with the smash hit Baldur's Gate: Dark Alliance. BIS is also hard at work for the moment working on the follow up to BGDA. The sequel, Baldur's Gate: Dark Alliance II will be the first console title that BIS has developed internally.

What sets us apart: Black Isle Studios

Seeking outside programming help in: Engine Programming, Tools Programming, Graphics Programming, General Programming

Seeking outside audio help in: Music Composition

Seeking outside game production help in: Q/A Testing, Project Lead/Management, Documentation

Seeking outside visual arts help in: Illustration/Storyboarding, 3D Animation, General Visual Arts

Seeking outside game design help in: Game Design, Lead Design, Creative Direction

Typically develops these types of games: Role-Playing games

Recent project titles include: Baldur's Gate: Dark Alliance (PS2, Xbox, and GameCube), Icewind Dale II (PC), Hunter: The Reckning (Xbox, and GameCube), developed by High Voltage Software



Produces games for these platforms: MMPOG (UO, etc.), Microsoft Xbox, Sony PlayStation2, DVD, CD-ROM, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Via postal service; via website; or via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel; e-mail resume with outline/proposal and URL of sample work; e-mail resume with outline/proposal

Responds to queries/submitted material: 1 to 2 weeks

Receptive to unsolicited submissions: Yes

Offers a written contract: Yes

Regularly attends these conferences: GCE, E3, Xfest (Xbox)

iomo Itd

Wessex House

Upper Market St.

Eastleigh

5050 9FD

United Kingdom

Tel: +44 23 8065 3301

Fax: +44 23 8065 3304

Website: www.iomo.com

Contact person: John Chasey

Contact person's e-mail: john@iomo.co.uk

Company's outside needs: Only receptive to working with established developers.

Year established: 2000

Number of games released in the last year: 20

Type of company: Independent 3rd-party Game Development

Specialty: Mobile Games

What sets us apart: Leading developer of mobile content

Typically develops these types of games: All genres

Recent project titles include: 007: Hover Chase, Tiger Woods PGA Tour Golf, Stuntman Monopoly

Produces games for these platforms: Cell phone/WAP/Imode

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Flat Licensing Fee

Offers a written contract: Yes

Regularly attends these conferences: 3GSM, GDC, E3, ECTS

Isotope244 Graphics LLC

7890 66th Way N. Pinellas Park. FL 33781

Website: www.isotope244.com Contact person: James Bryant

Contact person's e-mail: jbryant@isotope244.com

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 2000

Number of games released in the last year: 2

Type of company: Independent 3rd-party Game Development

Specialty: We currently specialize in classic arcade games on the PC and Pocket PC, but will be moving forward utilizing the latest technology with a future release.

What sets us apart: We have a diverse selection of previous projects from classic arcade games to technologically advanced screen savers.

Seeking outside programming help in: Network Programming, Engine Programming, Audio Programming, Graphics Programming

Seeking outside audio help in: Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Licensing, Q/A Testing

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, 3D Animation

Seeking outside game design help in: Level Design, Creative Direction

Typically develops these types of games: Classic arcade games.

Recent project titles include: Atomic Cannon, Electrobalz, Atomic Cannon Pocket, Liquid Desktop

Produces games for these platforms: Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Query via website.

Developers should submit this material: Send outline and URL of sample work.

Responds to queries/submitted material: In less than a week depending upon the submission.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee, Royalty

Offers a written contract: Yes



ITE Aps.

Nattergalevej 6 Copenhagen 2400 Denmark

Tel: +45 70 210 200 Fax: +45 70 210 201 Website: www.ite.dk

Contact person: Jan Hyldebrandt-Larsen

Contact person's e-mail: jkl@ite.dk

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 1990

Number of games released in the last year: 4

Type of company: Independent 3rd-party Game Development, Publisher

Specialty: Hugo the troll is our world wide brand.

What sets us apart: We develop games for all major platforms, we've have been in the industry the last 13 years, and have an extensive knowledge of making games.

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Typically develops these types of games: Our main focus is family entertainment, which can be almost every genre.

Recent project titles include: Bukkazoom! (PS2, GBA), Smakkaball (PC), Hugo and the Evil Mirror (PSX)

Produces games for these platforms: Interactive television, Web games, Sony PlayStation2, Sony PlayStation, CD-ROM, Cell phone/WAP/Imode, Game Boy Advance, Game Boy Color, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work; send outline and sample of work on CD; or send outline/proposal.

Responds to queries/submitted material: As soon as possible, after review

Actively seeking these types of submissions/outside help: Mathematical Programmers.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Hourly Rate

Offers a written contract: Yes

Regularly attends these conferences: GDC, GDW Denmark, E3, ECTS, GDCE

JJsoft Games

P.O. Box 972 Fortitude Valley Brisbane QLD 4006

Australia

Website: www.jjsoftgames.com/

Contact person: James Saito

Contact person's e-mail: support@jjsoftgames.com

Company's outside needs: Not currently seeking any outside help.

Year established: 5

Number of games released in the last year: 1

Type of company: Independent 3rd-party Game Development

Specialty: Creating cute cartoon-style games that the whole family can enjoy.

What sets us apart: Selling high-quality games in very low prices.

Seeking outside audio help in: Music Composition

Seeking outside game production help in: Q/A Testing

Typically develops these types of games: Arcade type games

Recent project titles include: Mage Bros., Hopmon, Troy 2000

Produces games for these platforms: Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and sample of work on CD.

Responds to queries/submitted material: 1 week

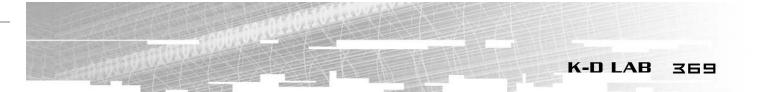
Actively seeking these types of submissions/outside help: None

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Advance

Offers a written contract: No

Additional advice: Just send a demo. It says it all.



K-D LAB

73, Telmana St. Kaliningrad 236008 Russia

Tel: +7 0112 275378 Fax: +7 0112 364749 Website: www.kdlab.com

Contact person: Marina Guseva, PR Manager Contact person's e-mail: contacts@kdlab.com

Company's outside needs: Not currently seeking any outside help.

Year established: 1995

Number of games released in the last year: 2

Type of company: 2nd-party Game Development with Publisher, Independent 3rd-party Game Development

Specialty: Creating series of games based on our own original ideas and concepts.

What sets us apart: The company has formulated and implemented an original approach to realtime visualization technologies. Our own hybrid voxel-polygonal technology, Surmap, enables us to add absolutely original graphics to our games, which have no analogs on the market.

Seeking outside audio help in: Voice Acting, Sound Effects Creation and Design

Seeking outside game production help in: Licensing, Q/A Testing

Typically develops these types of games: Real time strategy, Arcade racing, Logical games, Adventure Recent project titles include: Perimeter, Spanking Runners, Ball-Frame

Produces games for these platforms: CD-ROM, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work.

Responds to queries/submitted material: 1 week

Actively seeking these types of submissions/outside help: We do not actively seeking outside help. Nevertheless, we consider interesting proposals.

Does not want to receive these types of submissions/outside help: Game concepts, scenarios.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Flat Licensing Fee

Offers a written contract: Yes

Regularly attends these conferences: GDC

Kellogg Creek Software, Inc.

11875 S.E. 129th Ave. Happy Valley OR 97236

Tel: 503-698-4076

Website: www.kelloggcreek.com

Contact person: Randy Chase

Contact person's e-mail: randy@kelloggcreek.com

Company's outside needs: Only receptive to working with established developers.

Year established: 1992

Number of games released in the last year: 0

Type of company: Independent 3rd-party Game Development

Specialty: Political Simulations and online strategy games.

What sets us apart: Creative concepts and expensive in high-quality low cost internet game designs.

Seeking outside programming help in: Tools Programming, Graphics Programming, General Programming

Seeking outside audio help in: Sound Effects Creation and Design

Seeking outside visual arts help in: Interface Design, 3D Animation

Seeking outside game design help in: Interface Design

Typically develops these types of games: Simulations and online strategy games.

Recent project titles include: SpiritWars, The Doonesbury Election Game, Power Politics

Produces games for these platforms: Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: 2 weeks

Actively seeking these types of submissions/outside help: Independent contractors—especially graphic artists.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Flat Licensing Fee, Royalty, Advance

Offers a written contract: Yes

Additional advice: Looking for creative talent able to work productively on a remote networking arrangement.



Kerbyware

48 St. James Wood South Circular Rd.

Dublin

8

Ireland

Tel: +353 86 6090676

Website: www.kerbyware.com

Contact person: Colin McGinley

Contact person's e-mail: colin@kerbyware.com

Company's outside needs: Does not anticipate the need for any help.

Year established: 1

Number of games released in the last year: 2

Type of company: Independent 3rd-party Game Development

Specialty: Mobile phone games.

What sets us apart: Follow Rational Unified Process during development. Focus on iterative development to allow for playtesting and feedback.

Seeking outside programming help in: General Programming

Seeking outside audio help in: Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Localization

Seeking outside visual arts help in: 2D Animation, General Visual Arts

Typically develops these types of games: Arcade, boardgames

Recent project titles include: Ace Chesswizz

Produces games for these platforms: Cell phone/WAP/Imode

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: 1 week

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Flat Licensing Fee, Royalty, Advance

Offers a written contract: Yes

koala Comics

Brisbane

QLD

4107

Australia

Website: www.koalacomics.com.au/bloody

Contact person: James

Contact person's e-mail: koala@koalacomics.com.au

Company's outside needs: Not currently seeking any outside help.

Year established: 2001

Number of games released in the last year: 1

Type of company: Independent 3rd-party Game Development

Specialty: We only make one game which is a fantasy sports simulation.

Seeking outside audio help in: Voice Acting, Music Composition

Seeking outside game production help in: Q/A Testing

Seeking outside visual arts help in: 2D Texturing, 3D Modeling

Typically develops these types of games: Fantasy sports simulation

Recent project titles include: Bloody Football

Produces games for these platforms: Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work; or send outline/proposal.

Responds to queries/submitted material: 48 hours

Actively seeking these types of submissions/outside help: C++ programming, 3d Models, networking, security and porting.

Does not want to receive these types of submissions/outside help: Full game design (improvements on current game is fine).

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Flat Licensing Fee, Royalty

Offers a written contract: Yes

Additional advice: This game started as a university project but has expanded into a full game. Any help will be welcome.



LavaMind

2630 34th **S**t.

Santa Monica, CA 90405

Website: www.lavamind.com

Company's outside needs: Not currently seeking any outside help.

Year established: 1994

Number of games released in the last year: 1

Type of company: Independent 3rd-party Game Development

Specialty: We specialize in producing business simulation games. Our games are among the most well-known economic sims on the market.

What sets us apart: LavaMind's business simulation games are leaders in their category. They are popular both as entertainment and as educational products sold to schools and colleges. They've been distributed world-wide by Microprose, McGraw Hill, Seiko Epson, Magellan and AW Bruna.

Typically develops these types of games: Business simulations

Recent project titles include: Gazillionaire, Zapitalism, Profitania

Produces games for these platforms: Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Query via website. Receptive to unsolicited submissions: No

Lavamind

Vancouver, BC

Canada

Website: www.lavamind.com

Contact person: Steven Hoffman

Contact person's e-mail: biz@lavamind.com

Company's outside needs: Does not anticipate the need for any help.

Year established: 1994

Number of games released in the last year: 3

Type of company: Contract Game Development Service, Independent 3rd-party Game Development

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Royalty, Advance Offers a written contract: Yes

Lavastorm Engineering, Inc.

1975 West El Camino Real Suite 306 Mountain View, CA 94040

Tel: 650-934-4110 *Fax*: 650-934-4150

Website: www.lavastorm-engineering.com

Contact person: Tobin Lent

Contact person's e-mail: info@lavastorm-engineering.com

Company's outside needs: Only receptive to working with established developers.

Year established: 1994

Number of games released in the last year: 50

Type of company: Independent 3rd-party Game Development

Specialty: Mobile Games for J2ME, BREW, N-Gage, Tapwave Online Multiplayer Console Game Technology.

What sets us apart: Experience creating networked games and related technologies.

Seeking outside programming help in: Engine Programming, Tools Programming, Audio Programming, Graphics Programming, AI Programming, General Programming

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Documentation, Localization, General Game Production

Seeking outside visual arts help in: 3D Modeling, Illustration/Storyboarding, 3D Animation, Character Animation

Seeking outside game design help in: Interface Design, Level Design, Game Design, Creative Direction

Typically develops these types of games: First Person Shooters, Adventure, Sports

Produces games for these platforms: Online game channel, Microsoft Xbox, Sony PlayStation2, Cell phone/WAP/Imode, Game Boy Advance

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal.

Responds to queries/submitted material: 1 week

Actively seeking these types of submissions/outside help: Everything mentioned above.

Life Line Entertainment SL 375

Does not want to receive these types of submissions/outside help: Everything not mentioned above.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Hourly Rate

Offers a written contract: Yes

Additional advice: Be talented and have solid experience

Regularly attends these conferences: GDC, E3, CTIA

Life Line Entertainment SL

Claudio Coello 76 sc

Madrid

28001

Spain

Tel: + 34 915 772774

Fax: + 34 915 772774

Website: www.revistronic.com

Contact person: Pablo Martin

Contact person's e-mail: lifeline@madrid.com

Company's outside needs: Does not anticipate the need for any help.

Year established: 1995

Number of games released in the last year: 1

Type of company: Independent 3rd-party Game Development

Specialty: Our specialty are cartoons. We first started to work for Warner interactive and our development team was full of people coming from Disney, Warner and cartoonist aims and backgrounds. Some of them are not here anymore, but their spirit will live with us for many centuries ahead.

What sets us apart: We do cartoons and humor all together in a 3D environment. Who else in the industry dare to do such a thing . . . you know the answer already.

Seeking outside programming help in: Hardware Engineering, Network Programming , Tools Programming, Audio Programming

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Licensing

Seeking outside game design help in: Creative Direction

Typically develops these types of games: Adventure Racing

Recent project titles include: 3 Skulls Of The Toltecs, Toyland, Racing Grouch, Toon Car, Fenimore Fillmore, The Westerner

Produces games for these platforms: Interactive television, Microsoft Xbox, Sony PlayStation2, Nintendo GameCube, DVD, CD-ROM, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Via postal service; or via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel; or e-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: 2 weeks

Actively seeking these types of submissions/outside help: We are always in search of new talents who are willing to live in Spain. Please do not expect British salaries. We can not afford them, buddies!

Does not want to receive these types of submissions/outside help: Any, in all the fields.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate, Advance

Offers a written contract: Yes

Additional advice: Submit any material you want to show us to jobs@revistronic.com. We do not follow any other procedure.

Regularly attends these conferences: GDC, E3, ECTS

Luis Villegas

15127 NE 24 St.

#372

Redmond, WA 98052

Contact person: Luis Villegas

Contact person's e-mail: ldeej@hotmail.com

Company's outside needs: Not currently seeking any outside help.

Year established: 0

Number of games released in the last year: 0

Type of company: Independent 3rd-party Game Development

Produces games for these platforms: Linux, Windows XP, Windows NT/2000, Windows 98, ME

Magenta Software Ltd. 3

Magenta Software Ltd.

34 The Colonnades

Albert Dock

Liverpool

Merseyside

L3 4AA

United Kingdom

Website: www.magentasoftware.com

Contact person's e-mail: Info@MagentaSoftware.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 7

Number of games released in the last year: 2

Type of company: Independent 3rd-party Game Development

Specialty: Character-based 3rd person action adventure titles.

What sets us apart: Ability to deliver high-quality day and date licensed products with short development times.

Seeking outside programming help in: AI Programming, General Programming

Seeking outside audio help in: Voice Acting, Audio Editing, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Licensing, Q/A Testing, Localization

Typically develops these types of games: 3rd Person Action Adventure

Recent project titles include: Cat in The Hat, Treasure Planet, Stuart Little 2, Muppet Monster Adventure

Produces games for these platforms: Microsoft Xbox, Sony PlayStation2, Nintendo GameCube

Preferred contact method: Via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel; e-mail resume with outline/proposal and URL of sample work; or e-mail resume with outline/proposal.

Responds to queries/submitted material: 2 weeks

Does not want to receive these types of submissions/outside help: Contractors.

Receptive to unsolicited submissions: Yes

Offers a written contract: Yes

Regularly attends these conferences: E3

Magique Productions, Ltd.

Las Vegas, NV 89118

Website: www.magiqueproductions.com

Contact person: Thomas Scott

Contact person's e-mail: tscott@magiqueproductions.com

Company's outside needs: Not currently seeking any outside help.

Year established: 1999

Number of games released in the last year: 0

Type of company: Independent 3rd-party Game Development, Publisher

Specialty: Artificial Intelligence. We are developing an entirely new concept in artificial intelligence called LifeLink AI. Next year, this new product will be poised to penetrate the market and raise the bar on interactive immersion.

What sets us apart: Cutting edge products that focus on gameplay and artificial intelligence to take gaming to an entirely new level.

Seeking outside programming help in: Engine Programming

Seeking outside audio help in: Music Composition

Seeking outside visual arts help in: Illustration/Storyboarding

Typically develops these types of games: Role-Playing Games

Recent project titles include: Caeron 3000: Race for Andraeus, Caeron 3000: The Role Playing Game

Produces games for these platforms: Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work.

Responds to queries/submitted material: 1 to 2 weeks

Actively seeking these types of submissions/outside help: None at this time.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee, Royalty

Offers a written contract: Yes

Regularly attends these conferences: E3, Gen Con



Magitech Corporation

1500 Don Mills Rd. Suite#702 Toronto, ON M3B 3K4 Canada

Website: www.ezgame.com

Contact person: Ming-Sheng Lee

Contact person's e-mail: magitech@ezgame.com

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 1993

Number of games released in the last year: 1

Type of company: Independent 3rd-party Game Development

Specialty: Strategy games.

Seeking outside programming help in: Tools Programming

Seeking outside audio help in: Voice Acting, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Licensing

Typically develops these types of games: Real-time strategy

Recent project titles include: Takeda, Strength & Honour

Produces games for these platforms: Windows XP, Windows NT/2000

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work.

Responds to queries/submitted material: 1 to 2 weeks if interested

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee

Offers a written contract: Yes

Regularly attends these conferences: GDC, E3

Magmic Inc.

44 Byward Market Sq. Suite 240 Ottawa, ON KIN 7A2 Canada

Tel: 613-789-1818 x202

Fax: 613-789-6739

Website: www.magmic.com/ Contact person: John Criswick

Contact person's e-mail: criswick@magmic.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 2001

Number of games released in the last year: 12

Type of company: Contract Game Development Service, Independent 3rd-party Game Development

Specialty: Magmic was started in January 2002 by alumni of Beduin Communications and Sun Microsystems with extensive experience win Java for cell phones dating back to 1996.

What sets us apart: Focus on development of J2ME games for cell phones.

Seeking outside programming help in: Audio Programming, Graphics Programming, AI Programming

Seeking outside audio help in: Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Licensing, Q/A Testing, Localization

Seeking outside visual arts help in: 2D Texturing, 2D Animation

Seeking outside game design help in: Level Design, Game Design

Typically develops these types of games: 2D horizontal and vertical scrollers, Networked multiplayer games

Recent project titles include: Spy Rescue, Bass Assassin, Alien Lander, Fantasic Empires

Produces games for these platforms: Cell phone/WAP/Imode

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate

Offers a written contract: Yes

Regularly attends these conferences: E3

Magnin & Associates

381

Magnin & Associates

7227 Linden Ter. Carlsbad, CA 92009

Tel: 760-929-9630 Fax: 760-929-9640 Website: EdMagnin.com Contact person: Ed Magnin

Contact person's e-mail: Ed@EdMagnin.com

Company's outside needs: Regularly hires candidates for new positions.

Year established: 1993

Number of games released in the last year: 1

Type of company: Independent 3rd-party Game Development

Specialty: Handheld platforms (authorized Game Boy Advance and Game Boy Color developers).

What sets us apart: 100 percent first-approval record for Nintendo submissions, finish projects ontime and within budget.

Seeking outside programming help in: Graphics Programming, AI Programming, General Programming

Seeking outside audio help in: Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Q/A Testing

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Typically develops these types of games: Variety

Recent project titles include: Arthur (GBC), Berenstain Bears (GBC), Prince of Persia (GBC), Moon Patrol/Spy Hunter (GBC)

Produces games for these platforms: Web games, Cell phone/WAP/Imode, Game Boy Advance, Game Boy Color, Windows NT/2000, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: 2 to 3 weeks

Actively seeking these types of submissions/outside help: Not sure of our immediate need.

Does not want to receive these types of submissions/outside help: Those without portfolio or sample game Receptive to unsolicited submissions: No

Standard method of payment for outside help: Advance

Offers a written contract: Yes

Additional advice: Contact via e-mail first to find out if we have any current need.

Regularly attends these conferences: GDC, E3

Magus-Soft Co., Ltd.

Room 084 West Office Section National Olympic Center No. 1 Anding Rd. Anwai, Xiaoguan Beijing

100029

China

Tel: 86-10-64972981 Fax: 86-10-64986364

Website: www.magus-soft.com Contact person: Wenwei Yu

Contact person's e-mail: yuwenwei@magus-soft.com

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 2001

Number of games released in the last year: 50

Type of company: Contract Game Development Service, Independent 3rd-party Game Development, Publisher

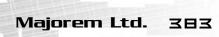
Specialty: We create mobile games and entertainment applications, including games on J2ME, BREW, OEM Platforms, WAP, SMS, MMS and Symbian. The multi-genre entertainment including: ACT, AVG, FTG, PUZ, RAC, RPG, SIM, SLG, SPG and TAB. We also created our own Mobile Application Development System (M.A.D.)—the platform for development of gaming applications.

What sets us apart: We are one of the first JAVA and BREW game developers in China. We became the first Global BREW Publisher in China granted by Qualcomm. We have a good relationship with both handset manufacturers and telecom operators, which enables a smooth publishing channel for our partner's game as well as our own.

Seeking outside programming help in: Hardware Engineering, Network Programming

Seeking outside audio help in: Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Licensing, Localization Seeking outside visual arts help in: 3D Modeling, 3D Animation



Typically develops these types of games: ACT, AVG, SPG, PUZ, STG

Recent project titles include: Super Moles, War Toy, Golf 3D, Monster Band

Produces games for these platforms: Cell phone/WAP/Imode, Palm OS

Preferred contact method: Query via postal service; query via website; or query via e-mail.

Developers should submit this material: Send outline and sample of work on CD; or send outline/proposal.

Responds to queries/submitted material: 1 to 4 weeks

Actively seeking these types of submissions/outside help: Writer, sound composer.

Does not want to receive these types of submissions/outside help: Game design.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee

Offers a written contract: Yes

Regularly attends these conferences: E3, CEBIT, CTIA

Majorem Ltd.

31 Lehi st.

Bney-Brak

Israel

Tel: -6190443

Fax: -5699252

Website: www.majorem.com

Contact person: Eyal N.

Contact person's e-mail: eyal@majorem.com

Company's outside needs: Regularly hires candidates for new positions.

Year established: 2001

Type of company: Independent 3rd-party Game Development, Contractor

Specialty: Massively multiplayer games with real-time STRATEGY as our focus, with our *Ballerium* title (www.ballerium.com) demonstrating this.

What sets us apart: Most MMO games tend to let the player control a single alter-ego personality in the game world. Majorem makes a commander out of the players, letting them control dozens of units in a single world hosting thousands of simultaneous players.

Seeking outside programming help in: Network Programming, Engine Programming, Graphics Programming, AI Programming, General Programming

Seeking outside audio help in: Music Composition

Seeking outside game production help in: Licensing, Asset Managing

Typically develops these types of games: Massively multiplayer real-time strategy games (MMO RTS).

Recent project titles include: Ballerium

Produces games for these platforms: MMPOG (UO, etc.), Windows XP, Windows NT/2000

Preferred contact method: Via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel; e-mail resume with outline/proposal and URL of sample work; or e-mail resume with outline/proposal

Responds to queries/submitted material: 1 week, only if relevant

Actively seeking these types of submissions/outside help: Devoted gamers that don't just come to pick the salary check, but truly are interested in making excellent games.

Does not want to receive these types of submissions/outside help: Those with no experience at all have very little chance to be accepted.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Flat Licensing Fee, Royalty

Offers a written contract: Yes

Regularly attends these conferences: ECTS, E3

Mammoth Effects, Inc.

1350 E4 Mahan Dr.

#235

Tallahassee, FL 32308

Tel: 850-219-1639

Fax: 850-219-1630

Website: www.mammothfx.com Contact person: Scott A. Schimpf

Contact person's e-mail: scott@mammothfx.com

Company's outside needs: Does not anticipate the need for any help.

Year established: 1998

Number of games released in the last year: 0

Type of company: Independent 3rd-party Game Development

Specialty: Game Design, Development, and Production AI Programming, Engine Programming, Graphics Programming, Hardware/Driver Programming, Network Programming, and Tools Programming 2D Animation, 3D Modeling, and Illustration/Storyboarding Interface Design, Project Management, and Database Design

Mammoth Effects, Inc. 385

What sets us apart: What we lack in game industry experience we make up for in overall development experience bringing products to market on time and on budget. Mammoth Effects (MFX) was founded in 1998 as a graphic and web development company. In 2001, MFX expanded to become a full-service application developer offering a variety of services including software design, custom application development, as well as CMS OPEN technical consulting. At MFX our best asset is our staff. With over 100 years of combined experience in the computer software industry, we are dedicated to providing the highest-quality products and services. Our developers were among the principal programming architects for CMS OPEN, PC DOCS OPEN and major distance learning web companies. MFX is a team of software developers and IT professionals with expertise in delivering web-based and SQL-based solutions to industry, government and the world's largest legal and professional service firms. MFX was a key participant in the development of the Florida House of Representatives Lawmaker application, the 2002 North American finalist for Microsoft.NET Application of the Year. MFX also developed the new Florida House of Representatives website which integrates with the Lawmaker bill tracking system and provides a portal for the public to view the legislative process. In May of 2002 MFX announced the release of the RELAY Workflow suite of products. This suite currently includes RELAY.check, RELAY.expense, RELAY.fileopen, and RELAY.conflicts. RELAY.purchase is slated for development in 2003.

Seeking outside programming help in: Hardware Engineering, Network Programming , Tools Programming, Graphics Programming, AI Programming, General Programming

Seeking outside audio help in: Sound Effects Creation and Design

Seeking outside game production help in: Video Direction, Q/A Testing

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, 3D Animation, Character Animation Seeking outside game design help in: Level Design

Typically develops these types of games: Online RPG, First Person Shooter RPG

Recent project titles include: Argosy, 2325 Citizen

Produces games for these platforms: Web games, Microsoft Xbox, Sony PlayStation, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal.

Responds to queries/submitted material: 2 weeks

Actively seeking these types of submissions/outside help: Game development partners.

Does not want to receive these types of submissions/outside help: Depends on what is on the horizon.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate

Offers a written contract: Yes

Regularly attends these conferences: GDC, SIGGRAPH

Mankind Systems

1200 Central Ave. Summerville, SC 29483

Website: www.mankindsystems.com Contact person: Dale E. La Force

Contact person's e-mail: laforced@mankindsystems.com

Company's outside needs: Not currently seeking any outside help.

Year established: 1998

Number of games released in the last year: 1

Type of company: Independent 3rd-party Game Development

Typically develops these types of games: First-person shooters, Flight simulators, Mini-games

Recent project titles include: PeeWee vs Killa Bees, Rescue at Sagan Base, Galaxy Sweeper

Produces games for these platforms: Microsoft Xbox, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline/proposal.

Responds to queries/submitted material: Within 2 weeks

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Royalty

Offers a written contract: Yes

Matthew Doyle

Technyat3D 11, 12th Floor, Damascus Tower Veictoria Damascus Syria

Tel: +963 11 23 23 688 Fax: +963 11 23 23 688

Website: www.zoyagame.com Contact person: Ziad Sawaya

Contact person's e-mail: tech3d@scs-net.org

Company's outside needs: Actively seeking both new and established outside talent.

MEG Studio, Inc. 387

Year established: 1999

Number of games released in the last year: 2

Type of company: Game Recruiter or Agent, 2nd-party Game Development with Publisher, Independent 3rd-party Game Development

Specialty: 1st Game company in the Middle-East.

What sets us apart: Providing the Arabic language as an option.

Seeking outside game production help in: Licensing

Typically develops these types of games: First-person shooter

Recent project titles include: Zoya, a warrior from Palmyra, Victory Castle

Produces games for these platforms: Windows XP, Windows NT/2000, Windows 98, ME

Does not want to receive these types of submissions/outside help: None

MEG Studio, Inc.

40-18 Chungdam-dong

Suite 302

Seoul

135-100

South Korea

Tel: -2162

Fax: -8897

Website: www.megstudio.com

Contact person: Thomas Lee

Contact person's e-mail: thomas@megstudio.com

Company's outside needs: Not currently seeking any outside help.

Year established: 2000

Number of games released in the last year: 1

Type of company: Independent 3rd-party Game Development

Specialty: We're combining the strength of the strong online community market in Korea for the console market world wide.

What sets us apart: MEG Studio is one of the few companies in Korea with console game development experience.

Seeking outside programming help in: Network Programming, Audio Programming, AI Programming

Seeking outside audio help in: Voice Acting, Music Composition

Seeking outside game production help in: Licensing, Q/A Testing, Localization

Typically develops these types of games: FPS, Racing, RPG

Recent project titles include: Dark Heaven, Project Washington, Robo Rally

Produces games for these platforms: Microsoft Xbox, Sony PlayStation2, CD-ROM, Windows NT/2000

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work.

Responds to queries/submitted material: 2 to 3 weeks

Actively seeking these types of submissions/outside help: None at the moment.

Does not want to receive these types of submissions/outside help: Voice actors, writers or level designers.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Flat Licensing Fee

Offers a written contract: No

Regularly attends these conferences: GDC, E3

MezCo Studios, Inc.

P.O. Box 631

Centereach, NY 11720

Tel: 631-697-6780

Fax: 631-614-4254

Website: www.mezcostudios.com

Contact person: Rich Vitale

Contact person's e-mail: rich@mezcostudios.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 2002

Number of games released in the last year: 0

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Type of company: Independent 3rd-party Game Development *Specialty:* MezCo Studios specializes in role playing and other immersive, story-driven games.

What sets us apart: MezCo Studios is dedicated to providing gamers with a deep, involving story in all of it's games, regardless of genre, in order to immerse the player as much as possible into

the game.

Seeking outside programming help in: General Programming

Seeking outside audio help in: Voice Acting

Seeking outside game production help in: Licensing, Asset Managing, Q/A Testing, Localization

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, 3D Animation

Typically develops these types of games: Role playing games, Scrolling shooters

Milestone Interactive Software Ltd. 389

Recent project titles include: Dark Reflections, Cerulean Dreams

Produces games for these platforms: Web games, Game Boy Advance, Windows XP

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: 1 to 3 weeks

Actively seeking these types of submissions/outside help: Creative, hard working individuals looking to break into the industry.

Does not want to receive these types of submissions/outside help: We are not interested in receiving solicitations for 3rd party products and services not related to console game development.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Flat Licensing Fee

Offers a written contract: Yes

Additional advice: Aspire to succeed!

Regularly attends these conferences: E3, GDC

Milestone Interactive Software Ltd.

Building No. 3, Western Industrial Co-op Estate,

MIDC, Andheri (E), Mumbai - 400 093, India

Mumbai

400093

India

Tel: 91-22-28381614

Fax: 91-22-28378204

Website: www.milestoneinteractive.com

Contact person: Sachin Naik

Contact person's e-mail: sachin@milestoneinteractive.com

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 1997

Number of games released in the last year: 100+

Type of company: Contract Game Development Service, Independent 3rd-party Game Development, Distributor, Publisher

Specialty: Distribution of games for nearly all the major publishers Sony Computer Entertainment's India distributor Game development for global markets.

What sets us apart: Our relationships, infrastructure, domain knowledge and understanding of markets.

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Licensing, Editing, Video Direction, Q/A Testing, Localization

Typically develops these types of games: Currently on our first project—a combat racing title.

Recent project titles include: Road Rebels

Produces games for these platforms: Microsoft Xbox, Sony PlayStation2, DVD, CD-ROM, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Phone call; query via postal service; query via website; or query via e-mail.

Developers should submit this material: Send outline and URL of sample work; send outline and sample of work on CD; or send outline/proposal

Responds to queries/submitted material: 2 weeks, based on priority

eceptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee, Royalty

Offers a written contract: Yes

MMJ Games

221 Kamakoi Loop Kihei, Hl 96753

Tel: 808-879-4151

Fax: 808-879-4511

Website: www.mmjgames.com Contact person: Mike Schwartz

Contact person's e-mail: mykes@mmjgames.com

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 2003

Number of games released in the last year: 0

Type of company: Contract Game Development Service, 2nd-party Game Development with Publisher, Independent 3rd-party Game Development, Contractor

Specialty: Handheld/mobile game development. GBA, GP32, and Symbian platforms.

Seeking outside programming help in: Audio Programming, Graphics Programming, AI Programming

Seeking outside audio help in: Voice Acting, Sound Effects Creation and Design, Music Composition

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Mobile Active Digital (MAd)

Seeking outside game production help in: Licensing, Documentation, Localization

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, 3D Animation, 2D Animation

Typically develops these types of games: First-person shooters, 2D scrollers, 3D engine based games, Multi-player networked games

Recent project titles include: Bubsy (Sega Genesis), Dick Tracey (Sega Genesis), Marble Madness (Sega Gensis), Budokan (Amiga), Dark Castle/Beyond Dark Castle (Amiga)

Produces games for these platforms: Arcade/coin-operated, Web games, Online game channel, Microsoft Xbox, CD-ROM, Game Boy Advance, Windows XP

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work; send outline and sample of work on CD; or send outline/proposal.

Responds to queries/submitted material: Soon

Actively seeking these types of submissions/outside help: Writers/designers, programmers

Does not want to receive these types of submissions/outside help: Anything else, for now.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee, Royalty, Advance

Offers a written contract: Yes

Regularly attends these conferences: GDC, E3

Mobile Active Digital (MAd)

102 Hamilton Ave.

Craighall Park

Johannesburg

South Africa

and

6th Floor, Jorrisson Place

Braamfontein, jhb

South Africa

Johannesburg

Gauteng

2196

South Africa

Tel: (+27) 83 288 0069

Fax: (+27) 11 327 0188

Website: www.mobileactive.co.za

Contact person: des latham

Contact person's e-mail: des@mobileactive.co.za

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 1999

Number of games released in the last year: 10

Type of company: Contract Game Development Service, 2nd-party Game Development with Publisher, Independent 3rd-party Game Development, Contractor, Publisher

Specialty: Mobile phone game development, concentrating on java, flash and SMS/WAP gaming, as well as general game code in Java and J2ME.

What sets us apart: We work from a low cost base—SAfrica's currency is 1/10th of the dollar. We develop Game A day Java games for mobile downloads, setting us apart from all other developers. We write games below 80k—running on all mobile phones. Mobile Active is the only game developer for phones in Africa. We're a full service company, offering marketing, Voice Recognition, mobile applications (like CRM and Enterprise) as well as game sales. Mobile Active is one of the oldest established companies in the world delivering real-time content and gaming solutions to mobile phones. We're also standing apart because we do not believe Internet gaming has led to any value, whereas our mobile games all make money as soon as they're sold. We're different because we don't try and deliver games for all platforms, but concentrate exclusively on Mobile devices.

Seeking outside programming help in: Porting, Network Programming, Graphics Programming Seeking outside game production help in: Q/A Testing

Typically develops these types of games: Sports, SMS marketing games, Quizzes, Shooters, Role playing, Sexy

Recent project titles include: Sniper 1 and 2, World Cup Soccer Quizz (for Umbro on Vodaphone UK), Soccer Exact (J2ME for Motorola, Nokia, etc.) Rugby Exact, Bedroom Eyes (Java Sex Game)

Produces games for these platforms: Interactive television, Cell phone/WAP/Imode, Palm OS Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work.

Responds to queries/submitted material: 1 day

Actively seeking these types of submissions/outside help: Sales and marketing our product in the USA, Europe, Asia.

Does not want to receive these types of submissions/outside help: Music composers or graphic artists.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Flat Licensing Fee, Royalty

Offers a written contract: Yes

Motion Blur Studios 393

Additional advice: We earn in Rands, not dollars. If you want to earn dollar rates, help sell the game in America. We do only mobile devices. If you don't know how to work Flash, Vector Code generally, and Java scripting, (like J2ME), or how WAP works, don't bother contacting us.

Regularly attends these conferences: Computer Faire, GAmasutra's yearly conference, Music Faire, LAN, gamers weekly meetings

Motion Blur Studios

821 Honeysuckle Lane Harrisonburg, VA 22802

Tel: 540-433-2870

Website: www.jarredcapellman.com/mbs

Contact person: Jarred Capellman

Contact person's e-mail: jarredc@jarredcapelman.com

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 2000

Number of games released in the last year: 0

Type of company: Independent 3rd-party Game Development

What sets us apart: Making exciting and creative games by incorporating the best elements of yesterday and today's games, based off of the latest technology, built in-house.

Seeking outside programming help in: Porting, Tools Programming, AI Programming, General Programming

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Q/A Testing, Documentation

Typically develops these types of games: First-person shooter

Recent project titles include: Defiance, Entropy

Produces games for these platforms: Linux, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work; or send outline/proposal.

Responds to queries/submitted material: ASAP

Actively seeking these types of submissions/outside help: AI programming and level designers.

Does not want to receive these types of submissions/outside help: QA

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Royalty

Offers a written contract: No

Regularly attends these conferences: Show us what you can do (i.e., previous work). Don't dazzle us with your education or accomplishments.

MultiUser RolePlay Entertainment

4113 Barret Ave. Plant City, FL 33566

Tel: 813-759-6188

Website: www.murpe.com

Contact person: Michael Worsham

Contact person's e-mail: murpe@lycos.com

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 2002

Number of games released in the last year: 0

Type of company: Independent 3rd-party Game Development

Specialty: We specialize in the development and publishing of text-based, interactive fantasy role-playing gameworlds.

What sets us apart: We transform fantasy author works into real-time, interactive fantasy gameworlds.

Seeking outside programming help in: General Programming

Seeking outside game production help in: Licensing, Q/A Testing, General Game Production

Seeking outside game design help in: Game Design, Creative Direction

Typically develops these types of games: Real-time MMORPGs

Recent project titles include: Avandoria, Realm of the Magi

Produces games for these platforms: Web games, MMPOG (UO, etc.), Linux

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work; send outline and sample of work on CD; or send outline/proposal.

Responds to queries/submitted material: Within 1 week

Actively seeking these types of submissions/outside help: Developers and programmers who have a background in C/C++/uLPC and basic Unix/Linux navigation skills. Project managers with remote user skills.

Natural Selection 395

Does not want to receive these types of submissions/outside help: Backgrounds in audio or artist 2D/3D rendering.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Royalty

Offers a written contract: Yes

Additional advice: We are primarily an open-source game development studio, thus focus on use of open-source applications such as Crystal Space, MySQL, PHP, Apache and uLPC/Pike.

Natural Selection

64A Beacon St.

Apt. #2

Somerville, MA 02143

Website: www.natural-selection.org

Contact person: Charlie Cleveland

Contact person's e-mail: flayra@natural-selection.org

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 2001

Number of games released in the last year: 1

Type of company: Independent 3rd-party Game Development

Specialty: Our specialty is blending first-person action with real-time strategy.

What sets us apart: Our main distinction is that our games aim to be truly social and memorable.

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Q/A Testing, Localization

Seeking outside visual arts help in: Illustration/Storyboarding

Seeking outside game design help in: Level Design

Typically develops these types of games: First-person shooters

Recent project titles include: Natural Selection (team has also worked on Empire Earth, MindRover, and Grand Prix Legends)

Produces games for these platforms: MMPOG (UO, etc.), Online game channel, CD-ROM, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Query via postal service; query via website; or query via e-mail.

Developers should submit this material: Send outline and URL of sample work; send outline and sample of work on CD; or send outline/proposal.

Responds to queries/submitted material: 1 week

Actively seeking these types of submissions/outside help: Artists (concept, 2D, 3D), programmers (game, engine), level designers, and business/legal.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee

Offers a written contract: Yes

Additional advice: Show us your best work. We are looking for top-notch work, so if that means a shorter demo reel or portfolio, so be it. We want quality and inspiration, through and through. Surprise us.

Regularly attends these conferences: GDC, E3

ndWare

4 / 8 Hull St.

Richmond

VIC

3121

Australia

Tel: +61 (0)3 9421 2292

Website: www.ndware.com

Contact person: Robert Murray

Contact person's e-mail: info@ndware.com

Company's outside needs: Not currently seeking any outside help.

Year established: 1999

Number of games released in the last year: 3

Type of company: Contract Game Development Service, Independent 3rd-party Game Development

Specialty: ndWare develops games and media technology for mobile devices, including Game Boy Advance, mobile phones and PDAs. We specialize in 3D and 2D character animation and compression technology for these devices.

What sets us apart: ndWare houses a highly experienced, talented and specialized team working to the highest standards of quality and professionalism. We maintain a rich, market-proven toolset for cross platform mobile game development, including advanced 3D and 2.5D components designed for these devices.

Seeking outside programming help in: Network Programming, Engine Programming, Tools Programming, Audio Programming, Graphics Programming, AI Programming, General Programming

NeoPong Software 397

Seeking outside audio help in: Sound Effects Creation and Design, Music Composition Seeking outside game production help in: Localization

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, Interface Design, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation

Typically develops these types of games: Visually rich character based action and adventure titles.

Recent project titles include: Soul Daddy: Bare Knuckle Boxing, Soul Daddy in LA, Nicktoons Racing

Produces games for these platforms: Cell phone/WAP/Imode, Palm OS, Game Boy Advance

Preferred contact method: Query via postal service; or query via e-mail.

Developers should submit this material: Send outline and URL of sample work; or send outline and sample of work on CD.

Responds to queries/submitted material: 2 weeks, dependent upon the volume of submissions

Actively seeking these types of submissions/outside help: ndWare has interest in ventures based on marketable tools and technologies. Marketable game concept/art work may also be considered if significant progress can be demonstrated.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Flat Licensing Fee, Royalty, Advance

Offers a written contract: Yes

Additional advice: Demonstrate some of your own intellectual properties. As a programmer, bring some useful technology, SDK or toolset that you have developed yourself. As an artist, your own production quality, usable artwork. This will make you stand out from the crowd. Make your submission clear and simple to respond to. Offer a business argument with your submission. How can you contribute to ndWare's commercial success? Carefully prepared, personalized submissions are given preference. Mass mail-outs will be summarily ignored.

Regularly attends these conferences: GDC, BREW developers conference, E3 AGDC

NeoPong Software

973 Ponder Cir. Knoxville, TN 37923

Tel: 865-789-2327

Website: www.neopong.com Contact person: Charles Galyon

Contact person's e-mail: cgalyon@neopong.com

Company's outside needs: Only receptive to working with established developers.

Year established: 2002

Number of games released in the last year: 1

Type of company: Contract Game Development Service, Independent 3rd-party Game Development

Specialty: 2D game development for mobile/handheld platforms.

What sets us apart: Efficient and cost effective development. Young motivated talent looking to prove themselves.

Seeking outside game production help in: Q/A Testing, Localization

Seeking outside visual arts help in: Interface Design, 2D Animation, Character Animation, General Visual Arts

Typically develops these types of games: 2D platformers, Licenses

Recent project titles include: Ame Engine, World Reborn, Dark Ascension

Produces games for these platforms: Cell phone/WAP/Imode, Game Boy Advance

Preferred contact method: Query via website; or query via e-mail.

Developers should submit this material: Send outline and URL of sample work; or send outline/proposal.

Responds to queries/submitted material: 1 to 2 weeks

Actively seeking these types of submissions/outside help: Licenses and graphical talent (art).

Does not want to receive these types of submissions/outside help: Game proposals, programming, 3D modeling or music.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Flat Licensing Fee

Offers a written contract: Yes

Regularly attends these conferences: Demonstrate efficient and reliable work practices.

NET-VR

Hoffnungsstrasse 5 P.O. Box 958 Zurich ZH 8038 Switzerland

Tel: +41 433 99 99 01

Website: www.net-vr.com

Contact person: Chris Pfranger

Contact person's e-mail: c.pfranger@net-vr.com

Company's outside needs: Regularly hires candidates for new positions.

Next Level Games Inc. 399

Year established: 2000

Number of games released in the last year: 8

Type of company: Contract Game Development Service, Independent 3rd-party Game Development

Specialty: Wireless games.

What sets us apart: Time to market.

Seeking outside programming help in: General Programming

Seeking outside game production help in: Licensing

Seeking outside visual arts help in: 2D Texturing, 2D Animation, General Visual Arts

Typically develops these types of games: Strategy, Action

Recent project titles include: Fruit Frenzy, Jigsaw Jumble, escape!, Ant Assault

Produces games for these platforms: Cell phone/WAP/Imode, Game Boy Advance

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: 1 week

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Royalty

Offers a written contract: Yes

Next Level Games Inc.

201-580 Granville St.

Vancouver, BC

V6C 1W6

Canada

Tel: 604-484-6111

Fax: 604-484-6112

Website: www.nlgames.com

Contact person's e-mail: info@nlgames.com

Company's outside needs: Only receptive to working with established developers.

Year established: 1

Number of games released in the last year: 0

Type of company: Independent 3rd-party Game Development

Specialty: Console development only.

What sets us apart: Next Level Games is a group of passionate, dedicated and experienced developers. We average over 4.5 years of experience per person.

Seeking outside programming help in: Porting, Network Programming, Engine Programming, Tools Programming, Audio Programming, Graphics Programming, AI Programming, General Programming

Seeking outside audio help in: Audio Editing, Sound Effects Creation and Design

Seeking outside game production help in: Producing, Project Lead/Management, General Game Production

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, Interface Design, Illustration/Storyboarding, 3D Animation, Character Animation, General Visual Arts

Typically develops these types of games: Sports titles Action/Adventure titles

Recent project titles include: NHL: Hitz Pro, other unannounced titles

Produces games for these platforms: Microsoft Xbox, Sony PlayStation2, Nintendo GameCube Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: 3 weeks only if there is a position available

Actively seeking these types of submissions/outside help: Personality fit is crucial to keeping a great working environment and we look for people who are easy to work with, can communicate clearly and are competent in their area.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Flat Licensing Fee

Offers a written contract: Yes

Regularly attends these conferences: GDC, E3

Nexus Entertainment, LLC.

16471 Harbour Lane Huntington Beach, CA 92649

Tel: 714-313-0633

Fax: 714-276-6456

Website: www.NexusEnt.com

Contact person: Mark W. Warner

Contact person's e-mail: MWarner@NexusEnt.com

Nexus Entertainment, LLC. 401

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 2000

Number of games released in the last year: 0

Type of company: Independent 3rd-party Game Development

Specialty: No specialty, but we are currently focused on the real-time strategy genre and a hybrid of it known as Real-Time Tactical. We also have several other projects working including the creation of our HardPoint game engine.

What sets us apart: Damn good question!! Our main standout is that we have a strong desire to make games that others will love to play. It's this desire that drives us forward and compels us to create the best we possibly can.

Seeking outside programming help in: Hardware Engineering, Network Programming, Engine Programming, Tools Programming, Audio Programming, Graphics Programming, AI Programming, General Programming

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Licensing, Video Direction, Localization

Seeking outside visual arts help in: 3D Modeling, 3D Animation, Character Animation

Typically develops these types of games: RTS, RTT, FPS, Online, Episodic

Recent project titles include: All in process now: HardPoint, Awakener, FLUX, Ascension, NexusRising, Dreamscape, Enclave: Urban Uprising, Phoenix Worx

Produces games for these platforms: MMPOG (UO, etc.), Online game channel, Microsoft Xbox, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work; send outline and sample of work on CD; or send outline/proposal

Responds to queries/submitted material: 1 to 2 weeks

Actively seeking these types of submissions/outside help: Programmers that can fill any need.

Does not want to receive these types of submissions/outside help: We are open and have no restrictions.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate, Royalty, Advance

Offers a written contract: Yes

Additional advice: Just talk with us and we will see what happens.

Regularly attends these conferences: GDC, E3, DICE, SIGGRAPH

NGD Studios

6allo 353

Buenos Aires

BA

C1172AB6

Argentina

Tel: 54 11 4862 6682

Website: www.ngdstudios.com.ar

Contact person: Pablo Zuccarino

Contact person's e-mail: zuk@ngdstudios.com.ar

Company's outside needs: Not currently seeking any outside help.

Year established: 2002

Number of games released in the last year: 1

Type of company: Contract Game Development Service, Independent 3rd-party Game Development

What sets us apart: We offer both lower costs (with savings up to 50 percent) and higher-quality development services.

Typically develops these types of games: MMORPG 3D RPG 2D edutainment

Recent project titles include: Bricks!, Regnum Online, OM-PR demo reel

Produces games for these platforms: Web games, MMPOG (UO, etc.), Online game channel, Microsoft Xbox, CD-ROM, Game Boy Advance, Game Boy Color, Game Boy, Linux, Windows XP, Windows 98, ME

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work.

Responds to queries/submitted material: Less than 2 weeks

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Flat Licensing Fee, Royalty

Offers a written contract: No

Additional advice: Be flexible!

Regularly attends these conferences: E3



Nikita Ltd.

1a, Kolomensky Proiezd,

Moscow

115446 Russia

Tel: +7 (095) 115-9777

Fax: +7 (095) 112-7094

Website: www.nikita.ru

Contact person: Stepan Zotov

Contact person's e-mail: zotov@nikita.ru

Company's outside needs: Actively seeking both new and established talent.

Year established: 1991

Number of games released in the last year: 5

Type of company: 2nd-party Game Development with Publisher, Independent 3rd-party Game Development, Publisher

Specialty: Nikita, one of the leading computer software and mobile games developers and providers in Russia, was founded in 1991. It possesses a unique experience in the Russian gaming market, including such fields as promotion and distribution. The company always follows the market demands and predicts it by developing applications based on the most advanced technologies (MMS, Java, GPRS).

Seeking outside programming help in: Porting, Network Programming, Engine Programming, Tools Programming, Audio Programming, Graphics Programming, AI Programming, General Programming

Seeking outside audio help in: Voice Acting, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Licensing, Editing, Producing, General Game Production Seeking outside visual arts help in: 3D Modeling, Interface Design, 3D Animation, General Visual Arts

Seeking outside game design help in: Interface Design, Game Design, Creative Direction

Recent project titles include: Parkan. Iron Strategy (PC), Parkan. Iron Strategy. Part 2 (PC), Safari Biathlon Racer (PC)

Produces games for these platforms: Cell phone/WAP/Imode, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work; or e-mail resume with outline/proposal

Responds to queries/submitted material: 1 week

Standard method of payment for outside help: Hourly Rate, Royalty

Nikitova Games

581 North Wolf Rd. Chicago, IL 60090

Tel: 773-336-7739 or 866-NIKITOVA

Fax: 773-442-0693

Website: www.nikitova.com

Contact person: Andrei Pozolotin

Contact person's e-mail: info@nikitova.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 1999

Number of games released in the last year: 1

Type of company: Contract Game Development Service, Independent 3rd-party Game Development

Specialty: Game Development Outsourcing Leader.

What sets us apart: Nikitova is a company dedicated to creating unique games with universal appeal, and games that provide transformational experiences for people.

Seeking outside programming help in: Porting, Network Programming, Engine Programming, Tools Programming, Graphics Programming, AI Programming, General Programming

Seeking outside audio help in: Audio Editing, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Asset Managing, Video Direction, Q/A Testing, Producing, Project Lead/Management, Localization

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, 3D Animation, 2D Animation, Character Animation

Seeking outside game design help in: Interface Design, Level Design, Game Design, Lead Design, Creative Direction

Typically develops these types of games: Combat-Flight Simulator, Flight Shooter, Sailing Simulator

Recent project titles include: Extreme Space, Night Forces, Winniepig

Produces games for these platforms: Web games, Microsoft Xbox, Sony PlayStation2, Sony PlayStation, Nintendo GameCube, Cell phone/WAP/Imode, Game Boy Advance, Linux, Windows XP

Ninja Monkey Software 405

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work; or e-mail resume with outline/proposal.

Responds to queries/submitted material: 24 hours

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Hourly Rate

Offers a written contract: Yes

Regularly attends these conferences: E3, SIGGRAPH, MILIA, GDC, ECTS

Ninja Monkey Software

5112 E. Juniper Ave. Scottsdale, AZ 85254

Tel: 602-550-0328

Fax: 602-971-7486

Website: www.ninjamonkeysoftware.com

Contact person: Bassam Abazly

Contact person's e-mail: nms@ninjamonkeysoftware.com

Company's outside needs: Does not anticipate the need for any help.

Year established: 2003

Number of games released in the last year: 0

Type of company: Independent 3rd-party Game Development

Specialty: We largely specialize in quick, casual-style games.

What sets us apart: Our style of work.

Seeking outside audio help in: Voice Acting

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, 3D Animation

Produces games for these platforms: Windows XP, Windows NT/2000, Windows CE

Preferred contact method: Via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel.

Responds to queries/submitted material: 1 to 2 weeks

Actively seeking these types of submissions/outside help: 3D Modelers, texture artists or animators.

Does not want to receive these types of submissions/outside help: Developers/analysts.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Flat Licensing Fee

Offers a written contract: No

Regularly attends these conferences: E3, Comdex

Nutrigames

6210 Whitsett Ave.

#205

North Hollywood, CA 91606

Tel: 818-606-6486

Website: www.nutrigames.com

Contact person: Josh Samuels

Contact person's e-mail: josh@nutrigames.com

Company's outside needs: Does not anticipate the need for any help.

Year established: 1

Number of games released in the last year: 0

Type of company: Independent 3rd-party Game Development

Specialty: Smaller shareware games. Currently focusing on softcore gamers and we will expand to other markets as our skills increase.

What sets us apart: We serve our customers well and we make sure game development is fun.

Seeking outside programming help in: General Programming

Seeking outside visual arts help in: 2D Animation, Character Animation, General Visual Arts

Typically develops these types of games: Puzzle

Recent project titles include: Black Jack On Crack, Bushwackers

Produces games for these platforms: Web games, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work

Responds to queries/submitted material: 1 week

Actively seeking these types of submissions/outside help: Nobody at the moment. We anticipate a need for 2D animators and 3D animators in the future.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee, Royalty

Offers a written contract: Yes

Additional advice: We are a very small company and everyone needs to "wear many hats."

Regularly attends these conferences: GDC, E3

Orbital Media 407

Onwijs

Julianastraat 9 Oude Tonge 325586 Netherlands 0187-643864

Website: www.onwijs.com

Contact person: Remco de Korte

Contact person's e-mail: remco@onwijs.com

Company's outside needs: Does not anticipate the need for any help.

Year established: 1992

Number of games released in the last year: 15

Type of company: Contract Game Development Service, Independent 3rd-party Game Development

Specialty: Educational games.

What sets us apart: Low-cost, high-quality content, and graphical quality.

Seeking outside programming help in: Porting

Seeking outside audio help in: Music Composition

Seeking outside game production help in: Q/A Testing, Localization

Typically develops these types of games: Educational training games

Recent project titles include: Digikidz series (currently 20 CD-ROM titles)

Produces games for these platforms: Windows XP, Windows NT/2000, Windows 98, ME

Actively seeking these types of submissions/outside help: We're not seeking employees right now.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Flat Licensing Fee

Offers a written contract: Yes

Orbital Media

803-24th Ave. SE Calgary AB T26 IPS Canada

Tel: 403-920-0090 Fax: 403-920-0092

Website: www.orbitalmedia.com

Contact person: Rob Adams

Contact person's e-mail: adams@orbitalmedia.com

Company's outside needs: Regularly hires candidates for new positions.

Year established: 3

Number of games released in the last year: 0

Type of company: Independent 3rd-party Game Development, Publisher

Specialty: Orbital Media specializes in hand held game development. We are currently developing games for Nintendo's Game Boy Advance.

What sets us apart: Orbital Media is dedicated to the principles of delivering top-quality games, emphasizing excellence in all aspects of production. Every Game Boy® Advance title Orbital produces focuses on setting the next standard of the gaming experience; gameplay, innovation, graphics and audio. Our main thrust is creating A-Quality games for the Nintendo Game Boy® Advance and with this focus we dedicate major resources and large design teams on producing the best games we can!

Seeking outside programming help in: Engine Programming, Graphics Programming

Seeking outside audio help in: Music Composition

Seeking outside game production help in: Q/A Testing, General Game Production

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, Illustration/Storyboarding, General Visual Arts

Seeking outside game design help in: Lead Design, Creative Direction

Typically develops these types of games: Action Adventure Tactical and Sport

Recent project titles include: Racing Gears, Advance Eclipse

Produces games for these platforms: Cell phone/WAP/Imode, Game Boy Advance

Preferred contact method: Via website

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: 2 to 3 weeks

Actively seeking these types of submissions/outside help: Currently looking for GBA Programmers and 2D Digital Artists

Receptive to unsolicited submissions: Yes

Offers a written contract: Yes

Additional advice: Good-quality work and a desire to make leading edge games.

Regularly attends these conferences: GDC, E3

Out Of The Box Entertainment

Out Of The Box Entertainment

8, Rue Du Moulin D'Hollers Villers-La-Ville 1495 Belgium

Tel: 00 32 71 874 851 Fax: 00 32 71 874 851

Website: www.outoftheboxent.com Contact person: Toby W. Allen

Contact person's e-mail: allent@outoftheboxent.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 1

Number of games released in the last year: 0

Type of company: Independent 3rd-party Game Development

What sets us apart: OBE stands out from the rest in the industry because of its ability to develop interesting games that fully captive that player into new worlds. Our games push the player to become creative and fun within the boundaries set by the game's environment. We love games, and we love making games! Also dedicated to raising the bar toward independent developers, we strive to help out teams with documents and development tutorials.

Seeking outside programming help in: Porting, Engine Programming, Graphics Programming, AI Programming

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Editing, Video Direction, Q/A Testing, Documentation, Localization

Seeking outside visual arts help in: 2D Texturing, Interface Design, Illustration/Storyboarding, General Visual Arts

Seeking outside game design help in: Interface Design, Level Design, Creative Direction

Typically develops these types of games: FPS, TPS, Action, Sci-Fi, Military

Recent project titles include: Dualism: Total Warfare

Produces games for these platforms: DVD, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Phone call; via postal service; or via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel; e-mail resume with outline/proposal and URL of sample work; or e-mail resume with outline/proposal.

Responds to queries/submitted material: 1 week

Actively seeking these types of submissions/outside help: Fun, creative, dedicated, passionate, able to learn, multi-talented, good communication skills.

Does not want to receive these types of submissions/outside help: Poor initiative, lack of judgment, non-completers. People who do not spend time to understand or that do not follow directions. Lack of communication is a big let down.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Royalty

Offers a written contract: Yes

Regularly attends these conferences: MacWorld, GameDev Europe, E3

Pipeworks Software, Inc.

260 E. 11th Ave. Suite 30 Eugene, OR 97401

Tel: 541-685-0644

Fax: 541-685-0671

Website: www.pipeworks.com Contact person: Dan Duncalf

Contact person's e-mail: DanD@Pipeworks.com

Company's outside needs: Regularly hires candidates for new positions.

Year established: 1999

Number of games released in the last year: 2

Type of company: Contract Game Development Service, 2nd-party Game Development with Publisher, Independent 3rd-party Game Development

Seeking outside programming help in: Network Programming, Tools Programming, Graphics Programming, AI Programming, General Programming

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, 3D Animation, Character Animation Typically develops these types of games: Action, Fighting

Recent project titles include: Xbox Introduction Launch Demos, Xbox Raven and Rex Demo, Xbox boot screen, Godzilla: Destroy All Monsters—Melee (GameCube) Godzilla: Destroy All Monsters—Melee (Xbox)

Produces games for these platforms: Microsoft Xbox, Sony PlayStation2, Nintendo GameCube, Cell phone/WAP/Imode, Palm OS

Preferred contact method: Via e-mail.

Playlogic International

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel; or e-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: 3 days

Actively seeking these types of submissions/outside help: Actively seeking publishers with pre-existing IP, that they want handled with high-quality, non-rushed production.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Flat Licensing Fee

Offers a written contract: Yes

Regularly attends these conferences: E3, GDC, AIAS

Playlogic International

Concertgebouwplein 13, 1071 LL Amsterdam Hoge Mosten 24, 4822 NH Breda The Netherlands

Tel: +31 20 676 03 04

Fax: +31 20 673 17 13

Website: www.playlogicint.com Contact person: Natasja Blaauw

Contact person's e-mail: nblaauw@playlogicint.com

Company's outside needs: Regularly hires candidates for new positions.

Year established: 2001

Number of games released in the last year: 4

Type of company: Independent 3rd-party Game Development, Publisher

Specialty: Playlogic International NV is a platform-independent publisher and developer of high-quality games for the latest generation of game consoles, PCs, mobile phones and handhelds. Its full subsidiary, Playlogic Game Factory BV, develops games from concept to final product. Playlogic International publishes these games as well as third-party titles.

What sets us apart: Original game concepts; very high-quality animation. Seeking outside programming help in: Porting, AI Programming, General Programming

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Producing, Project Lead/Management, General Game Production

Seeking outside visual arts help in: 3D Modeling, Illustration/Storyboarding, 3D Animation, Character Animation

Seeking outside game design help in: Level Design, Lead Design

Typically develops these types of games: First- and third-person shooters, Racers, Shoot-'em-up, Action, Adventure

Recent project titles include: Airborne Troops (publishing), Alpha Black Zero, Intrepid Protocol (publishing), Cyclone Circus; Power Sail Racing (in-house), Xyanide (in-house)

Produces games for these platforms: Microsoft Xbox, Sony PlayStation2, CD-ROM, Game Boy Advance Preferred contact method: Via website; or via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel; e-mail resume with outline/proposal and URL of sample work; or e-mail resume with outline/proposal.

Responds to queries/submitted material: Within 2 weeks

Actively seeking these types of submissions/outside help: Animators, level designers, programmers, but as well as communication specialists.

Receptive to unsolicited submissions: Yes

Offers a written contract: Yes

Regularly attends these conferences: Gamexpo, E3

Plutonium Games, Inc.

9135 Katy Freeway Suite 229 Houston. TX 77024

Tel: 713-722-8867 Fax: 713-722-8867

Website: www.plutoniumgames.com Contact person: Matthew Doyle

Contact person's e-mail: matthew@plutoniumgames.com

Company's outside needs: Actively seeking both new and established outside talent.

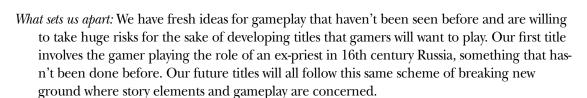
Year established: 2000

Number of games released in the last year: 0

Type of company: Independent 3rd-party Game Development

Specialty: We specialize in highly interactive game worlds with deep plot lines. We want to make our game worlds as real as possible—places where the player feels like they are really there.

Profound Games



Seeking outside programming help in: Porting, Network Programming, Engine Programming, Audio Programming, Graphics Programming, General Programming

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Licensing, Q/A Testing, Localization

Typically develops these types of games: First Person Shooter/RPGs

Recent project titles include: Cleric

Produces games for these platforms: Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Phone call; query via postal service; or query via e-mail.

Developers should submit this material: Send outline and sample of work on CD.

Responds to queries/submitted material: 24 hours

Actively seeking these types of submissions/outside help: Graphics engineers and 2D/3D character and environment artists.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate, Royalty

Offers a written contract: Yes

Additional advice: Have lots of experience working with games on your own time. School is good, but not required (if you're an artist). Don't limit yourself to one particular style of art, such as Anime.

Regularly attends these conferences: E3, GDC

Profound Games

8 Dublin Ave. Nashua, NH 03063

Tel: 603-557-7937

Fax: 603-598-8597

Website: www.profoundgames.com

Contact person: Chris White

Contact person's e-mail: cwhite@profoundgames.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 2002

Number of games released in the last year: 2

Type of company: Independent 3rd-party Game Development, Publisher

Recent project titles include: TipTop

Produces games for these platforms: Web games, Online game channel, CD-ROM, Cell phone/WAP/Imode, Game Boy Advance, Other UNIX, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Via website; or via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel.

Responds to queries/submitted material: 2 weeks

Actively seeking these types of submissions/outside help: No one at this time; we are still sorting our latest wave.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate

Offers a written contract: Yes

Additional advice: Love games. Know our product.

Program-Ace

P.O. Box 9207 Kharkov 61085 Ukraine

Tel: +380 (577) 121976

Website: www.program-ace.com

Contact person's e-mail: ace@program-ace.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 1993

Number of games released in the last year: 2

Type of company: Contract Game Development Service, Independent 3rd-party Game Development

Specialty: Custom game development for "Marketing & Branding purposes" Entertainment.

What sets us apart: Because we are located in Eastern Europe, we can develop game for 30 to 50 percent from average development cost. Or develop 2 to 3 high-quality games for the budget of one.

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Prolific Publishing, Inc.

Seeking outside programming help in: Porting, Network Programming, Engine Programming, Tools Programming, Audio Programming, Graphics Programming, AI Programming, General Programming

Seeking outside audio help in: Audio Editing, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Licensing, Asset Managing, Q/A Testing, Producing

Seeking outside visual arts help in: Illustration/Storyboarding

Seeking outside game design help in: Game Design, Lead Design, Creative Direction

Typically develops these types of games: First-person shooter, Arcades, Games for kids

Recent project titles include: Photo Hunter, Horse Cross: Steeplechase

Produces games for these platforms: Web games, DVD, CD-ROM, Cell phone/WAP/Imode, Palm OS, Game Boy Advance, Game Boy Color, Game Boy, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: 72 hours

Actively seeking these types of submissions/outside help: 5-Mar

Does not want to receive these types of submissions/outside help: Relocation sponsorship.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Flat Licensing Fee, Royalty

Offers a written contract: Yes

Regularly attends these conferences: E3, GDCE

Prolific Publishing, Inc.

1400 Burbank Blvd. Burbank, CA 91506-1308

Tel: 818-562-8400

Fax: 818-562-8400

Contact person: Derek W. Frost

Website: www.prolific.com

Contact person's e-mail: derek@prolific.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 1988

Number of games released in the last year: 0

Type of company: Contract Game Development Service, 2nd-party Game Development with Publisher, Independent 3rd-party Game Development, Publisher

Specialty: We do it all.

What sets us apart: We do video games, video slots, hand helds, military, and screen savers. Our combined talent and experience can handle any level of development.

Seeking outside programming help in: Network Programming, Engine Programming, Tools Programming, Audio Programming, Graphics Programming, AI Programming, General Programming

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Licensing, Q/A Testing, Producing, Localization, General Game Production

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, Interface Design, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Produces games for these platforms: Interactive television, Microsoft Xbox, Sony PlayStation2, Sony PlayStation, Nintendo GameCube, Nintendo 64, Sega Dreamcast, DVD, Game Boy Advance, Game Boy Color, Game Boy, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel; or e-mail resume with outline/proposal.

Responds to queries/submitted material: 2 weeks

Actively seeking these types of submissions/outside help: Full-time.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee, Royalty

Offers a written contract: Yes

Regularly attends these conferences: GDC, E3

Pronto Games, Inc.

1500 Park Ave. Suite **22**5 Emeryville, CA 94561

Tel: 510-654-4358 Fax: 845-818-5122

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Website: www.prontogames.com

Pronto Games, Inc.

Contact person: Randy Angle

Contact person's e-mail: rangle@prontogames.com

Company's outside needs: Not currently seeking any outside help.

Year established: 2000

Number of games released in the last year: 2

Type of company: Contract Game Development Service, Independent 3rd-party Game Development

Specialty: Pronto Games, Inc. is a talented group of dedicated game developers united in a core belief that video games should be Small, Fast, and Fun (SmaFF). This philosophy dictates games should be simple, yet instantly engaging, showcasing the game-play first then high-quality visuals, audio and story.

What sets us apart: Pronto Games brings the experience of inventive game design, solid project management, and innovative technology to bear on the tough challenges of game development. By combining professional expertise with a passion for fun, Pronto Games creates great entertainment for wireless, handhelds, all consoles, PCs and toys.

Seeking outside programming help in: Porting, Tools Programming

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside visual arts help in: Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation

Seeking outside game design help in: Level Design

Typically develops these types of games: RPGs, Action Adventures, Puzzles, Children's games

Recent project titles include: Poker Link (Shockwave.com), D&D: Eye of the Beholder (GBA Fisher-Price), Rescue Heroes (PlayTV)

Produces games for these platforms: Web games, Microsoft Xbox, Nintendo GameCube, DVD, Cell phone/WAP/Imode, Game Boy Advance, Game Boy Color, Game Boy, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work.

Responds to queries/submitted material: As soon as possible

Actively seeking these types of submissions/outside help: Usually 2D art and animation.

Does not want to receive these types of submissions/outside help: Game designs.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Flat Licensing Fee

Offers a written contract: Yes

Additional advice: We look for creativity, passion, and professional approach.

Regularly attends these conferences: GDC, E3

Prowler Productions

408 E. Maywood Wichita, KS 67207

Website: www.prowler-pro.com Contact person: Mike Snyder

Contact person's e-mail: wyndo@prowler-pro.com

Company's outside needs: Not currently seeking any outside help.

Year established: 1996

Number of games released in the last year: 1

Type of company: Independent 3rd-party Game Development

Specialty: Currently specializing in massively multiplayer browser-based games.

What sets us apart: Very few professionals are involved in the browser-based market, which is currently dominated by hobbyists. Our online games reach a niche that appeals to busy and at-work or atschool gamers by being accessible and less action-oriented than mainstream competitors.

Seeking outside game production help in: Q/A Testing

Typically develops these types of games: Browser-based multiplayer games

Recent project titles include: Lunatix Online, The Insanity Circle, PipeLine, Solitary Confinement, StarLock

Produces games for these platforms: Web games, Other UNIX, Linux, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Query via website.

Responds to queries/submitted material: Not currently considering solicitation.

Actively seeking these types of submissions/outside help: We may require additional beta testers for upcoming testing phases for *StarLock*.

Does not want to receive these types of submissions/outside help: Any type of development (music/sound, graphics/art, design, story/writing are currently handled in-house).

Receptive to unsolicited submissions: No

Raining Genius Studios Ltd.

United Kingdom

Website: www.raininggenius.com Contact person: Louis J. Hayward

Contact person's e-mail: louis@raininggenius.com

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 2000

Ratloop, Inc. 415

Number of games released in the last year: 1

Type of company: Contract Game Development Service, Independent 3rd-party Game Development

Seeking outside programming help in: General Programming

Seeking outside audio help in: Music Composition

Seeking outside game production help in: Licensing

Seeking outside visual arts help in: 3D Animation, General Visual Arts

Typically develops these types of games: Action/Adventure Puzzle

Recent project titles include: sWitchDoctor, Full Moon Loading...

Produces games for these platforms: Interactive television, Web games, Online game channel,

Microsoft Xbox, Sony PlayStation2, Cell phone/WAP/Imode, Game Boy Advance, Windows XP, Windows 98, ME

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline/proposal.

Responds to queries/submitted material: Within 24 hours

Actively seeking these types of submissions/outside help: Functional game "teams," proprietary engines, or anything else interesting.

Does not want to receive these types of submissions/outside help: Game designs/ideas.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate, Royalty

Offers a written contract: Yes

Additional advice: We are receptive to talent over experience, and passion over posturing.

Regularly attends these conferences: E3, IGDA Meetings

Ratloop, Inc.

717 Twinridge Lane Richmond, VA 23235

Tel: 804-327-8444

Fax: 804-327-8445

Website: www.ratloop.com/ Contact person: Pete Gonzalez

Contact person's e-mail: contact@ratloop.com

Company's outside needs: Does not anticipate the need for any help.

Year established: 1998

Number of games released in the last year: 1

Type of company: Contract Game Development Service, 2nd-party Game Development with Publisher, Independent 3rd-party Game Development

Specialty: Ratloop's games focus on action and fun rather than technological glitter or epic storytelling. Our development strategy is a holistic one, emphasizing "the player experience" over particular artistic and engineering details. Also, we have never missed a deadline.

What sets us apart: The company is managed by artists and programmers, and yet it makes money. :-)

Typically develops these types of games: First-person action, car racing

Recent project titles include: Snap-on Gearhead Garage, FDNY Firefighter, Hab-12

Produces games for these platforms: Game Boy Advance, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Via postal service.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel.

Responds to queries/submitted material: We receive a large volume of applications and typically cannot guarantee a reply.

Actively seeking these types of submissions/outside help: None at this time.

Does not want to receive these types of submissions/outside help: The ONLY form of solicitations we accept are via U.S. mail.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee

Offers a written contract: Yes

Additional advice: Previous industry experience is preferred but not required. What *is* required is previous experience creating games. If you have never worked on a video game project, apply elsewhere.

Regularly attends these conferences: GDC, E3

Real Time Worlds Ltd.

1 Courthouse Square Dundee DD1 INH United Kingdom

Tel: 01382 202821

Website: www.realtimeworlds.com

Fax: 01382 228188

Real Time Worlds Ltd. 421

Contact person: Colin Macdonald

Contact person's e-mail: colin@realtimeworlds.com

Company's outside needs: Regularly hires candidates for new positions.

Year established: 2

Number of games released in the last year: 1

Type of company: Independent 3rd-party Game Development

Specialty: Development of technology capable of providing an unrivalled gaming experience in the rapidly expanding online universe.

What sets us apart: The people! We have some of the most experienced people around, who have been responsible for some of the most successful games around—*Grand Theft Auto* and *Lemming*s are probably two of bigger hits the Real Time Worlds team has created.

Seeking outside programming help in: Porting, Network Programming, Engine Programming, Tools Programming, Audio Programming, Graphics Programming, AI Programming, General Programming

Seeking outside audio help in: Music Composition

Seeking outside game production help in: Q/A Testing, Producing, Project Lead/Management, Localization

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, Interface Design, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Seeking outside game design help in: Level Design, Game Design, Lead Design

Typically develops these types of games: Online

Recent project titles include: Mobile Forces, Grand Theft Auto

Produces games for these platforms: MMPOG (UO, etc.), Microsoft Xbox

Preferred contact method: Via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel.

Responds to queries/submitted material: 2 weeks

Actively seeking these types of submissions/outside help: Willingness to work hard and keep learning in order to create chart-topping titles.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Flat Licensing Fee

Offers a written contract: Yes

Additional advice: Supply as many examples of your work as possible. Let us know your current package (if any), what your expectations are, and that you've taken the time to find out where we are and that you'd be willing to relocate.

Realtime Associates, Inc.

5757 W. Century Bl√d. Suite 800 Los Angeles, CA 90045

Tel: 310-414-8555 Fax: 310-414-8544

Website: www.rtassoc.com Contact person: David Warhol

Contact person's e-mail: DaveW@RTAssoc.com

Year established: 10

Number of games released in the last year: 2

Type of company: Independent 3rd-party Game Development

Specialty: Original and licensed character games.

What sets us apart: We are one of the longest standing independent studios, having released 80 plus titles over the last 10 years.

Seeking outside game production help in: Q/A Testing

Typically develops these types of games: Character-based platform, Adventure games

Produces games for these platforms: Microsoft Xbox, Sony PlayStation2, Sony PlayStation, Nintendo GameCube, Nintendo 64, Windows 98, ME

Receptive to unsolicited submissions: No Regularly attends these conferences: E3, GDC

Reaxion Corp.

2200 Sixth Ave. Suite 425

Seattle, WA 98121-1846

Tel: 206-369-7386

Website: www.reaxion.com Contact person: Misha Lyalin

Contact person's e-mail: misha@reaxion.com

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 2001

Number of games released in the last year: 10

RedBaron Computing

Type of company: Independent 3rd-party Game Development, Publisher

Specialty: Our company concentrates on mobile games for cell phones. We are actively working with BREW, J2ME and other platforms.

What sets us apart: We are one of the first adopters of Qualcomm's BREW platform and we develop mobile games using top-notch technologies like 3D, multiplayer.

Seeking outside programming help in: Porting, Network Programming, Engine Programming, Tools Programming, Audio Programming, Graphics Programming, AI Programming, General Programming

Seeking outside game production help in: Localization, General Game Production

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, Interface Design, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Seeking outside game design help in: Interface Design, Level Design, Game Design, Lead Design, Creative Direction

Typically develops these types of games: Fighting games, Arcade, Strategy, Puzzle games

Recent project titles include: Fight Hard 3D by Reaxion, Rubik's Mobile Poonsy, Mahjong

Produces games for these platforms: Cell phone/WAP/Imode

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work; send outline and sample of work on CD; or send outline/proposal.

Responds to queries/submitted material: It depends. Immediately if interested.

Actively seeking these types of submissions/outside help: Independent developers able to create high-quality mobile games.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Royalty, Advance

Offers a written contract: Yes

Regularly attends these conferences: BREW Conference, GDC, CTIA

RedBaron Computing

16 Eastern Dr.

West Windsor, NJ 08550

Contact person: Jonathan Word

Contact person's e-mail: TGRedBaron@yahoo.com

Company's outside needs: Does not anticipate the need for any help.

Year established: 2000

Number of games released in the last year: 1

Type of company: Independent 3rd-party Game Development

Produces games for these platforms: Windows XP, Windows 98, ME

Receptive to unsolicited submissions: Yes

Offers a written contract: No

RenderMatrix

3118 Bluffdale

Memphis, TN 38118

Tel: 901-542-9292

Website: www.rendermatrix.com

Contact person: Joseph Qualls

Contact person's e-mail: jqualls@rendermatrix.com

Company's outside needs: Does not anticipate the need for any help.

Year established: 1999

Number of games released in the last year: 1

Type of company: Contract Game Development Service, Independent 3rd-party Game Development, Contractor

Specialty: When we create software for other companies, we create the software with the thought that it will be easily updated or changed latter on. By this we mean after the software has been created, the client will no longer need the RenderMatrix to come in and update the software, the client will be able to do that themselves.

What sets us apart: One of our main focuses is project management. Everything we do is properly planed out from the beginning. We strive to maintain this so we eliminate the so-called crunch time.

Seeking outside programming help in: Engine Programming

Seeking outside audio help in: Music Composition

Seeking outside game production help in: Q/A Testing

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, Character Animation

Typically develops these types of games: First Person shooter, Point and Click adventure, Real-Time strategy, Side scrolling shooters, Trivia-based games

Recent project titles include: Accountants in Action, The Deliverator, The Ancients Battlefield (temp title), Quagmire

Produces games for these platforms: Web games, Windows XP, Windows NT/2000, Windows 98, ME

Running With Scissors

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: 4 weeks

Actively seeking these types of submissions/outside help: At the moment we are not seeking any extra talent.

Does not want to receive these types of submissions/outside help: No game agents, because they charge an overhead for that employee. It's a waste. That money should go to the person we hire.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Flat Licensing Fee

Offers a written contract: Yes

Additional advice: When you list skills on your resume, only list things you know you can do. Also list all software packages you have advanced knowledge of.

Regularly attends these conferences: E3, GDC

Running With Scissors

3333 N. Campbell

Suite 1

Tucson, AZ 85719

Tel: 520-577-0321 Fax: 520-577-8670

Website: www.gopostal.com Contact person: Vince Desi

Contact person's e-mail: vince@gopostal.com

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 1996

Number of games released in the last year: 1

Type of company: Independent 3rd-party Game Development, Contractor, Publisher

Specialty: Outrageous games like POSTAL.

What sets us apart: Self funded, independent.

Seeking outside programming help in: Porting, Engine Programming, Audio Programming Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Licensing, Video Direction, Q/A Testing, Localization

Typically develops these types of games: Violent Humor

Recent project titles include: POSTAL 2 POSTAL: Special Delivery POSTAL

Produces games for these platforms: Online game channel, Microsoft Xbox, Sony PlayStation2, Nintendo GameCube, DVD, CD-ROM, Game Boy Advance, Linux, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work; or send outline/proposal.

Responds to queries/submitted material: 2 weeks

Actively seeking these types of submissions/outside help: Art/level design and programming.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee, Royalty

Offers a written contract: Yes

Additional advice: Be honest and don't oversell your talent.

Regularly attends these conferences: E3, ECTS, GDC

Sabarasa Entertainment

Echeverría 1825 PB

Buenos Aires

C1428DRE

Argentina

Tel: +54 (11) 4784 5349

Website: www.sabarasa.com

Contact person: Javier F. Otaegui

Contact person's e-mail: jotaegui@sabarasa.com.ar

Company's outside needs: Not currently seeking any outside help.

Year established: 1996

Number of games released in the last year: 1

Type of company: Contract Game Development Service, 2nd-party Game Development with Publisher, Independent 3rd-party Game Development

Specialty: We specialize in game development outsourcing services, ranging from complete game development, to any individual task.

What sets us apart: We have creative professionals, willing to work with the client to create excellent products. We also have the advantage of overlapping time zone(s) with both American and European clients.

Savage Entertainment

Typically develops these types of games: Real-time strategy, Board, Role-playing games, Squad-based Recent project titles include: Malvinas 2032, Avery Cardoza's Chess, Codename FPRPG, Codename Malvinas, K Squad Assault

Produces games for these platforms: MMPOG (UO, etc.), Microsoft Xbox, Palm OS, Game Boy Advance, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work.

Responds to queries/submitted material: 1 to 7 days

Actively seeking these types of submissions/outside help: From Buenos Aires.

Does not want to receive these types of submissions/outside help: Foreign.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Flat Licensing Fee, Royalty

Offers a written contract: Yes

Regularly attends these conferences: GDC, E3

Savage Entertainment

4079A Redwood Ave. Los Angeles, CA 90066

Tel: 310-306-1828

Fax: 310-306-1883

Website: www.savagegames.com Contact person: Tim Morten

Contact person's e-mail: webmaster@savagesite.com

Company's outside needs: Not currently seeking any outside help.

Year established: 1998

Number of games released in the last year:1

Type of company: Independent 3rd-party Game Development

Specialty: Savage Entertainment specializes in high production-value content for consoles and PCs. Savage's engine is seamlessly cross-platform (PS2/Xbox/GameCube/PC), and is performance tuned for each platform.

What sets us apart: Savage is comprised of veteran developers from the MechWarrior2 team, that spun off from Activision to form their own company. Savage's technology base has been in development since 1997, and has evolved into a robust high-performance engine.

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Typically develops these types of games: Action-simulations, Action-adventures, Action-RPGs, First-person-shooters, Driving/racing games

Recent project titles include: He-Man (PS2/Xbox/GameCube), James Bond: Nightfire (Alpine driving levels on PS2/Xbox/GameCube), James Bond: Agent Under Fire (Xbox version)

Produces games for these platforms: Microsoft Xbox, Sony PlayStation2, Nintendo GameCube, Windows XP, Windows NT/2000, Windows 98, ME

Actively seeking these types of submissions/outside help: We're a developer ourselves; we do not publish others' work.

Does not want to receive these types of submissions/outside help: We're a developer ourselves; we do not publish others' work.

Receptive to unsolicited submissions: No

Offers a written contract: No

Additional advice: Apply for a staff position.

Regularly attends these conferences: GDC, E3, IGDA Los Angeles Chapter meetings

Scion Studios LLC

5511 Capital Center Dr.

Suite 625

Raleigh, NC 27606

Tel: 919-233-2004

Website: www.scionstudios.com

Contact person: Michael Capps, Studio Director Contact person's e-mail: jobs@scionstudios.com

Company's outside needs: Only receptive to working with established developers.

Year established: 2002

Number of games released in the last year:0

Type of company: Independent 3rd-party Game Development

Specialty: Top quality 3D action games, built efficiently.

What sets us apart: Our team consists of world-class talent with an average of four shipped titles. All salaried employees are partial owners of the company and share in the profits.

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside visual arts help in: 2D Texturing, Character Animation

Typically develops these types of games: First-person shooters, 3D action games

Scott Kim & Associates 429

Produces games for these platforms: Microsoft Xbox, DVD, CD-ROM, Other UNIX, Linux, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work.

Responds to queries/submitted material: Depends on need.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee

Offers a written contract: Yes

Scott Kim & Associates

P.O. Box 2499

El Granada, CA 94018-2499

Tel: 650-728-8582

Fax: 650-728-8583

Website: www.scottkim.com

Contact person's e-mail: scottkim@aol.com

Company's outside needs: Only receptive to working with established developers.

Year established: 1990

Number of games released in the last year: 3

Type of company: Independent 3rd-party Game Development

Specialty: I am an independent game designer specializing in puzzle design. I consult on design of puzzles within larger games, design whole puzzle games, and develop casual puzzle games for web and mobile platforms. I often work with or partner with artists, programmers, musicians and game development houses.

What sets us apart: I am the most widely experienced puzzle designer in the industry, with over 10 years of experience.

Seeking outside programming help in: General Programming

Seeking outside audio help in: Sound Effects Creation and Design, Music Composition

Seeking outside visual arts help in: 2D Animation, General Visual Arts

Typically develops these types of games: Casual puzzle games (web, mobile), Educational games

Recent project titles include: Scott Kim's Puzzle Box (juniornet.com), Collapse! II (Gamehouse), The Next Tetris (THQ), Obsidian (Segasoft), MetaSquares (MetaCreations)

Produces games for these platforms: Web games, MMPOG (UO, etc.), Microsoft Xbox, Sony PlayStation2, Nintendo GameCube, CD-ROM, Cell phone/WAP/Imode, Palm OS, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: 1 week

Actively seeking these types of submissions/outside help: I am most interested in working with independent programmers or development houses focused on web or mobile games, using Java, Flash or C. As an independent developer, I'm also interested in working with publishers, especially for web and mobile. I contract work to 2D artists, animators and sound/music people.

Does not want to receive these types of submissions/outside help: I am not interested in submissions from 3D artists, game designers, or people seeking jobs with large development teams. If you are a writer with a good idea for a story based puzzle game, I'll consider it.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Flat Licensing Fee

Offers a written contract: Yes

Additional advice: I am interested in working with people who have a flair for puzzles, and/or an interest in educational/mental games.

Regularly attends these conferences: GDC, International Puzzle Party

Sherman3D (Malaysia) Sdn. Bhd.

92-2A, Block 6, Jalan PJU 1/1B, SunwayMas Commercial Center Petaling Jaya 47686 Malaysia

Tel: 6013-3511996

Website: www.Sherman3D.com Contact person: Sherman Chin

Contact person's e-mail: Sherman@Sherman3D.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 3

Number of games released in the last year: 1

Type of company: Contract Game Development Service, Independent 3rd-party Game Development

Silver Style Entertainment

Specialty: We specialize in Japanese Anime games—we can provide both Anime inspired 2D and 3D artwork. We also do multimedia game software development using Macromedia Flash and Director.

What sets us apart: Our focus on brightly colored Japanese Anime.

Seeking outside programming help in: Engine Programming, Graphics Programming, General Programming

Seeking outside audio help in: Sound Effects Creation and Design

Seeking outside game production help in: Licensing

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, 3D Animation

Seeking outside game design help in: Game Design

Typically develops these types of games: Simple flash/director games with focus on multimedia. We are also working on RPGs although it would take a far longer time.

Recent project titles include: VibeForce, Soul Augment, Super Hero Dreams, Del's Computer World

Produces games for these platforms: MMPOG (UO, etc.), CD-ROM, Cell phone/WAP/Imode, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Via website; or via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel; e-mail resume with outline/proposal and URL of sample work; or e-mail resume with outline/proposal.

Responds to queries/submitted material: 1 week

Actively seeking these types of submissions/outside help: People who are willing to work to make our dreams a reality even with minimal pay.

Does not want to receive these types of submissions/outside help: People who ask for too high a pay or are unfriendly no matter how good they are.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee, Royalty, Advance

Offers a written contract: Yes

Additional advice: Just have a passion to keep learning and improving yourself.

Regularly attends these conferences: GDC

Silver Style Entertainment

Wachsmuthstraße 9 Berlin

13467

Germany

Tel: +49 30 401031 -37

Fax: +49 30 401031 -38

Website: www.silver-style.com Contact person: Carsten Strehse

Contact person's e-mail: carsten.strehse@silver-style.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 1993

Number of games released in the last year: 2

Type of company: Independent 3rd-party Game Development

Specialty: Silver Style Entertainment use its own high end 3D-Engine. Our research and development department makes sure that it's always state of the art.

What sets us apart: Silver Style Entertainment is a very experienced company. More than ten years game developing-know how made major players like Activision, THQ or Atari trust in our competence. Silver Style Entertainment is well known for very exact schedulings. With our last three products we fulfilled every milestone on time.

Seeking outside audio help in: Voice Acting, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Licensing, Q/A Testing, Localization

Typically develops these types of games: Role Playing Games

Recent project titles include: The Fall: Last Days of Gaia (RPG), Soldiers of Anarchy (Tactic/RPG Mix), Gorasul: Legacy of the Dragon (RPG)

Produces games for these platforms: Web games, Microsoft Xbox, DVD, CD-ROM, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: 5 working days

Actively seeking these types of submissions/outside help: Experienced 3D-programmers are always welcome. They should have worked on at least two game products.

Does not want to receive these types of submissions/outside help: As a basic principle we are always open for applications from dedicated people.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Flat Licensing Fee

Offers a written contract: Yes



Skellingtons

109 Perergon

Marina

Cape Town

WC

7003

South Africa

Website: www.skellingtons.com

Contact person: Karl

Contact person's e-mail: karl@skellingtons.com

Company's outside needs: Only receptive to working with established developers.

Year established: 2000

Type of company: Independent 3rd-party Game Development

Specialty: We do Motion Capture, Maya animation and special FX.

What sets us apart: Fast turnaround, ideal location, low prices.

Seeking outside programming help in: Hardware Engineering

Seeking outside audio help in: Voice Acting, Audio Recording

Seeking outside visual arts help in: 3D Modeling, 3D Animation, Character Animation

Typically develops these types of games: Real-time simulation, Interactive digital characters

Produces games for these platforms: Interactive television, Windows XP

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: 2 to 3 weeks

Actively seeking these types of submissions/outside help: Self-taught people interested in furthering themselves.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Hourly Rate

Offers a written contract: Yes

Additional advice: Creativity is more important than knowledge.

Regularly attends these conferences: Afrigraph, MediaTech Africa

Sony Ericsson Mobile Communications AB

Nya Vattentornet

Lund

22188-Lund

Sweden

Tel: +46 46 232219

Website: www.sonyericsson.com

Contact person: Stefan Olsson

Contact person's e-mail: stefan.olsson@sonyericsson.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 2002

Number of games released in the last year: 10

Type of company: Contract Game Development Service, Game Recruiter or Agent, Independent 3rd-party Game Development, Distributor

Specialty: Making mobile phones.

Seeking outside programming help in: Porting, Network Programming, Engine Programming, General Programming

Seeking outside audio help in: Sound Effects Creation and Design

Seeking outside game production help in: General Game Production

Seeking outside game design help in: Game Design, Creative Direction

Preferred contact method: Via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel; or e-mail resume with outline/proposal.

Responds to queries/submitted material: Less than 1 week

Actively seeking these types of submissions/outside help: Those who can create games for mobile phones.

Does not want to receive these types of submissions/outside help: Proposals for games that can not run on a mobile device.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee

Offers a written contract: Yes

Southlogic Studios 439

Southlogic Studios

Porto Alegre

RS

Brazil

Website: www.southlogic.com

Contact person's e-mail: jobs@southlogic.com

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 1996

Number of games released in the last year: 1

Type of company: Independent 3rd-party Game Development

Specialty: Our company specializes in realistic outdoor environments, from deserts to jungles. Lighting, shadows, fog, sky, and sunlight all change as the day progresses. Water and vegetation are constantly in motion, creating an environment that is very much "alive."

What sets us apart: We can produce the same level of quality but at a much lower price that similarly-sized developers in North America, Europe, and Japan, making our company very attractive to 3rd-party publishers.

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Q/A Testing, Documentation, Localization

Typically develops these types of games: Hunting Games, First-Person Shooters, Action/Strategy Hybrids

Recent project titles include: Deer Hunter 2004, Trophy Hunter 2003

Produces games for these platforms: Microsoft Xbox, Windows XP, Windows 98, ME

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work.

Responds to queries/submitted material: 6 weeks

Actively seeking these types of submissions/outside help: Artists and programmers who reside in Brazil and are looking for permanent work. Voice and sound work contracts are possible.

Does not want to receive these types of submissions/outside help: Game designs, and short-term contract artists.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Flat Licensing Fee

Offers a written contract: Yes

Regularly attends these conferences: GDC, E3

Special K Software

7 Smith St.

Brunswick W.

Melbourne

Vi⊏

3055

Australia

Tel: 03-9313-4583

Fax: 03-9313-4608

Website: www.specialksoftware.com

Contact person: G.M. McKay

Contact person's e-mail: gmckay@dezzanet.net.au

Company's outside needs: Not currently seeking any outside help.

Year established: 1990

Number of games released in the last year: 6

Type of company: Independent 3rd-party Game Development, Publisher

Specialty: Card games and business software.

What sets us apart: The quality, and enjoyment for customers.

Typically develops these types of games: Card games

Recent project titles include: FormPro 500 (Windows 95+), Bridge from Special K Euchre from Special K Canasta from Special K Rummy from Special K Whist from Special K

Produces games for these platforms: Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and sample of work on CD.

Responds to queries/submitted material: A long time

Actively seeking these types of submissions/outside help: None at present.

Does not want to receive these types of submissions/outside help: Most.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Royalty

Offers a written contract: No

Spelchan Software

Spelchan Software

2601 Pheasant Ridge Dr. Armstrong, BC VOE 1B2 Canada

Tel: 250-546-9625

Website: www.BlazingGames.com Contact person: Billy Spelchan

Contact person's e-mail: spelchan@blazinggames.com

Company's outside needs: Does not anticipate the need for any help.

Year established: 1997

Type of company: Contract Game Development Service, Independent 3rd-party Game Development, Publisher

Specialty: Developing web-based games.

Seeking outside audio help in: Sound Effects Creation and Design, Music Composition

Seeking outside visual arts help in: 3D Modeling, 3D Animation, 2D Animation

Typically develops these types of games: Adventure/Role-playing Games, though I have developed games in almost every category.

Recent project titles include: Coffee Quest series, One of those Weeks, Wilmag's Lab, Mr. Holeman, Tanks for the Memory

Produces games for these platforms: Web games, Linux, Windows XP, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: 1 week

Actively seeking these types of submissions/outside help: Looking for partners who need web-based entertainment. In future, would like to get involved in console market.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Flat Licensing Fee, Royalty, Advance

Offers a written contract: Yes

Additional advice: Spelchan Software is a small company and as such does not have much resources. While we would be interested in working on large titles, we lack the resources to fund such large projects ourselves. Look at the content I manage to produce on a weekly bases and imagine what I could do with a decent team and a year!

Regularly attends these conferences: GDC

Spiderweb Software

P.O. Box 85659

Seattle, WA 98145-1659

Tel: 206-789-4438

Fax: 206-789-6016

Website: www.spiderwebsoftware.com

Contact person: Jeff Vogel

Contact person's e-mail: spidweb@spiderwebsoftware.com

Company's outside needs: Does not anticipate the need for any help.

Year established: 1994

Number of games released in the last year: 2

Type of company: Independent 3rd-party Game Development

Specialty: Fantasy role-playing games for Windows and Macintosh.

What sets us apart: We cater exclusively to the niche market of fans of retro-style fantasy role-playing games. Despite the older style of our games, we have been very successful and earned numerous positive reviews and write-ups in *PC Gamer, Computer Gaming World, Computer Games Magazine*, and *MacWorld*.

Typically develops these types of games: Fantasy role-playing

Recent project titles include: Geneforge, Avernum, Avernum 1, 2, 3, Nethergate

Produces games for these platforms: Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Via e-mail.

Responds to queries/submitted material: Not seeking employees.

Actively seeking these types of submissions/outside help: Not seeking employees.

Does not want to receive these types of submissions/outside help: Spam is instantly destroyed.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Flat Licensing Fee

Offers a written contract: Yes

Additional advice: The main thing we look for is 2D art (line art and icons).

Sproing Interactive Media GmbH

Fernkorngasse 10 Vienna 1100

Austria

Sproing Interactive Media 6mbH 439

Tel: +43 1 6043028 0

Fax: +43 1 6043028 50

Website: www.sproing.com

Contact person's e-mail: jobs@sproing.com

Company's outside needs: Regularly hires candidates for new positions.

Year established: 1998

Number of games released in the last year: 3

Type of company: Independent 3rd-party Game Development

Specialty: We develop a wide spectrum of games for consoles and PC. Sproing has a separate department for web-based entertainment and game audio.

What sets us apart: Interesting and diverse projects on a variety of current platforms. Located in central Vienna, Austria (Ranked #2 of the most livable cities in the whole world). Excellent working conditions. Professional development team with a great spirit. Open for your ideas for our original games.

Seeking outside programming help in: General Programming

Seeking outside game production help in: Project Lead/Management, General Game Production

Seeking outside visual arts help in: General Visual Arts

Seeking outside game design help in: Level Design

Recent project titles include: Moorhen 3 (Psone), Extreme Ghostbusters (PSone 3), upcoming titles on PS2, PC, GBA

Produces games for these platforms: Web games, Online game channel, Microsoft Xbox, Sony PlayStation2, Sony PlayStation, Game Boy Advance, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: About 2 weeks

Actively seeking these types of submissions/outside help: People with a high degree of self-organization and a professional attitude toward game development. We expect you to love to make games, as well as to have excellent social and communication skills. Flexibility is important to us.

Does not want to receive these types of submissions/outside help: No audio applications, please. No hobbyists without a professional skill level.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Flat Licensing Fee

Offers a written contract: Yes

Additional advice: Don't send us everything you have to show; focus on those things you believe to be the best and most representative.

Regularly attends these conferences: All major trade shows and industry events.

Stand Alone, Inc.

707 W. Junior Ter.

#2N

Chicago, IL 60613

Tel: 773-477-2492

Fax: 773-477-2579

Website: www.standalone.com Contact person: Ben Gottlieb

Contact person's e-mail: ben@standalone.com

Company's outside needs: Not currently seeking any outside help.

Year established: 1995

Number of games released in the last year: 5

Type of company: 2nd-party Game Development with Publisher, Independent 3rd-party Game Development, Contractor, Publisher

What sets us apart: We're a handheld focused company (Palm & Pocket PC).

Produces games for these platforms: Palm OS, Windows CE

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline/proposal.

Responds to queries/submitted material: 2 weeks

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee, Royalty, Advance

Offers a written contract: Yes

Stardock Entertainment

17292 Farmington Rd. Livonia, MI 48152

Tel: 734-762-0687 Fax: 734-762-0690

Website: www.stardock.com Contact person: Brad Wardell

Tesseraction Games, Inc. 4

Contact person's e-mail: bwardell@stardock.com

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 1993

Number of games released in the last year: 2

Type of company: 2nd-party Game Development with Publisher, Independent 3rd-party Game Development, Contractor, Publisher

Specialty: PC strategy games.

What sets us apart: We make very GOOD strategy games.

Seeking outside programming help in: Engine Programming, Graphics Programming, General Programming

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Documentation

Seeking outside visual arts help in: 3D Animation

Typically develops these types of games: Strategy games

Recent project titles include: Galactic Civilizations, The Corporate Machine, Stellar Frontier

Produces games for these platforms: Windows XP, Windows 98, ME

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work; send outline and sample of work on CD; or send outline/proposal.

Responds to queries/submitted material: 2 business days

Actively seeking these types of submissions/outside help: Software developers familiar with DirectX

Does not want to receive these types of submissions/outside help: Project managers and game designers.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee, Royalty

Offers a written contract: Yes

Tesseraction Games, Inc.

180 Grimes St. Suite D Eugene, OR 97402

Tel: 541-686-4200 Fax: 888-663-3350

Website: www.tesseractiongames.com

Contact person: Kelly Asay

Contact person's e-mail: kellya@tesseractiongames.com

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 2001

Number of games released in the last year: 1

Type of company: 2nd-party Game Development with Publisher, Independent 3rd-party Game Development

Specialty: Naval Combat, multiplayer games.

What sets us apart: We began in 2001 after the closing of Dynamix. We started from scratch with a vision and very little money. Over the course of 18 months we have created our first title, *Enigma: Rising Tide*, which was released to retail in 2003. We remain an independent development studio with title by title options for publishing—we own our games.

Seeking outside programming help in: Porting, Engine Programming

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Asset Managing, Q/A Testing, Localization

Seeking outside visual arts help in: 3D Modeling

Seeking outside game design help in: Game Design

Typically develops these types of games: Naval and Flight simulations

Recent project titles include: Tribes 2, Enigma: Rising Tide

Produces games for these platforms: MMPOG (UO, etc.), CD-ROM, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work; or send outline and sample of work on CD.

Responds to queries/submitted material: Within 24 hours

Actively seeking these types of submissions/outside help: We are always in the market for talented artists, Physics programmers and general programming talent. We are also interested in talented writers, especially those with experience with historical fiction.

Does not want to receive these types of submissions/outside help: We aren't looking for game designers.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee

Offers a written contract: Yes

Additional advice: Understand our projects before you contact us.

Regularly attends these conferences: GDC, Comicon, E3

Thalamus Interactive Ltd.

Thalamus Interactive Ltd.

314 Linthorpe Rd. Middlesbrough T51 2QX United Kingdom

Tel: +44 (0) 1744 605 960

Fax: +44 (0) 1744 605 960

Website: www.thalamusinteractive.com

Contact person: Andy Roberts

Contact person's e-mail: info@thalamusinteractive.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 1999

Number of games released in the last year: 3

Type of company: Contract Game Development Service, 2nd-party Game Development with Publisher, Independent 3rd-party Game Development, Contractor

Specialty: Thalamus Interactive can offer a complete one-stop service for any gaming platform; producing anything from conversions to completely original products, we can handle every aspect of development, including project management, design, code, art, and audio.

What sets us apart: Though a relatively new company, our close-knit team of dedicated professionals team shares over 35 year's worth of industry experience; our staff have collectively worked on over 40 software titles on all manner of hardware platforms from the Commodore 64 right through to the PS2, and Xbox. Experts in their respective fields, all Thalamus staff have a proven track record, high standards, bright ideas, fresh enthusiasm, and the utmost professionalism, bringing their wealth of knowledge, experience, and expertise to every project.

Seeking outside programming help in: Porting, Engine Programming, Graphics Programming, AI Programming, General Programming

Seeking outside audio help in: Voice Acting, Sound Effects Creation and Design, Music Composition Seeking outside game production help in: Licensing, Video Direction, Q/A Testing, Localization, General Game Production

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Typically develops these types of games: Specifically, we're currently focusing on the Game Boy Color and Game Boy Advance systems. However, such is our wealth of expertise, we are happy to consider projects on other systems such as PC, PS2, GameCube, and Xbox.

Recent project titles include: International Karate Advanced, Space Invasion, Zidane Soccer Generation

Produces games for these platforms: Interactive television, Arcade/coin-operated, Web games, Online game channel, Microsoft Xbox, Sony PlayStation2, Sony PlayStation, Nintendo GameCube, DVD, CD-ROM, Cell phone/WAP/Imode, Palm OS, Game Boy Advance, Game Boy Color, Game Boy, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work; or e-mail resume with outline/proposal.

Responds to queries/submitted material: 2 to 3 weeks

Actively seeking these types of submissions/outside help: Programmers should have exemplary knowledge of the Game Boy Color and/or Game Boy Advance, ideally with a portfolio of demos, games, or re-useable routines / technology. Key Skills: * Fluent in C, C++ and Assembler (Z80 & ARM) * Knowledge of Java / Direct X useful * Knowledge of 3D programming an advantage * Strong problem-solving skills. Artists must have unsurpassed 2D drawing and/or animation skills, the ability to work within tile constraints, and a flair for producing top-quality images with limited palettes. Key Skills: * 2D Drawing / Animation skills * 3D Modeling / Animation skills a definite plus * Knowledge of 3DS Max / Maya / Lightwave useful * Knowledge of PhotoShop and Pro-Motion an advantage. General Commercial experience is not essential, but we do look for creative and talented candidates who fulfill the following criteria: * Ability to work within the confines of a fixed hardware platform * Self-motivated and enthusiastic * All-round team player * Good communication skills * Ability to work to schedules and under pressure * Keen gamers with an understanding of gameplay mechanics * Good sense of humor * Design skills an advantage

Does not want to receive these types of submissions/outside help: All applications considered.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Hourly Rate, Advance

Offers a written contract: Yes

Additional advice: Our aim is simple: to produce top-quality products, on time and within budget, and we need disciplined and talented people to help us do that.

Regularly attends these conferences: GDC, E3, ECTS

The Fat Man (Big Fat, Inc.)

7611 Shoal Creek Blvd. Austin, TX 78757

Tel: 512-454-5775 *Fax*: 512-454-8999

Website: www.fatman.com

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Contact person: Business: Linda Law; Creative: The Fat Man, George Sanger

Contact person's e-mail: thefatman@fatman.com

Company's outside needs: Not currently seeking any outside help.

Year established: 83

Number of games released in the last year: 10

Type of company: Contract Game Development Service

Specialty: We make audio good enough to save a bad game. Think what it could do for your good one. We've successfully led the industry to its next steps many times . . . the next step is not always obvious. You might want to discuss that with us.

What sets us apart: We are not mere John Williams impersonators. True, we were the first to do that in a game (Wing Commander). True, at any given time we have access to orchestral sounds about two months ahead of anybody else's. We've been making game audio longer than anybody else in the business, and we have always lead, never followed.

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Recent project titles include: Pajama Sam III, Meltdown Equilibrium Dransik "Tasty Morsels of Sonic Goodness" (book)

Produces games for these platforms: Interactive television, Arcade/coin-operated, Web games, MMPOG (UO, etc.), Online game channel, Microsoft Xbox, Sony PlayStation2, Sony PlayStation, Nintendo GameCube, Nintendo 64, Sega Dreamcast, DVD, CD-ROM, Cell phone/WAP/Imode, Palm OS, Game Boy Advance, Game Boy Color, Game Boy, Other UNIX, Linux, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Query via website; or query via e-mail.

Developers should submit this material: Send outline and URL of sample work.

Responds to queries/submitted material: Please don't expect a call back. We try, but it's best that we make no promises.

Actively seeking these types of submissions/outside help: Musicians should look up GamePlayMusic.com and consider submitting music to that. Otherwise, we are adequately staffed, know what I mean?

Does not want to receive these types of submissions/outside help: We can't hire anybody, nor are we seeking new members of Team Fat.

Additional advice: If I had only seen one movie, I'd be a pretty poor film composer. Likewise, you might consider playing a lot of different games before you enter this field.

Think Tank Studios Ltd.

3 Eden Court 55 Standen Rd., Southfields London SW18 5TH United Kingdom

Tel: +44 (0)7971 193158

Website: www.thinktankstudios.co.uk

Contact person: Richard Crowder, Technical Director, or Gavin Rothery, Art Director

Contact person's e-mail: rcrowder@thinktankstudios.co.uk or gav@thinktankstudios.co.uk

Company's outside needs: Actively seeking both new and established talent.

Year established: 2002

Number of games released in the last year: 0

Type of company: Contract Game Development Service, Independent 3rd-party Game Development, Contractor

Specialty: We are fortunate to have a large number of extremely skillful artists at our disposal, and what makes us really effective as a company is that we use them correctly. Each team member is a specialist in his or her field, and when each new job comes in a new art team is created specifically for that job. There is a tendency in media companies to treat their artists as far too general a resource, and a huge percentage of art jobs never reach their true potential. Our customized teams of specialists ensure that we get the maximum possible effect in the shortest time possible, and also for the cheapest rate you are likely to find. This is how we are able to meet the tightest deadlines again and again with no compromise in quality whatsoever. The testimonials from our clients scattered around our website give a good idea of the service we provide.

What sets us apart: There is an old adage in the games and film industry: "fast, cheap, good—pick any two." Think Tank Studios consistently provide our clients with all three.

Seeking outside programming help in: Porting, Network Programming, Engine Programming, Tools Programming, Audio Programming, Graphics Programming, AI Programming, General Programming

Seeking outside audio help in: Voice Acting, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Licensing, Q/A Testing, Localization, General Game Production

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, Interface Design, Illustration/Storyboarding, 3D Animation, Character Animation, General Visual Arts TIMA 5.p.A. 447

Seeking outside game design help in: Level Design, Game Design

Typically develops these types of games: Online team based first-person shooter

Recent project titles include: The Line, Pyro The Fireman, CreditMan, Tank Tribes, Extreme Television

Produces games for these platforms: MMPOG (UO, etc.), Microsoft Xbox, Sony PlayStation2, Nintendo GameCube, Game Boy Advance, Linux, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Via postal service; via website; or via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel; e-mail resume with outline/proposal and URL of sample work; or e-mail resume with outline/proposal.

Responds to queries/submitted material: A few days

Actively seeking these types of submissions/outside help: Q3Radiant modeling team.

Does not want to receive these types of submissions/outside help: Agencies. "Junior" experienced individuals.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee

Offers a written contract: Yes

Additional advice: Create a "Wow" factor, preferably via published titles.

Regularly attends these conferences: SIGGRAPH, GDCE

TIMA S.p.A.

C.so Sempione 63

Milan

20149

Italy

Tel: -23314114

Fax: -2315639

Website: www.playstos.com

Contact person: Serena D'Amanzo

Contact person's e-mail: damanzo@Playstos.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 35

Number of games released in the last year: 0

Type of company: Independent 3rd-party Game Development

Seeking outside programming help in: Porting, Audio Programming

Seeking outside audio help in: Music Composition

Seeking outside game production help in: Video Direction, Localization

Seeking outside visual arts help in: Illustration/Storyboarding

Seeking outside game design help in: Level Design

Typically develops these types of games: Action-Platform

Recent project titles include: Ruff Trigger: The Vanocore Conspiracy

Produces games for these platforms: Microsoft Xbox, Sony PlayStation2

Preferred contact method: Via website; or via e-mail.

Developers should submit this material: E-mail resume with outline/proposal.

Responds to queries/submitted material: 1 month

Standard method of payment for outside help: Hourly Rate, Advance

Offers a written contract: Yes

Regularly attends these conferences: GDC, GDCE, E3

Torn Space

10 E. 29th St.

Apt. 106

New York, NY 10016

Website: www.tornspace.com Contact person: Michael Black

Contact person's e-mail: gdmg@tornspace.com

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 2000

Number of games released in the last year: 1

Type of company: Contract Game Development Service, Independent 3rd-party Game Development

Specialty: Shareware games for Windows, handhelds, and the web.

What sets us apart: Torn Space specializes in games that emphasize gameplay and fun over spaceage technology.

Seeking outside programming help in: Engine Programming, Audio Programming, Graphics Programming, General Programming

Seeking outside audio help in: Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Q/A Testing, Producing, General Game Production



Seeking outside visual arts help in: 2D Texturing, 3D Modeling, Interface Design, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Seeking outside game design help in: Level Design, Game Design

Typically develops these types of games: Arcade, Real-time strategy, Turn-based strategy, Web-based

Recent project titles include: Sub Hunter Classic, Sub Hunter 2, Battle Bowl Action, The Box, AlphaVille

Produces games for these platforms: Web games, Cell phone/WAP/Imode, Palm OS, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Query via postal service; query via website; or query via e-mail.

Developers should submit this material: Send outline and URL of sample work; send outline and sample of work on CD; or send outline/proposal.

Responds to queries/submitted material: 1 to 2 weeks

Actively seeking these types of submissions/outside help: We are actively seeking 3D modelers.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee, Royalty

Offers a written contract: Yes

Regularly attends these conferences: E3, GDC

Torus Games

6 Floriston Rd.

Boronia

VIC

3155

Australia

Tel: +61 3 9762 0522

Fax: +61 3 9762 0533

Website: www.torus.com.au Contact person: Bill McIntosh

Contact person's e-mail: info@torus.com.au

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 1994

Number of games released in the last year: 6

Type of company: Independent 3rd-party Game Development

Specialty: At Torus we have the ability to drive ourselves to a high quality in our work, meaning less "hands on" management from publishers. This enables publishers to spend time on more

"high maintenance" developers and have their trusted licenses taken care of. Technologically, we have a strong knowledge base in the physics field and have proved time and again that we know the Game Boy Advance very well.

What sets us apart: Being based in Australia encourages us to take the next level in terms of customer service and project attention. Torus is one of the most responsive and receptive development studios available and have been complimented by many leading publishers for this fact. Our commitment to quality coupled with this attention ensures we make lasting impressions with those we have worked with.

Seeking outside audio help in: Voice Acting, Music Composition

Seeking outside game production help in: Licensing

Typically develops these types of games: Torus is comfortable creating any style of game, though we have become specialized in FPS, platform and driving titles.

Recent project titles include: Ice Nine (PS2), The Invincible Iron Man (GBA), Doom II (GBA), Duke Nukem (GBA), Le Mans (PC)

Produces games for these platforms: Microsoft Xbox, Sony PlayStation2, Sony PlayStation, Nintendo GameCube, CD-ROM, Cell phone/WAP/Imode, Game Boy Advance, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work.

Responds to queries/submitted material: 1week

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Flat Licensing Fee

Offers a written contract: Yes

Additional advice: We have a very strong studio internally and tend to hire when the need arises so the availability for outside work is sometimes far between.

Regularly attends these conferences: GDC, ECTS, E3

Totally Games

P.O. Box 6248 Terra Linda, CA 94903-0248

Fax: 248-671-0867

Website: www.totallygames.com Contact person: Public Relations

Contact person's e-mail: pr@totallygames.com

Company's outside needs: Actively seeking both new and established outside talent.

Tricium Factory 451

Year established: 1985

Number of games released in the last year: 1

Type of company: Independent 3rd-party Game Development

Specialty: Creating award-wining and best-selling action titles.

What sets us apart: Highly skilled in translating the core essence of an intellectual property into an exciting interactive experience.

Seeking outside programming help in: Network Programming, Engine Programming, Tools Programming, Audio Programming

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Q/A Testing, Localization

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, Interface Design, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Seeking outside game design help in: Interface Design

Typically develops these types of games: Flight action

Recent project titles include: Secret Weapons Over NormandyTM, Star TrekTM Bridge Commander, Star Wars®: X-Wing® AllianceTM, TIE Fighter®, Secret Weapons of the Luftwaffe®

Produces games for these platforms: Microsoft Xbox, Sony PlayStation2, DVD, CD-ROM, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Query via website.

Responds to queries/submitted material: Within 30 days

Actively seeking these types of submissions/outside help: None currently.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Flat Licensing Fee

Offers a written contract: Yes

Additional advice: Please read our website for the latest information.

Tricium Factory

Dorfstrasse 21 Berlin

13059

Germany

Tel: 0049/ (0)30 96066049

Website: www.tfactory.de

Contact person: Tobias Heussner

Contact person's e-mail: manage@tfactory.de

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 2002

Number of games released in the last year: 0

Type of company: Independent 3rd-party Game Development

Specialty: We are a new funded team of young developers and searching for new talents to start a new project. We will have a learning period of one year before we start.

What sets us apart: We work as a group of outside help and just getting money from the profit of our games. We are more open to new talents, because we work with them and they get only money from profit with no salary until the game is published.

Seeking outside programming help in: Porting, Network Programming, Engine Programming, Tools Programming, Audio Programming, Graphics Programming, AI Programming, General Programming

Seeking outside audio help in: Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Video Direction, Producing, Localization, General Game Production

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, Interface Design, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Seeking outside game design help in: Interface Design, Level Design

Typically develops these types of games: Roleplaying Games, Space Simulators, Strategy Games

Recent project titles include: Project Y (working title), SpaceSimulator 1 (learning project), Project Y Online (planning)

Produces games for these platforms: Linux, Windows XP, Windows NT/2000, Windows 98, ME Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work; or send outline/proposal.

Responds to queries/submitted material: 1 to 2 weeks

Actively seeking these types of submissions/outside help: None

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Royalty

Offers a written contract: Yes

Regularly attends these conferences: Games Convention (Leipzig)

Tuna Technologies Limited 45

Tuna Technologies Limited

Redlands Business Centre 3-5 Tapton House Rd.

Sheffield

S. Yorks

510 5BY

United Kingdom

Tel: +44 (0)114 266 2211

Website: www.tunatech.com Contact person: Alex Amsel

Company's outside needs: Actively seeking both new and established talent.

Year established: 1996

Number of games released in the last year: 6

Type of company: Contract Game Development Service, Independent 3rd-party Game Development

Specialty: Tuna specialize in rapid turnarounds on conversions and hand held titles.

What sets us apart: Having been in the industry since 1996, we've an experienced set of core staff who get the job done.

Seeking outside programming help in: General Programming

Seeking outside visual arts help in: 3D Modeling, 3D Animation, 2D Animation, Character Animation

Seeking outside game design help in: Level Design

Recent project titles include: Premier Manager (multiple SKUs), Dr Muto, Alienators: Evolution

Produces games for these platforms: Microsoft Xbox, Sony PlayStation2, Cell phone/WAP/Imode, Game Boy Advance, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Via website.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel; or e-mail resume with outline/proposal.

Responds to queries/submitted material: 1 week if contacted electronically

Actively seeking these types of submissions/outside help: Contract artists.

Does not want to receive these types of submissions/outside help: Please don't send large e-mails. Don't claim to have an amazing new game design.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Flat Licensing Fee

Offers a written contract: Yes Additional advice: Be flexible.

Regularly attends these conferences: E3, ECTS

Variant Interactive, Co.

P.O. Box 1272

East Lansing, MI 48823

Tel: 517-862-1761

Website: variantinteractive.com

Contact person's e-mail: info@variantinteractive.com

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 2003

Number of games released in the last year: 0

Type of company: Independent 3rd-party Game Development, Publisher

What sets us apart: Variant Interactive provides the best publisher/developer relationship in the industry, as we want developers to achieve their artistic vision for their project and give them the latitude to do so.

Seeking outside audio help in: Voice Acting, Music Composition

Typically develops these types of games: Action/adventure, Platformer, RPG

Produces games for these platforms: Microsoft Xbox, Sony PlayStation2, Nintendo GameCube, Game Boy Advance

Preferred contact method: Query via website; or query via e-mail.

Developers should submit this material: Send outline and URL of sample work; send outline and sample of work on CD; or send outline/proposal.

Responds to queries/submitted material: 1 to 2 months, depending on need and submission quality

Actively seeking these types of submissions/outside help: Music composition.

Does not want to receive these types of submissions/outside help: Graphic design of any kind.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee

Offers a written contract: Yes

Regularly attends these conferences: E3

Verge Entertainment

P.O. Box 44 Inwood Station New York, NY 10034

Tel: 212-569-3858

Website: www.verge.tv Contact person: Milo Stone

Contact person's e-mail: info@vergeentertainment.com

Company's outside needs: Only receptive to working with established developers.

Year established: 1997

Number of games released in the last year: 1

Verge Entertainment

Type of company: Independent 3rd-party Game Development

Specialty: All pre-production services for games, including script writing, character design, level layouts, and 3D models/textures.

What sets us apart: Our Film/Television and comic book writing and editing experience help us create complex characters, designs and storylines that help immerse players in a game, while allowing great potential for crossover merchandising and licensing.

Seeking outside programming help in: Tools Programming

Seeking outside game production help in: Licensing

Seeking outside visual arts help in: 3D Modeling, 3D Animation, 2D Animation

Typically develops these types of games: Adventure, First-Person Shooter

Recent project titles include: RottenToTheCore, Zero-G, Wild Thornberrys

Produces games for these platforms: Web games, Microsoft Xbox, Sony PlayStation2, Game Boy Advance, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: 1 week

Actively seeking these types of submissions/outside help: Seeking developer partners to offer our pre-production writing and design services.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Hourly Rate

Offers a written contract: Yes

Regularly attends these conferences: E3

Visual Impact productions

119 Rue Damremont

Paris

75018

France

Tel: +33 (0)1 53 09 24 44

Fax: +33 (0)1 53 09 24 40

Website: www.viprod.com

Contact person: Kris Van Lier

Contact person's e-mail: info@viprod.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 1994

Number of games released in the last year: 4

Type of company: Independent 3rd-party Game Development

Specialty: We also have the capability to port and/or localize existing software onto any platform (consoles and computers) and any territory. Our teams consisting of artistic designers, computer artists, software engineers, musicians, designers, testers and producers create products from their conception to final master.

What sets us apart: On time and budget delivery.

Seeking outside programming help in: Tools Programming

Seeking outside audio help in: Music Composition

Seeking outside game production help in: Project Lead/Management

Seeking outside visual arts help in: 3D Animation, Character Animation, General Visual Arts

Seeking outside game design help in: Creative Direction

Typically develops these types of games: Sports

Recent project titles include: SSX (GBA), TAXi3 (GBA/GBC), Jungle Book II (GBA), Corvette (GBA), Necronomicon (PSOne/MAC)

Produces games for these platforms: Microsoft Xbox, Sony PlayStation2, Sony PlayStation, Nintendo GameCube, Game Boy Advance, Game Boy Color, Windows XP, Windows NT/2000

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: 1 week

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Flat Licensing Fee

Wahoo Studios, Inc. 457

Offers a written contract: Yes

Regularly attends these conferences: E3

Wahoo Studios, Inc.

405 S. 100 E.

Suite 13

Pleasant Grove, UT 84062

Tel: 801-796 5904

Website: www.wahoo.com

Contact person: Steve Taylor

Contact person's e-mail: stay@wahoo.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 2001

Number of games released in the last year: 3

Type of company: Contract Game Development Service, Independent 3rd-party Game Development

Specialty: Our background is primarily in full title development for modern consoles.

What sets us apart: Wahoo Studios focuses heavily on asset management and tools for improving quality and reducing cost. We have many years of experience in pioneering and improving data-driven design and development.

Seeking outside programming help in: Network Programming, Engine Programming, Tools Programming

Seeking outside game production help in: Licensing, Q/A Testing, Documentation

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, 3D Animation, Character Animation

Typically develops these types of games: Fighting games, Sports games, Sim games

Recent project titles include: High Heat 2004 (GameCube), levels for Nightfire (PC), writing for Combat Medic

Produces games for these platforms: Web games, MMPOG (UO, etc.), Microsoft Xbox, Sony PlayStation2, Sony PlayStation, Nintendo GameCube, Nintendo 64, Sega Dreamcast, DVD, CD-ROM, Cell phone/WAP/Imode, Palm OS, Game Boy Advance, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work; or e-mail resume with outline/proposal

Responds to queries/submitted material: 1 week

Does not want to receive these types of submissions/outside help: We will not accept unsolicited game designs or concepts. We are also not looking for audio contractors.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee, Royalty, Advance

Offers a written contract: Yes

Additional advice: Show a sample of some kind of your professional work.

Regularly attends these conferences: GDC, E3

Warthog

10 Eden Place

Cheadle

Cheshire

SKB 1AT

United Kingdom

Tel: +44 161 608 1200

Fax: +44 161 610 3033

Website: www.warthog.co.uk

Contact person: Andrew Gething

Contact person's e-mail: andrew.gething@warthog.co.uk

Company's outside needs: Not currently seeking any outside help.

Year established: 1997

Number of games released in the last year: 5

Type of company: Independent 3rd-party Game Development

Specialty: Warthog plc is a leading software games developer with offices in USA, UK and Sweden. The company has been profitable since creation. Warthog prides itself on its highly experienced 250-strong development team, whose combined experience covers more than 1,500 games titles across all major platforms and most games genres.

What sets us apart: We are one of the largest independent game developers, with offices in the USA, UK and Sweden. We have our own advanced TUSK engine used across projects. Our teams have extensive experience in the industry. We are a well-funded and profitable company. Quoted on the London Stock Exchange (WHOG).

Seeking outside programming help in: Tools Programming, Audio Programming, AI Programming Seeking outside audio help in: Voice Acting, Audio Recording, Sound Effects Creation and Design, Music Composition

Webfoot Technologies, Inc. 459

Seeking outside game production help in: Licensing, Editing, Video Direction, Q/A Testing, Localization Typically develops these types of games: First-person shooter, Flight sim, Platform, Puzzle, Cartoon, Driving, Fighting, Arcade Action and others

Recent project titles include: Mace Griffin: Bounty Hunter, Wolverine's Revenge, Loony Tunes: Back In Action, Battlestar Galactica, Richard Burns Rally Championship

Produces games for these platforms: Interactive television, MMPOG (UO, etc.), Online game channel, Microsoft Xbox, Sony PlayStation2, Sony PlayStation, DVD, CD-ROM, Cell phone/WAP/Imode, Palm OS, Game Boy Advance, Game Boy Color, Windows XP, Windows NT/2000, Windows CE

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline/proposal.

Responds to queries/submitted material: 2 weeks

Actively seeking these types of submissions/outside help: None

Does not want to receive these types of submissions/outside help: Outside help may approach us, but generally we do not work with outside help.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate

Offers a written contract: Yes

Regularly attends these conferences: E3, GDC, ECTS

Webfoot Technologies, Inc.

P.O. Box 15 Lemont, IL 60439

Tel: 815-836-1224

Website: www.webfootgames.com

Contact person: Debra Osborn

Contact person's e-mail: info@webfootgames.com

Company's outside needs: Regularly hires candidates for new positions.

Year established: 1993

Number of games released in the last year: 12

Type of company: Independent 3rd-party Game Development

What sets us apart: Founded in 1993, Webfoot Technologies, Inc. designs and produces entertainment products and state-of-the art 3D engines. The Webfoot team has created a suite of tools for quickly creating breath-taking software at an unprecedented pace. These tools also allow for portability to a variety of platforms and rapid product cycle development. Webfoot's

personnel have extensive experience developing for the Nintendo Game Boy Advance®, Sony PlayStation2®, Nintendo GameCube®, Microsoft Windows®, Macintosh®, Linux, PalmOS®, PocketPC® and JAVA platforms.

Seeking outside programming help in: Network Programming, Engine Programming, Graphics Programming, General Programming

Seeking outside game production help in: Licensing, Project Lead/Management

Seeking outside visual arts help in: 3D Modeling, 3D Animation, Character Animation, General Visual Arts

Typically develops these types of games: RPG, Fighting, PC Budget

Recent project titles include: Dragon Ball Z: Taiketsu (Game Boy Advance), Dragon Ball Z: The Legacy of Goku II (Game Boy Advance), Pinball Master (Windows), Mini-Golf (Windows)

Produces games for these platforms: Arcade/coin-operated, Web games, Sony PlayStation2, Nintendo GameCube, DVD, CD-ROM, Cell phone/WAP/Imode, Palm OS, Game Boy Advance, Linux, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Via postal service; or via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel; or e-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: 2 weeks

Actively seeking these types of submissions/outside help: Self-motivated, hard-working developers who are also avid gamers themselves. Must have extensive technical backgrounds and at least two years experience working in the gaming industry.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee

Offers a written contract: No

Additional advice: Please, only developers with prior experience in the gaming industry.

Regularly attends these conferences: E3, GDC, Classic Gaming Expo

Wihlborg Entertainment

Box 1188 Helsingborg 25111 Sweden

Tel: +46 42-375588

Fax: +46 42-69008

Worldwide MicroTronics, Inc. 48

Website: www.wihlborg.se

Contact person: Anders Wihlborg

Contact person's e-mail: info@wihlborg.se

Company's outside needs: Actively seeking both new and established talent.

Year established: 1995

Number of games released in the last year: 1

Type of company: Independent 3rd-party Game Development

Specialty: Non-violent, children's games.

What sets us apart: Small, compact, charming, addictive titles.

Seeking outside programming help in: General Programming

Seeking outside audio help in: Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: General Game Production

Typically develops these types of games: Children games

Recent project titles include: Photo Graffiti, Melker: The Elk Hunt, Piranha Panic

Produces games for these platforms: Palm OS, Windows XP, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Flat Licensing Fee

Offers a written contract: Yes

Worldwide MicroTronics, Inc.

P.O. Box 8759

Spring, TX 77387

Website: www.microtronics.com/

Contact person: shiflett

omaci person. simiet

Contact person's e-mail: info@microtronics.com

Company's outside needs: Only receptive to working with established developers.

Year established: 1992

Number of games released in the last year: 2

Type of company: Contract Game Development Service, Independent 3rd-party Game Development, Contractor

Specialty: We support various independent projects with other studios and publishers.

What sets us apart: Long history of low and medium cost games.

Seeking outside programming help in: Hardware Engineering, Tools Programming, AI Programming, General Programming

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Licensing, Q/A Testing, Documentation, Localization

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, Interface Design, 3D Animation, Character Animation

Seeking outside game design help in: Interface Design, Level Design

Typically develops these types of games: RPG, Action/Adventure

Recent project titles include: Hero X, Siege of Avalon, Emergency Rescue: Firefighter

Produces games for these platforms: Microsoft Xbox, Sony PlayStation2, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: 3 weeks

Does not want to receive these types of submissions/outside help: Inexperienced.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee, Royalty, Advance

Offers a written contract: Yes

XPEC USA

373 River Oaks Circle Apt. 1405 San Jose, CA 95134

Tel: 408-8441183

Fax: 408-8441262

Website: www.xpecusa.com Contact person: James Tu

Contact person's e-mail: james.tu@xpecusa.com

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 3

Number of games released in the last year: 2

Type of company: Independent 3rd-party Game Development

Zombie Studios 463

Specialty: Console games for all three platforms (PS2, GC, and Xbox).

What sets us apart: We're the only company ex. Japan releasing commercial console products in Asia. We are very aggressive exploring the markets both in North America as well as in the Greater China region.

Seeking outside programming help in: Audio Programming, Graphics Programming, AI Programming, General Programming

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Licensing, Video Direction

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, Interface Design, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Seeking outside game design help in: Interface Design, Level Design, Game Design, Lead Design, Creative Direction

Typically develops these types of games: Action RPG, Adventure

Recent project titles include: Please contact us directly. Out pipeline products are classified.

Produces games for these platforms: Online game channel, Microsoft Xbox, Sony PlayStation2, Nintendo GameCube, Cell phone/WAP/Imode, Windows XP, Windows NT/2000

Preferred contact method: Query via postal service; or query via e-mail.

Developers should submit this material: Send outline and URL of sample work; send outline and sample of work on CD; or send outline/proposal.

Responds to queries/submitted material: 2 to 3 weeks

Actively seeking these types of submissions/outside help: Artists and designers.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate, Royalty

Offers a written contract: Yes

Zombie Studios

114 1/2 First Ave. S. Studio 3 Seattle, WA 98104

Tel: 206-623-9655 Fax: 206-623-9714

Website: www.zombie.com/

Contact person: Mark Long, Co-CEO

Contact person's e-mail: mark@zombie.com

Company's outside needs: Regularly hires candidates for new positions.

Year established: 1993

Number of games released in the last year: 1

Type of company: Independent 3rd-party Game Development

Specialty: Seattle-based Zombie Studios is an industry-leading independent developer of action titles for Xbox, PS2 and PC. Zombie's games span a wide range of product genres, including action, action-puzzle, adventure, strategy, hunting and simulation—and target markets that include hardcore gamers, mass-market consumers, value buyers and children. Zombie is also beginning to experiment with development of games for the next generation of consoles: SONY PS3, Microsoft Xbox2 game consoles, and the Sony PPS handheld.

What sets us apart: Zombie has a diverse portfolio of publishing and distribution relationships. Significant customers include: Atari, Ubisoft, Microsoft, Take2, Disney, Real Networks, Redstorm Entertainment, Encore Software, Panasonic, Activision and Wild Tangent. Zombie has focused historically on the development and publishing of action games which provide the most sophisticated gameplay and entertainment experience at the top price point. Zombie focuses its development activities principally on titles that are, or have the potential to become, franchise properties with sustainable consumer appeal and brand recognition. These titles have been leveraged into sequels, prequels, mission packs other add-on versions and related new titles that can be released over an extended period of time. Zombie's SPEC OPS: Stealth Patrol and SPEC OPS: Ranger Elite are both top ten selling PlayStation titles have sold over two million units. In addition, Zombie has entered into a series of license and/or development agreements to develop titles based on franchises such as Bodyglove, Disney's feature length animated movie Atlantis and various Wildstorm/DC Comic properties. Zombie currently employs a full-time staff of artists, engineers, composers and producer/designers. Our employee skill base includes Windows PC, Xbox, PS2, PlayStation and Dreamcast. Zombie has a seasoned team of artists, producers, programmers, and level designers with multiple title experience from companies like Valve, Ubisoft, Sierra, Microsoft, Monolith, Dynamix, Nova Logic, Microprose, and Electronic Arts.

Seeking outside programming help in: Porting, Network Programming, Engine Programming, Tools Programming, Audio Programming, Graphics Programming, AI Programming, General Programming

Seeking outside audio help in: Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Producing, Project Lead/Management, Localization, General Game Production



Seeking outside visual arts help in: 2D Texturing, 3D Modeling, Interface Design, Illustration/Storyboarding, 3D Animation, Character Animation

Seeking outside game design help in: Interface Design, Level Design, Game Design, Lead Design, Creative Direction

Typically develops these types of games: First- and 3rd-person shooters

Recent project titles include: Shadow Ops: Red Mercury (Atari, Xbox and PC), Delta Force: Task Force Dagger (Novalogic, PC), Atlantis (Disney, PC), Super Bubble Pop (Real Networks/Kemco, Xbox, GameCube, PC, PlayStation, Game Boy Advanced)

Produces games for these platforms: Arcade/coin-operated, Web games, Online game channel, Microsoft Xbox, Sony PlayStation2, Sony PlayStation, Nintendo GameCube, Sega Dreamcast, DVD, CD-ROM, Cell phone/WAP/Imode, Game Boy Advance, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal.

Responds to queries/submitted material: 5 to 10 days

Actively seeking these types of submissions/outside help: Zombie is seeking level designers, artists and programmers for Xbox, PS2 and PC projects in development. Our level designers and artists work closely with the entire team to create textures, lighting, and architectural elements for 3D environments. Our programmers write in C/C++ or in UNREAL's AIScript.

Does not want to receive these types of submissions/outside help: Producers, writers and traditional fine artists.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Hourly Rate

Offers a written contract: Yes

Additional advice: LD/Artist Qualifications: expertise with one or more FPS level editors (UNRE-AL preferred), expertise with one or more modeling packages (3D Studio MAX preferred) strong 2D drawing and/or digital painting skills; 2D/3D; art degree, or equivalent; excellent communication, interpersonal, and organizational skills; ability to work well under pressure and deadlines; and a love of computer/console games. Programmer Qualifications: experience with one or more FPS engines (UNREAL preferred), DirectX, strong C/C++ skills; CS degree, or equivalent; excellent communication, interpersonal, and organizational skills; ability to work well under pressure and deadlines; and a love of computer/console games.

Regularly attends these conferences: GDC, E3

2ND PARTY DEVELOPERS

Bethesda Softworks

1370 Piccard Dr. Suite 120 Rockville. MD 20850

Tel: 301-926-8300 Fax: 301-926-8010

Website: www.bethsoft.com Contact person: Pete Hines

Contact person's e-mail: phines@bethsoft.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 1986

Type of company: 2nd-party Game Development with Publisher, Distributor, Publisher

What sets us apart: One of the oldest industry veterans specializing in groundbreaking gameplay, Bethesda has won every major national and international software award for its sports, action and role-playing games. As the award-winning creators of three highly acclaimed series—The Elder Scrolls, Wayne Gretzky Hockey, and The Terminator—Bethesda has demonstrated an ability to produce groundbreaking computer games that redefine industry standards.

Typically develops these types of games: Role-Playing, Action, Drag Racing Simulation

Recent project titles include: The Elder Scrolls III: Morrowind, The Elder Scrolls III: Bloodmoon expansion pack, The Elder Scrolls III: Tribunal expansion pack, The Elder Scrolls III: Morrowind Game of the Year edition, Pirates of the Caribbean

Produces games for these platforms: Microsoft Xbox, Sony PlayStation2, Sony PlayStation, CD-ROM, Cell phone/WAP/Imode, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME Preferred contact method: Via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel; or e-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: Varies based on whether we're hiring or not.

Actively seeking these types of submissions/outside help: Established 3rd party development houses, or new development houses with established game development staff. We're always looking for groundbreaking titles to publish by developers with innovative technology and solid development plans.

Black Hammer Games 467

Does not want to receive these types of submissions/outside help: Generally speaking, we only look for applicants to work on our internal teams when we have a need to fill.

Receptive to unsolicited submissions: No

Offers a written contract: Yes

Regularly attends these conferences: E3

Big Huge Games

1954 Greenspring Dr.

Suite 520

Timonium, MD 21093

Tel: 410-842-0028

Website: www.bighugegames.com

Company's outside needs: Regularly hires candidates for new positions.

Year established: 2000

Number of games released in the last year: 1

Type of company: 2nd-party Game Development with Publisher

Specialty: Real-time strategy games.

Typically develops these types of games: Real-time strategy.

Recent project titles include: Rise of Nations

Produces games for these platforms: Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Hourly Rate

Black Hammer Games

447 Broadway 2nd Floor New York, NY 10013

Tel: 212-625-8980

Fax: 212-625-8986

Website: www.blackhammergame.com

Contact person: Laurie Needell

Contact person's e-mail: laurie@blackhammer.com

Company's outside needs: Not currently seeking any outside help.

Year established: 2002

Number of games released in the last year: 1

Type of company: Contract Game Development Service, 2nd-party Game Development with Publisher, Independent 3rd-party Game Development, Contractor

Specialty: Strategy.

Seeking outside programming help in: Porting, Network Programming, Engine Programming, Tools Programming, Audio Programming, Graphics Programming, AI Programming, General Programming

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Asset Managing, Editing, Video Direction, Q/A Testing, Localization, General Game Production

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, Interface Design, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Typically develops these types of games: Strategy, Action, Puzzle

Recent project titles include: I Spy Challenger, The Egg Files, Alloy

Produces games for these platforms: Arcade/coin-operated, Web games, Nintendo GameCube, CD-ROM, Game Boy Advance, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Query via e-mail.

Actively seeking these types of submissions/outside help: NYC-based art and programming.

Does not want to receive these types of submissions/outside help: Testers.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Hourly Rate, Royalty

Offers a written contract: No

Regularly attends these conferences: GDC, E3

Bytegeist Software Pty Ltd.

Sydney

NSW

2066

Australia

Bytegeist Software Pty Ltd. 469

Tel: +61 4 2524 3367

Website: www.bytegeistsoftware.com

Contact person: Jed Fisher

Contact person's e-mail: contactus@bytegeistsoftware.com

Year established: 3

Number of games released in the last year: 2 with others

Type of company: Contract Game Development Service, 2nd-party Game Development with Publisher, Independent 3rd-party Game Development, Contractor

Specialty: Bytegeist Software is a dedicated service company for the specialist development of custom tools and solutions for the graphics and game industry. Bytegeist provides a premium solution for your software development needs, delivering software on time and on budget. Bytegeist covers a wide range of specialist programming areas, including strong expertise in the development of graphics, graphic tools, 3D plugins and exporters, 3D engines, games, real time systems, ActiveX technology, Middleware implementations, GUIs, level/map/game editors, advanced compression know-how, Pocket PC and CE technologies, localization, and various file format solutions. Finally, Bytegeist can also provide content creation services such as modeling, texturing and animation. What sets us apart: Professionalism, reliability, dedication and testimonials.

Seeking outside audio help in: Sound Effects Creation and Design, Music Composition

Seeking outside visual arts help in: 2D Texturing, 3D Modeling

Typically develops these types of games: Any and all

Recent project titles include: Please see our website.

Produces games for these platforms: Interactive television, Web games, MMPOG (UO, etc.), Microsoft Xbox, Sony PlayStation2, Windows XP, Windows NT/2000, Windows CE

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work.

Responds to queries/submitted material: 1 to 4 weeks

Actively seeking these types of submissions/outside help: None at the moment.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Hourly Rate

Offers a written contract: Yes

Regularly attends these conferences: GDC, ECTS, SIGGRAPH

Coyote Developments Ltd.

52 George St.

Floors 1 & 3

Croydon

CRO 1PD

United Kingdom

Tel: +44-(0) 208-681-5000

Fax: +44-(0) 208-681-5553

Website: www.coyotedev.com

Contact person: Matthew Nagy

Contact person's e-mail: matt@coyotedev.com

Company's outside needs: Only receptive to working with established developers.

Year established: 1998

Number of games released in the last year: 4

Type of company: Contract Game Development Service, 2nd-party Game Development with Publisher, Independent 3rd-party Game Development, Contractor

Specialty: Next Generation Console Development

What sets us apart: Core Team Experience individually and together; Marjacq Micro Ltd representation; on time and in a box games.

Seeking outside programming help in: Hardware Engineering, Tools Programming

Seeking outside audio help in: Voice Acting

Seeking outside game production help in: Licensing, Q/A Testing, Localization

Typically develops these types of games: Character-based

Recent project titles include: Armymen RTS (GameCube), Die Hard Vendetta (PS2), ZooCube (GameCube)

Produces games for these platforms: Microsoft Xbox, Sony PlayStation2, Sony PlayStation, Nintendo GameCube, Sega Dreamcast, Cell phone/WAP/Imode, Game Boy Advance, Game Boy Color, Windows NT/2000, Windows 98, ME

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline/proposal.

Responds to queries/submitted material: 1 to 2 weeks

Actively seeking these types of submissions/outside help: Working gameplay demos/games with documented concepts/designs that need representation

Does not want to receive these types of submissions/outside help: Tech demos

Receptive to unsolicited submissions: Yes

GLIPS Entertainment, Inc.

Standard method of payment for outside help: Hourly Rate, Advance

Offers a written contract: Yes

Additional advice: Be able to prove you can honorably manage yourselves.

Regularly attends these conferences: E3, ECTS

Delta Tao Software, Inc.

8032 Twin Oaks Ave. Citrus Heights, CA 95610

Tel: 408-730-9336 Fax: 408-884-2345

Website: www.deltatao.com Contact person: Joe Williams

Contact person's e-mail: joe@deltatao.com

Company's outside needs: Not currently seeking any outside help.

Year established: 1989

Number of games released in the last year: 2

Type of company: 2nd-party Game Development with Publisher, Publisher

Produces games for these platforms: MMPOG (UO, etc.), Other UNIX, Windows XP, Windows

NT/2000, Windows 98, ME

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Royalty, Advance

Offers a written contract: Yes

GLIPS Entertainment, Inc.

102 West Vance St. FuQuay-Varina, NC 27526

Tel: 919-557-3030

Website: www.glipsentertainmentinc.com Contact person: Gregory L. Lipscomb

Contact person's e-mail: the Company@glipsentertainmentinc.com Company's outside needs: Does not anticipate the need for any help.

Year established: 1999

Number of games released in the last year: 3

Type of company: Contract Game Development Service, 2nd-party Game Development with Publisher, Independent 3rd-party Game Development, Distributor, Contractor

Specialty: Contract/outside game development services and independent game development (2D retro arcade games, card games, arcade shooters, strategy games, and puzzle games to name a few).

What sets us apart: In addition to game development, we publish our own CD-Rom series, we also provide custom computer systems/repair services, and we operate our own Retail Store. URLs: www.garagedeveloperinternational.com/ www.cyberspacesurfshop.com/ www.tricked-outcomputer.com/

Seeking outside programming help in: Hardware Engineering, Porting

Seeking outside game production help in: Licensing

Seeking outside visual arts help in: 2D Texturing, Interface Design, 2D Animation, Character Animation, General Visual Arts

Typically develops these types of games: Action Arcade Games, Space Shooters, Strategy Games, Puzzle Games for the Budget/Shareware Market

Recent project titles include: StarSpangled Solitaire, MostWanted Card Games: Solitaire, PartSinner/Part Saint: Solitiare, MonsterTron 2k3

Produces games for these platforms: Arcade/coin-operated, Web games, Microsoft Xbox, DVD, CD-ROM, Cell phone/WAP/Imode, Palm OS, Linux, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Via postal service; via website; or via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel.

Responds to queries/submitted material: 1 to 2 weeks

Actively seeking these types of submissions/outside help: Independent contractors when we need them.

Does not want to receive these types of submissions/outside help: Blatant unsolicited e-mails.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee

Offers a written contract: Yes

Additional advice: E-mail us with an inquiry before sending anything. E-mail attachments are automatically deleted.

Regularly attends these conferences: GDC, E3, Indie Games Con, Indie Game Festival

Guerrilla B.V. (previously Lost Boys)

Guerrilla B.V. (previously Lost Boys)

Herengracht 410 Amsterdam 1017 BX Netherlands

Tel: -204272246 Fax: -204274009

Website: www.guerrilla-games.com Contact person: Nancy Gatehouse

Contact person's e-mail: nancy.gatehouse@guerrilla-games.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 2000

Number of games released in the last year: 0

Type of company: 2nd-party Game Development with Publisher, Independent 3rd-party Game Development

Specialty: Guerrilla specializes in the genre of 3rd and 1st person action adventure games, focusing on original titles with a high degree of commercial attractiveness, supported by the highest possible production values in every discipline.

What sets us apart: Guerrilla has invested heavily in highly competitive proprietary engine technology on next generation platforms, which allows its games teams to differentiate their titles from the competition graphically and technically and set new benchmarks for production values in these disciplines. The flexible and efficient nature of the technology provides room for the game teams to focus on gameplay, ensuring the games produced play as well as they look.

Seeking outside programming help in: Network Programming, Engine Programming, Tools Programming, Graphics Programming

Seeking outside audio help in: Voice Acting, Sound Effects Creation and Design

Seeking outside game production help in: Producing, Project Lead/Management

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, 3D Animation

Seeking outside game design help in: Level Design, Game Design, Lead Design, Creative Direction

Typically develops these types of games: 1st and 3rd Person Action Adventure Produces games for these platforms: Sony PlayStation2

Preferred contact method: Via website.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel; e-mail resume with outline/proposal and URL of sample work; or e-mail resume with outline/proposal.

Responds to queries/submitted material: 2 to 4 weeks

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate

Offers a written contract: Yes

Additional advice: Being based in the Netherlands, Guerrilla faces EU regulations regarding visum, work permits, etc. Potential employment seekers need to consider these but can find out more information by contacting us directly.

Regularly attends these conferences: GDCE, E3, GDC

Harmonix Music Systems, Inc.

675 Massachusetts Ave. Cambridge, MA 02139

Tel: 617-491-6144

Fax: 617-491-7411

Website: www.harmonixmusic.com Contact person: Mike Dornbrook

Contact person's e-mail: mike@harmonixmusic.com

Year established: 1995

Number of games released in the last year: 1

Type of company: 2nd-party Game Development with Publisher

Specialty: Harmonix develops cutting-edge interactive music entertainment products and technologies.

What sets us apart: We are the preeminent music game developer in the Western world. A spin-off of the MIT Media Lab, we have a very clear corporate vision: "To let everyone experience the joy of making music."

Seeking outside programming help in: Tools Programming

Seeking outside audio help in: Voice Acting, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Licensing, Q/A Testing, Localization

Seeking outside visual arts help in: 3D Modeling, 3D Animation

Typically develops these types of games: Music Games, Primarily Rhythm-Action

Hoopla Entertainment

Recent project titles include: What if Music Were in the Air? (Kodak pavilion at Epcot), Frequency (SCEA - Sony PS2), Amplitude (SCEA - Sony PS2), Karaoke Revolution (Konami - Sony PS2)

Produces games for these platforms: Sony PlayStation2, Windows NT/2000, Windows 98, ME

Preferred contact method: Query via e-mail.

Responds to queries/submitted material: Within 1 week

Actively seeking these types of submissions/outside help: 3D artists, music composers, QA

Does not want to receive these types of submissions/outside help: Programmers who have not been through at least one full game development cycle.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee

Offers a written contract: Yes

Additional advice: Our need for contractors depends on where we are in the project life-cycle. In the early stages, we don't need any. In the latter half, we may bring in 10 to 15 extra people.

Regularly attends these conferences: GDC, Boston Post Mortem

Hoopla Entertainment

6545 E. 4th **S**t.

Scottsdale, AZ 85251

Tel: 480-874-0116

Fax: 480-874-0118

Website: www.hooplagames.com Contact person: Stephen Asbill

Contact person's e-mail: asbill@whatsthehoopla.com

Company's outside needs: Only receptive to working with established developers.

Year established: 2001

Number of games released in the last year: 1

Type of company: 2nd-party Game Development with Publisher

Specialty: We focus on bringing new IP to publishers.

What sets us apart: We are interested in exploring gameplay with thought potential.

Seeking outside programming help in: Porting, Audio Programming

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Editing, Video Direction, Q/A Testing

Seeking outside visual arts help in: 3D Modeling, Illustration/Storyboarding

Typically develops these types of games: Flight Action

Recent project titles include: Project Nine Zero

Produces games for these platforms: Microsoft Xbox, Sony PlayStation2, Windows XP

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: 2 weeks

Actively seeking these types of submissions/outside help: Out of the box thinkers. No mindless drones.

Does not want to receive these types of submissions/outside help: CVs

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate

Offers a written contract: Yes

Additional advice: Think pro-bono, internship. Regularly attends these conferences: GDC, E3

iCube Studio

Sandorova 1

Hattalova 12/B

Bratislava

82103

Slovak Republic

Tel: +421 905 564220

Fax: +421 2 4463 7553

Website: www.icubestudio.com

Contact person: Peter Hegyi

Contact person's e-mail: phegyi@icubestudio.com

Company's outside needs: Only receptive to working with established developers.

Year established: 2002

Number of games released in the last year: 10

Type of company: Contract Game Development Service, 2nd-party Game Development with Publisher, Independent 3rd-party Game Development

Specialty: Our company specializes in development of web-based multiplayer and single player games, using Macromedia Shockwave technology.

Typically develops these types of games: Mass-Market Single and Multiplayer Recent project titles include: iCube golf, iCube Bomb Man, iCube Mini Cars

IdolEyes Entertainment

Produces games for these platforms: Interactive television, Web games, MMPOG (UO, etc.), Online game channel

Preferred contact method: Via website; or via e-mail.

Developers should submit this material: E-mail resume with outline/proposal.

Responds to queries/submitted material: 2 weeks

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Hourly Rate, Royalty

Offers a written contract: Yes

IdolEyes Entertainment

82 Summer St. Everett, MA 02149

Tel: 617-389-6017

Website: www.idoleyes.net Contact person: Reneldy Senat

Contact person's e-mail: ren@idoleyes.net

Company's outside needs: Actively seeking both new and established talent.

Year established: 2002

Number of games released in the last year: 1

Type of company: 2nd-party Game Development with Publisher, Independent 3rd-party Game Development

Specialty: IdolEyes Entertainment specializes in the creation of interactive 2D and 3D games. IdolEyes also actively develops cartoons and comics series. IdolEyes was established in 2002 and formed a strategic co-partnership with Jewels Entertainment in 2003 to form a graphics division (www.idoleyes.net/graphics). The Graphics division was undertaken due to high demand for Jewels Entertainment Marketing skills, and IdolEyes Entertainment's visual skills. IdolEyes and Jewelse Graphics have worked with such developers as Carbon 6, Who Said Software, Autonomous Productions and more. Visit IdolEyes.net and Jewelse.com.

What sets us apart: IdolEyes is a young flourishing company that has delved into many different industries successfully. IdolEyes stands out by developing in multiple ondustries such as comics, cartoons, games and toys.

Seeking outside programming help in: Network Programming, Engine Programming, Tools Programming, Audio Programming, Graphics Programming, AI Programming, General Programming

Seeking outside audio help in: Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Licensing, Asset Managing, Editing, Q/A Testing, Producing, Project Lead/Management, Documentation, General Game Production

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, Interface Design, Illustration/ Storyboarding, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Seeking outside game design help in: Interface Design, Level Design, Game Design, Lead Design, Creative Direction

Typically develops these types of games: Action Adventure, Fighting

Recent project titles include: 2D Clash, This Thing of Ours

Produces games for these platforms: Web games, Microsoft Xbox, Palm OS, Game Boy Advance, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Via website; or via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work; or e-mail resume with outline/proposal.

Responds to queries/submitted material: 1 week

Actively seeking these types of submissions/outside help: Artists, Programmers, Game Designers

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Royalty, Advance

Offers a written contract: Yes

Additional advice: IdolEyes is always starting new projects, but is not responsive to unsolicited submissions. We respond to submissions when we feel you have certain skills that will benefit a particular project. If you do not receive a response, we will keep all submissions for later consideration

Regularly attends these conferences: Boston PostMortem, E3, San Diego Comic Con

Insectile Donut Productions

709 Mansfield St. Louis, MO 63132

Tel: 314-569-2146

Website: www.insectiledonut.com

Contact person: Noah Duncan

Contact person's e-mail: bugboy@insectiledonut.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 1

Insomniac Games 479

Number of games released in the last year: 1

Type of company: 2nd-party Game Development with Publisher

Specialty: All our games are made in Visual Basic 6.0

What sets us apart: Our games are totally original. They can't be pinpointed to one genre.

Seeking outside audio help in: Music Composition

Seeking outside game production help in: Licensing

Seeking outside visual arts help in: 2D Animation, General Visual Arts

Seeking outside game design help in: Level Design

Typically develops these types of games: 2D games focus on intensive action.

Recent project titles include: Final Strike, Shattered World, Red-87, Alien Assault

Produces games for these platforms: Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work; or e-mail resume with outline/proposal.

Responds to queries/submitted material: 1 to 2 days

Actively seeking these types of submissions/outside help: We really need a skilled 2D artist.

Does not want to receive these types of submissions/outside help: Programmers

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Flat Licensing Fee

Offers a written contract: Yes

Additional advice: Be humorous.

Insomniac Games

2255 N. Ontario St.

Suite 550

Burbank, CA 91504

Tel: 818-729-2400

Fax: 818-729-2442

Website: www.insomniacgames.com

Contact person: Stephanie Duke

Contact person's e-mail: smd@insomniacgames.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 1994

Number of games released in the last year: 1

Type of company: 2nd-party Game Development with Publisher

Specialty: We specialize in console videogame development. We create original content only.

What sets us apart: The franchises we have created have sold over 12 million units worldwide. Both our *Spyro the Dragon* franchise on PlayStation, and our the *Ratchet & Clank* franchise on PS2 have won major industry awards and helped to establish Insomniac Games as one of the premiere "platform" console developers in the industry.

Seeking outside programming help in: Network Programming, Engine Programming, Tools Programming, Graphics Programming, AI Programming

Seeking outside audio help in: Sound Effects Creation and Design

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, Character Animation

Seeking outside game design help in: Level Design, Game Design

Typically develops these types of games: Platformers and others

Recent project titles include: Disruptor, Spyro the Dragon, Spyro 2: Ripto's Rage, Spyro: Year of the Dragon, Ratchet & Clank, Ratchet & Clank: Going Commando

Produces games for these platforms: Sony PlayStation2

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: 1 week

Actively seeking these types of submissions/outside help: Full-time candidates in engine programming, tools programming, background art and animation.

Does not want to receive these types of submissions/outside help: Any solicitations outside of full-time applicants with industry experience. We do not use contractors and/or outside help.

Receptive to unsolicited submissions: No

Offers a written contract: Yes

Additional advice: Have a strong, well-organized resume, good references, experience in the position for which you're applying and examples of your work accessible online.

Regularly attends these conferences: E3, GDC, DICE

K-D LAB

73, Telmana St. Kaliningrad 236008 Russia

Tel: +7 0112 275378 *Fax:* +7 0112 364749

Lavastorm Engineering, Inc. 481

Website: www.kdlab.com

Contact person: Marina Guseva, PR Manager Contact person's e-mail: contacts@kdlab.com

Company's outside needs: Not currently seeking any outside help.

Year established: 1995

Number of games released in the last year: 2

Type of company: 2nd-party Game Development with Publisher, Independent 3rd-party Game Development

Specialty: Creating series of games based on our own original ideas and concepts.

What sets us apart: The company has formulated and implemented an original approach to realtime visualization technologies. Our own hybrid voxel-polygonal technology Surmap enables us to add absolutely original graphics to our games, which have no analogs on the market.

Seeking outside audio help in: Voice Acting, Sound Effects Creation and Design

Seeking outside game production help in: Licensing, Q/A Testing

Typically develops these types of games: Real-Time Strategy, Arcade Racing, Logical Games, Adventure

Recent project titles include: Perimeter, Spanking Runners, Ball-Frame

Produces games for these platforms: CD-ROM, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work.

Responds to queries/submitted material: Up to 1 week

Actively seeking these types of submissions/outside help: We do not actively seeking outside help.

Nevertheless, we consider interesting proposals.

Does not want to receive these types of submissions/outside help: Game concepts, scenarios.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Flat Licensing Fee

Offers a written contract: Yes

Regularly attends these conferences: GDC

Lavastorm Engineering, Inc.

1975 W. El Camino Real Suite 306 Mountain View, CA 94040

Tel: 650-934-4110 Fax: 650-934-4150

Website: www.lavastorm-engineering.com

Contact person: Tobin Lent

Contact person's e-mail: info@lavastorm-engineering.com

Company's outside needs: Only receptive to working with established developers.

Year established: 1994

Number of games released in the last year: 30

Type of company: 2nd-party Game Development with Publisher

Specialty: Mobile Games, Online Multiplayer Games for PS2

What sets us apart: Solid reputation, consistent quality, excellent management.

Seeking outside programming help in: Audio Programming

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Video Direction

Typically develops these types of games: First-Person Shooters, Sports Games, Racing Games

Recent project titles include: Sega Alien Front Online (N-Gage), Fox On-Field Live Football (Mobile), Yao Ming Basketball (Mobile), Fox Racing (Mobile)

Produces games for these platforms: Sony PlayStation2, Cell phone/WAP/Imode

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work.

Responds to queries/submitted material: 1 week

Actively seeking these types of submissions/outside help: Audio, PS2 programmers, artists, level designers.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate

Offers a written contract: Yes

Additional advice: We are always looking for good talent and people with strong experience. A record of success in the game industry is key for us.

Regularly attends these conferences: GDC, E3, CTIA

MediaHouse

85 Bld 1 Udaltsova St. Moscow 117607 Russia

Tel: +7.095.737.8855 *Fax:* +7.095.737.8855

NIIT Ltd. (KSB) 483

Website: www.mediahouse.ru Contact person: Mikhail Novikov

Contact person's e-mail: mnn@mediahouse.ru

Company's outside needs: Actively seeking both new and established talent.

Year established: 1998

Number of games released in the last year: 5

Type of company: 2nd-party Game Development with Publisher, Distributor, Publisher

Specialty: The company focuses on high-quality games, education and creativity software with strong brand recognition.

What sets us apart: The company is dedicated to high quality and longevity of its products.

Seeking outside game production help in: Licensing, Q/A Testing, Project Lead/Management, Localization, General Game Production

Typically develops these types of games: Action, Adventure, Strategy, Simulation, RPG

Recent project titles include: Just One Fix, Diamonds To Sit On: The 12 Chairs, The Adventures of Baron Munchausen, Toon Game Maker

Produces games for these platforms: CD-ROM, Game Boy Advance, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: 2 to 4 working days

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee, Royalty, Advance

Offers a written contract: Yes

Regularly attends these conferences: E3, ECTS, GDC

NIIT Ltd. (KSB)

C-125 Okhla Phase I New Delhi Delhi 110 020 India

Tel: 91-11-2681 0801 *Website:* www.niit.com

Contact person: Manvendra Shukul

Contact person's e-mail: m_shukul@mantraonline.com

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 2003

Type of company: Contract Game Development Service, 2nd-party Game Development with Publisher

What sets us apart: One of the largest IT company in India, with over 4,000 people. We have over 5,000 person years of experience in content development. Have built over 10,000 hrs. of WBTs, CBTs and edutainment products.

Seeking outside programming help in: Hardware Engineering, Porting, Engine Programming, Tools Programming, AI Programming, General Programming

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Licensing, Editing, Video Direction, Q/A Testing, Localization

Seeking outside game design help in: Lead Design, Creative Direction

Typically develops these types of games: FPS, Action/Adventure, Racing games

Produces games for these platforms: Web games, Microsoft Xbox, Sony PlayStation2, Sony PlayStation, CD-ROM, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work; or send outline/proposal.

Responds to queries/submitted material: 2 to 3 weeks

Actively seeking these types of submissions/outside help: Game Design, Art Direction, Game Programming

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate

Offers a written contract: Yes

Regularly attends these conferences: E3, GDC, SIGGRAPH

Nikita Ltd.

1a, Kolomensky Proiezd, Moscow 115446 Russia

Nikita Ltd. 485

Tel: +7 (095) 115-9777 Fax: +7 (095) 112-7094

Website: www.nikita.ru

Contact person: Stepan Zotov

Contact person's e-mail: zotov@nikita.ru

Company's outside needs: Actively seeking both new and established talent.

Year established: 1991

Number of games released in the last year: 5

Type of company: 2nd-party Game Development with Publisher, Independent 3rd-party Game Development, Publisher

Specialty: Nikita, one of the leading computer software and mobile games developers and providers in Russia, was founded in 1991. It possesses a unique experience in the Russian gaming market, including such fields as promotion and distribution. The company always follows the market demands and predicts it by developing applications based on the most advanced technologies (MMS, Java, GPRS).

Seeking outside programming help in: Porting, Network Programming, Engine Programming, Tools Programming, Audio Programming, Graphics Programming, AI Programming, General Programming

Seeking outside audio help in: Voice Acting, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Licensing, Editing, Producing, General Game Production Seeking outside visual arts help in: 3D Modeling, Interface Design, 3D Animation, General Visual Arts

Seeking outside game design help in: Interface Design, Game Design, Creative Direction

Recent project titles include: Parkan. Iron Strategy (PC), Parkan. Iron Strategy. Part 2 (PC), Safari Biathlon Racer (PC)

Produces games for these platforms: Cell phone/WAP/Imode, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work; or e-mail resume with outline/proposal

Responds to queries/submitted material: 1 week

Standard method of payment for outside help: Hourly Rate, Royalty

Pipeworks Software, Inc.

260 E. 11th Ave. Suite 30 Eugene, OR 97401

Tel: 541-685-0644 Fax: 541-685-0671

Website: www.pipeworks.com

Contact person: Dan Duncalf

Contact person's e-mail: DanD@Pipeworks.com

Company's outside needs: Regularly hires candidates for new positions.

Year established: 1999

Number of games released in the last year: 2

Type of company: Contract Game Development Service, 2nd-party Game Development with Publisher, Independent 3rd-party Game Development

Seeking outside programming help in: Network Programming, Tools Programming, Graphics Programming, AI Programming, General Programming

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, 3D Animation, Character Animation Typically develops these types of games: Action, Fighting

Recent project titles include: Xbox Introduction Launch Demos, Xbox Raven and Rex Demo, Xbox boot screen, Godzilla: Destroy All Monsters—Melee (GameCube) Godzilla: Destroy All Monsters—Melee (Xbox)

Produces games for these platforms: Microsoft Xbox, Sony PlayStation2, Nintendo GameCube, Cell phone/WAP/Imode, Palm OS

Preferred contact method: Via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel; or e-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: 3 days

Actively seeking these types of submissions/outside help: Actively seeking publishers with pre-existing IP, that they want handled with high-quality, non-rushed production.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Flat Licensing Fee

Offers a written contract: Yes

Regularly attends these conferences: E3, GDC, AIAS

Prolific Publishing, Inc 48

Prolific Publishing, Inc.

1400 Burbank Blvd. Burbank, CA 91506-1308

Tel: 818-562-8400

Fax: 818-562-8400

Website: www.prolific.com

Contact person: Derek W. Frost

Contact person's e-mail: derek@prolific.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 1988

Number of games released in the last year: 0

Type of company: Contract Game Development Service, 2nd-party Game Development with Publisher, Independent 3rd-party Game Development, Publisher

Specialty: We do it all.

What sets us apart: We do video games, video slots, hand helds, military, and screen savers. Our combined talent and experience can handle any level of development.

Seeking outside programming help in: Network Programming, Engine Programming, Tools Programming, Audio Programming, Graphics Programming, AI Programming, General Programming

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Licensing, Q/A Testing, Producing, Localization, General Game Production

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, Interface Design, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Produces games for these platforms: Interactive television, Microsoft Xbox, Sony PlayStation2, Sony PlayStation, Nintendo GameCube, Nintendo 64, Sega Dreamcast, DVD, Game Boy Advance, Game Boy Color, Game Boy, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel; or e-mail resume with outline/proposal.

Responds to queries/submitted material: 2 weeks

Actively seeking these types of submissions/outside help: Full-time.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee, Royalty

Offers a written contract: Yes

Regularly attends these conferences: GDC, E3

Ratloop, Inc.

717 Twinridge Lane Richmond, VA 23235

Tel: 804-327-8444 Fax: 804-327-8445

Website: www.ratloop.com
Contact person: Pete Gonzalez

Contact person's e-mail: contact@ratloop.com

Company's outside needs: Does not anticipate the need for any help.

Year established: 1998

Number of games released in the last year: 1

Type of company: Contract Game Development Service, 2nd-party Game Development with Publisher, Independent 3rd-party Game Development

Specialty: Ratloop's games focus on action and fun rather than technological glitter or epic storytelling. Our development strategy is a holistic one, emphasizing "the player experience" over particular artistic and engineering details. Also, we have never missed a deadline.

What sets us apart: The company is managed by artists and programmers, and yet it makes money. :-)

Typically develops these types of games: First-Person Action, Car Racing

Recent project titles include: Snap-on Gearhead Garage, FDNY Firefighter, Hab-12

Produces games for these platforms: Game Boy Advance, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Via postal service.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel.

Responds to queries/submitted material: We receive a large volume of applications and typically cannot guarantee a reply.

Actively seeking these types of submissions/outside help: None at this time.



Does not want to receive these types of submissions/outside help: The ONLY form of solicitations we accept are via US mail.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee

Offers a written contract: Yes

Additional advice: Previous industry experience is preferred but not required. What *is* required is previous experience creating games. If you have never worked on a video game project, apply elsewhere.

Regularly attends these conferences: GDC, E3

Raven Software

Three Point Pl.

Suite 1

Madison, WI 53719

Fax: 608-833-7178

Website: www.ravensoft.com

Contact person: General Delivery

Contact person's e-mail: www@ravensoft.com

Company's outside needs: Only receptive to working with established developers.

Year established: 1991

Number of games released in the last year: 3

Type of company: 2nd-party Game Development with Publisher

Specialty: First person shooter games using id software Doom/Quake technology.

What sets us apart: Raven has shipped 17+ AAA title games in 12 years.

Seeking outside programming help in: Porting, General Programming

Seeking outside audio help in: Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: General Game Production

Seeking outside visual arts help in: 2D Texturing, 3D Animation

Typically develops these types of games: First Person Shooter

Recent project titles include: Quake IV, X-Men: Legends, Jedi Knight: Jedi Academy, Soldier of Fortune II: Double Helix, Jedi Knight II: Jedi Outcast

Produces games for these platforms: Microsoft Xbox, Sony PlayStation2, Nintendo GameCube, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Via website; or via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel.

Responds to queries/submitted material: 2 to 4 weeks

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Flat Licensing Fee

Offers a written contract: Yes

Additional advice: Visit www.ravensoft.com/jobs.html for the kinds of things we're looking for.

Regularly attends these conferences: E3, QuakeCon

Rockstar Vienna, neo Software Produktions GmbH

Wienerbergstrasse 7/7

Vienna

A-1100

Austria

Tel: +43/1/60 740 80

Fax: +43/1/60 740 80-6

Website: www.rockstarvienna.com

Contact person: Martin Filipp

Contact person's e-mail: martin.filipp@rockstarvienna.com

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 1993

Number of games released in the last year: 1

Type of company: 2nd-party Game Development with Publisher

Seeking outside programming help in: Engine Programming, Tools Programming

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Q/A Testing, Localization

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, 3D Animation, Character Animation

Recent project titles include: Max Payne, Alien Nations, The Sting!, Rent-A-Hero

Produces games for these platforms: MMPOG (UO, etc.), Microsoft Xbox, Sony PlayStation2, DVD, CD-ROM, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work; or send outline and sample of work on CD.

Spirit Projektgesellschaft mbH 491

Responds to queries/submitted material: Only on demand

Actively seeking these types of submissions/outside help: 3D modeling and texturing

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Flat Licensing Fee

Offers a written contract: Yes

Regularly attends these conferences: GDC, US SIGGRAPH, USF Games Convention

Spirit Projektgesellschaft mbH

Dornhaldenstr. 6

Stuttgart

70199

Germany

Tel: 0049-711-96685510

Fax: 0049-711-9668560

Website: www.go4spirit.com

Contact person: Jürgen Weyrich

Contact person's e-mail: weyrich@go4spirit.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 2001

Number of games released in the last year: 0

Type of company: 2nd-party Game Development with Publisher

Specialty: No

What sets us apart: To make exciting 3rd person games.

Seeking outside programming help in: Porting, Engine Programming, Graphics Programming, AI Programming, General Programming

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Licensing, Q/A Testing, Localization

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, Interface Design, General Visual Arts

Seeking outside game design help in: Interface Design

Typically develops these types of games: 3rd Person Action Adventure Games

Recent project titles include: Voodoo Islands

Produces games for these platforms: Microsoft Xbox, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Phone call; via website; or via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work; or e-mail resume with outline/proposal

Responds to queries/submitted material: 1 week

Actively seeking these types of submissions/outside help: Programmers, animators, graphic artists, level designer.

Does not want to receive these types of submissions/outside help: No example available.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate

Offers a written contract: Yes

Additional advice: To give a clear and exact definition what he/she wants to contribute to our company and what position he/she has in mind.

Regularly attends these conferences: E3

Studio Mythos Inc.

20817 S. Western Ave. Torrance, CA 90501

Tel: 310-533-0668

Fax: 310-533-0638

Website: www.studiomythos.com Contact person: Kevin Hendrickson

Contact person's e-mail: kevinh@studiomythos.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 3

Number of games released in the last year: 2

Type of company: Contract Game Development Service, 2nd-party Game Development with Publisher

What sets us apart: Both game development and game services.

Seeking outside programming help in: Graphics Programming, General Programming

Seeking outside game production help in: Producing

Seeking outside visual arts help in: 3D Modeling, 3D Animation

Seeking outside game design help in: Game Design

Typically develops these types of games: FPS Sims

Recent project titles include: Dogz 5, Catz 5, Co-Production Command and Conquer: Generals, Medal of Honor: Front Line



Produces games for these platforms: Microsoft Xbox, Sony PlayStation2, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel; or e-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: 1 week

Does not want to receive these types of submissions/outside help: Talented industry professionals.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate

Offers a written contract: Yes

Regularly attends these conferences: E3, GDC, DICE

Technyat3D

11. 12th Floor. Damascus Tower

Veictoria

Damascus

Syria

Tel: +963 11 23 23 688

Fax: +963 11 23 23 688

Website: www.zoyagame.com

Contact person: Ziad Sawaya

Contact person's e-mail: tech3d@scs-net.org

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 1999

Number of games released in the last year: 2

Type of company: Game Recruiter or Agent, 2nd-party Game Development with Publisher, Independent 3rd-party Game Development

Specialty: 1st game company in the Middle-East.

What sets us apart: Providing the Arabic language as an option.

Seeking outside game production help in: Licensing

Typically develops these types of games: First-Person Shooter

Recent project titles include: Zoya, a warrior from Palmyra, Victory Castle

Produces games for these platforms: Windows XP, Windows NT/2000, Windows 98, ME

Does not want to receive these types of submissions/outside help: None

Tesseraction Games, Inc.

180 Grimes St.

Suite D

Eugene, OR 97402

Tel: 541-686-4200

Fax: 888-663-3350

Website: www.tesseractiongames.com

Contact person: Kelly Asay

Contact person's e-mail: kellya@tesseractiongames.com

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 2001

Number of games released in the last year: 1

Type of company: 2nd-party Game Development with Publisher, Independent 3rd-party Game Development

Specialty: Naval Combat, multiplayer games.

What sets us apart: We began in 2001 after the closing of Dynamix. We started from scratch with a vision and very little money. Over the course of 18 months we have created our first title Enigma: Rising Tide which was released to retail in 2003. We remain an independent development studio with title by title options for publishing—we own our games.

Seeking outside programming help in: Porting, Engine Programming

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Asset Managing, Q/A Testing, Localization

Seeking outside visual arts help in: 3D Modeling

Seeking outside game design help in: Game Design

Typically develops these types of games: Naval and flight simulations

Recent project titles include: Tribes 2, Enigma: Rising Tide

Produces games for these platforms: MMPOG (UO, etc.), CD-ROM, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work; or send outline and sample of work on CD.

Responds to queries/submitted material: Within 24 hours

Thalamus Interactive Ltd. 495

Actively seeking these types of submissions/outside help: We are always in the market for talented artists, physics programmers and general programming talent. We are also interested in talented writers, especially those with experience with historical fiction.

Does not want to receive these types of submissions/outside help: We aren't looking for game designers.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee

Offers a written contract: Yes

Additional advice: Understand our projects before you contact us.

Regularly attends these conferences: GDC, Comicon, E3

Thalamus Interactive Ltd.

314 Linthorpe Rd. Middlesbrough TS1 2QX United Kingdom

Tel: +44 (0) 1744 605 960

Fax: +44 (0) 1744 605 960

Website: www.thalamusinteractive.com

Contact person: Andy Roberts

Contact person's e-mail: info@thalamusinteractive.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 1999

Number of games released in the last year: 3

Type of company: Contract Game Development Service, 2nd-party Game Development with Publisher, Independent 3rd-party Game Development, Contractor

Specialty: Thalamus Interactive can offer a complete one-stop service for any gaming platform; producing anything from conversions to completely original products, we can handle every aspect of development, including project management, design, code, art and audio.

What sets us apart: Though a relatively new company, our close-knit team of dedicated professionals team shares over 35 year's worth of industry experience; our staff have collectively worked on over 40 software titles on all manner of hardware platforms from the Commodore 64 right through to the PS2, and Xbox. Experts in their respective fields, all Thalamus staff have a proven track record, high standards, bright ideas, fresh enthusiasm, and the utmost professionalism, bringing their wealth of knowledge, experience and expertise to every project.

Seeking outside programming help in: Porting, Engine Programming, Graphics Programming, AI Programming, General Programming

Seeking outside audio help in: Voice Acting, Sound Effects Creation and Design, Music Composition Seeking outside game production help in: Licensing, Video Direction, Q/A Testing, Localization, General Game Production

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Typically develops these types of games: Specifically, we're currently focusing on the Game Boy Color and Game Boy Advance systems. However, such is our wealth of expertise, we are happy to consider projects on other systems such as PC, PS2, GameCube, and Xbox.

Recent project titles include: International Karate Advanced, Space Invasion, Zidane Soccer Generation

Produces games for these platforms: Interactive television, Arcade/coin-operated, Web games, Online game channel, Microsoft Xbox, Sony PlayStation2, Sony PlayStation, Nintendo GameCube, DVD, CD-ROM, Cell phone/WAP/Imode, Palm OS, Game Boy Advance, Game Boy Color, Game Boy, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work; or e-mail resume with outline/proposal.

Responds to queries/submitted material: 2 to 3 weeks

Actively seeking these types of submissions/outside help: Programmers should have exemplary knowledge of the Game Boy Color and/or Game Boy Advance, ideally with a portfolio of demos, games, or re-useable routines/technology. Key Skills: * Fluent in C, C++ and Assembler (Z80 & ARM) * Knowledge of Java/Direct X useful * Knowledge of 3D programming an advantage * Strong problem-solving skills * Artists must have unsurpassed 2D drawing and/or animation skills, the ability to work within tile constraints, and a flair for producing top-quality images with limited palettes. Key Skills: * 2D drawing/animation skills * 3D Modeling/Animation skills a definite plus * Knowledge of 3DS Max/Maya/Lightwave useful * Knowledge of PhotoShop and Pro-Motion an advantage. General commercial experience is not essential, but we do look for creative and talented candidates who fulfill the following criteria: * Ability to work within the confines of a fixed hardware platform * Self-motivated and enthusiastic * All-round team player * Good communication skills * Ability to work to schedules and under pressure * Keen gamers with an understanding of gameplay mechanics * Good sense of humor * Design skills an advantage

Does not want to receive these types of submissions/outside help: All applications considered.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Hourly Rate, Advance

Offers a written contract: Yes



Additional advice: Our aim is simple: to produce top-quality products, on time and within budget, and we need disciplined and talented people to help us do that.

Regularly attends these conferences: GDC, E3, ECTS

The Code Zone

6109 Estill

Watauga, TX 76148

Tel: 817-577-0824

Website: www.thecodezone.com

Contact person: John Hattan

Contact person's e-mail: john@thecodezone.com

Company's outside needs: Not currently seeking any outside help.

Year established: 1991

Number of games released in the last year: 3

Type of company: Contract Game Development Service, 2nd-party Game Development with Publisher

Specialty: Small-format quick playing games, both in Flash and standalone.

What sets us apart: Very quick turnaround of products with minimal specifications, bug-free and fun to play!

Seeking outside programming help in: Porting

Seeking outside audio help in: Audio Recording, Music Composition

Seeking outside visual arts help in: 2D Texturing, 2D Animation

Typically develops these types of games: Small-Format Card, Board, Puzzle Recent project titles include: Woopie Wald (German), Ballistic Balloon Blaze Battles, Olive Wars, Deluxe Bulldozer 3 and Bulldozer Deluxe, Duck Tiles

Produces games for these platforms: Web games, Cell phone/WAP/Imode, Palm OS, Game Boy Advance, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work.

Responds to queries/submitted material: Immediately

Actively seeking these types of submissions/outside help: Small graphics. Short, bouncy tunes suitable for puzzle games. Only need help once in a blue moon, though.

Does not want to receive these types of submissions/outside help: 3D models

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Flat Licensing Fee

Offers a written contract: Yes

Additional advice: I'll probably ask you to prepare a small sample, just so I can see that you're capable of drawing something other than Anime characters. Ditto for music.

Regularly attends these conferences: GDC

TimeGate Studios Inc.

14140 Southwest Freeway Suite 400 Sugar Land, TX 77478

Tel: 281-295-4263

Fax: 281-295-4095

Website: www.timegate.com Contact person: Adel Chaveleh

Contact person's e-mail: marketing@timegate.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 1998

Number of games released in the last year: 2

Type of company: 2nd-party Game Development with Publisher, Independent 3rd-party Game Development

Specialty: TimeGate Studios is an award-winning studio whose expertise currently lies in the RTS genre. Kohan Immortal Sovereigns, TimeGate's first title, won Strategy Game of the Year from the 3 top gaming print publications in 2001. It went on to win over 30 industry awards and has maintained a place on many gamers' top 10 RTS play lists. TimeGate looks to extend its reach to other genres and platforms in the near future.

What sets us apart: With the release of Kohan: Immortal Sovereigns and Kohan: Ahriman's Gift, TimeGate has proven itself capable of delivering a first-rate, brilliant title on schedule and under budget. High-quality gameplay, intuitive interfaces, and accessibility, combined with a depth that will allow for countless hours of replayability, will always be hallmarks of TimeGate products. TimeGate's corporate foundation, savvy business leadership, and experienced project management provide a solid platform for the development of successful titles. With strong team leads and a diverse development team, TimeGate Studios is ready to tackle the future of gaming with innovative game concepts, thought-provoking game design, spectacular art, and solid code.

Seeking outside programming help in: Network Programming, Tools Programming, Graphics Programming, AI Programming, General Programming

TimeGate Studios Inc. 499

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Q/A Testing, Producing, Project Lead/Management, Documentation, General Game Production

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, Interface Design, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation

Seeking outside game design help in: Interface Design, Level Design, Game Design

Typically develops these types of games: RTS

Recent project titles include: Kohan: Immortal Sovereigns, Kohan: Ahriman's Gift, Kings of War, Axis & Allies

Produces games for these platforms: Linux, Windows XP, Windows NT/2000, Windows 98, ME Preferred contact method: Via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel; or e-mail resume with outline/proposal and URL of sample work

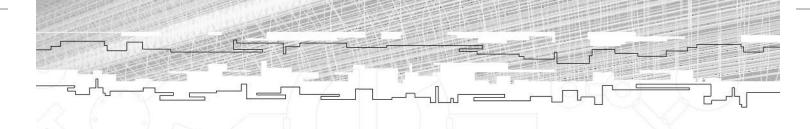
Responds to queries/submitted material: 2 to 4 weeks

Actively seeking these types of submissions/outside help: Talented, highly skilled, experienced in gaming, hard working, self-motivated artists, designers and programmers.

Receptive to unsolicited submissions: Yes

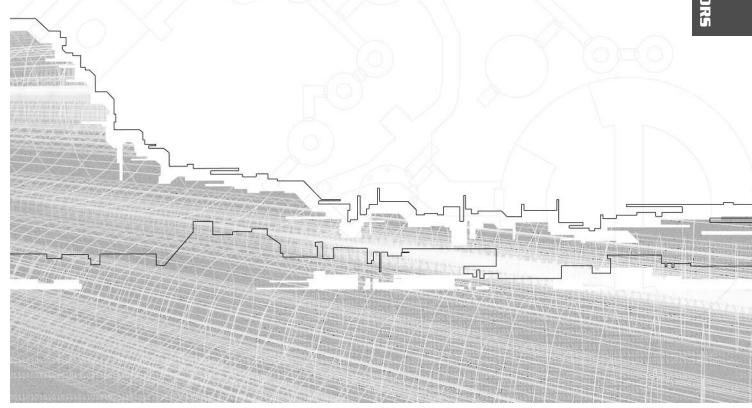
Offers a written contract: Yes

Regularly attends these conferences: E3, GDC, Milia



CONTRACTORS

ontractors are individuals or companies who specialize in different areas of content creation such as motion capture, voice direction, design, high-end graphics, music, sound effects, and the like.



3DConcepts.com

3801 W. Spring Creek Pkwy. #314

Plano, TX 75023

Tel: 972-398-9232

Website: www.3DConcepts.com

Contact person: Shane Simon, Digital Artist Contact person's e-mail: svs@3dconcepts.com

Company's outside needs: Does not anticipate the need for any help.

Year established: 1995

Number of games released in the last year: 0

Type of company: Contract Game Development Service, Independent 3rd-party Game Development, Contractor

Specialty: I specialize in 3D content creation and design. I can build and animate any kind of computer-generated media required by today's game industry, including completely rigged characters, working vehicles and detailed environments.

What sets us apart: 3DConcepts stands out because we offer professional level design services to all clients at reasonable rates. We routinely work with small independent developers as well as large scale studios.

Typically develops these types of games: We focus primarily of first person shooters and MMORPG's

Recent project titles include: BattleMyth: Realms, BattleMyth Game Diary

Produces games for these platforms: Windows NT/2000, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal.

Responds to queries/submitted material: 2 to 4 days

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Hourly Rate, Royalty

Offers a written contract: Yes

Regularly attends these conferences: Dallas IGDA conference, GDC, Monthly Meetup, SIGGRAPH

Anino Computer Entertainment Inc. 503

Anino Computer Entertainment Inc.

Unit 809 Page One Building, Alabang

Muntinlupa

1700

Philippines

Tel: (632) 7710144

Fax: (632) 8074723

Website: www.aninoentertainment.com

Contact person: Niel Dagondon

Contact person's e-mail: niel@aninoentertainment.com

Company's outside needs: Not currently seeking any outside help.

Year established: 2002

Number of games released in the last year: 1

Type of company: Contract Game Development Service, Independent 3rd-party Game Development, Contractor

Specialty: Also does Modeling, Texturing and Manual Animations for other developers at very reasonable prices.

What sets us apart: Philippine-based independent developer.

Seeking outside programming help in: Porting

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design

Seeking outside game production help in: Licensing, Video Direction, Localization

Typically develops these types of games: Adventure, RPG, simulation and T.V. games.

Recent project titles include: ANITO: defend a land enraged

Produces games for these platforms: Interactive television, Linux, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and sample of work on CD.

Responds to queries/submitted material: 1 week to 1 month

Actively seeking these types of submissions/outside help: None

Does not want to receive these types of submissions/outside help: Unsolicited Game Ideas

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Flat Licensing Fee

Offers a written contract: Yes

Additional advice for potential outside game developers: We would prefer outside developers also based in the Philippines.

Regularly attends these conferences: E3, GDC

Baldwin Consulting

685 Trailside Rd. Golden, CO 80401

Tel: 303-526-9169

Website: www.mark.baldwin.net

Contact person: Mark Baldwin

Contact person's e-mail: Mark@Baldwin.net

Company's outside needs: Not currently seeking any outside help.

Year established: 1984

Type of company: Contract Game Development Service

Specialty: Consulting services in the design, development, management and production of computer games.

What sets us apart: 20 years experience in computer games, including GDW's Game of the Year (Empire).

Typically develops these types of games: Simulations, RPGs, Strategy Games

Recent project titles include: NHRA Main Event, Metal Fatigue, Empire II

Produces games for these platforms: MMPOG (UO, etc.), Microsoft Xbox, Sony PlayStation2, CD-ROM, Windows XP, Windows NT/2000, Windows 98, ME

Actively seeking these types of submissions/outside help: None

Receptive to unsolicited submissions: No

Black Hammer Game

447 Broadway 2nd Floor New York, NY 10013

Tel: 212-625-8980 *Fax*: 212-625-8986

Website: www.blackhammergame.com

Contact person: Laurie Needell

Contact person's e-mail: laurie@blackhammer.com

Bravo Interactive Ltd. 505

Company's outside needs: Not currently seeking any outside help.

Year established: 2002

Number of games released in the last year: 1

Type of company: Contract Game Development Service, 2nd-party Game Development with Publisher, Independent 3rd-party Game Development, Contractor

Specialty: Strategy

Seeking outside programming help in: Porting, Network Programming, Engine Programming, Tools Programming, Audio Programming, Graphics Programming, AI Programming, General Programming

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Asset Managing, Editing, Video Direction, Q/A Testing, Localization, General Game Production

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, Interface Design, Illustration/ Storyboarding, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Typically develops these types of games: Strategy, Action, Puzzle

Recent project titles include: I Spy Challenger, The Egg Files, Alloy

Produces games for these platforms: Arcade/coin-operated, Web games, Nintendo GameCube, CD-ROM, Game Boy Advance, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Query via e-mail.

Actively seeking these types of submissions/outside help: NYC based art & programming.

Does not want to receive these types of submissions/outside help: Testers.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Hourly Rate, Royalty

Offers a written contract: No

Regularly attends these conferences: GDC, E3

Bravo Interactive Ltd.

Rusanovskaya naberezhnaya 20

Ki⊵∨

2002

Ukraine

Website: www.bravointeractive.com

Contact person: Alexander Kot

Contact person's e-mail: biz@bravointeractive.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 2002

Number of games released in the last year:

Type of company: Contract Game Development Service, Independent 3rd-party Game Development, Contractor

Seeking outside programming help in: Network Programming, Engine Programming, Audio Programming, Graphics Programming, AI Programming, General Programming

Seeking outside audio help in: Voice Acting, Sound Effects Creation and Design, Music Composition

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, 3D Animation, Character Animation, General Visual Arts

Seeking outside game design help in: Level Design, Game Design

Typically develops these types of games: First-person Shooter, RPG, Space-Sims, Strategy

Produces games for these platforms: MMPOG (UO, etc.), Microsoft Xbox, Sony PlayStation2, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work; or e-mail resume with outline/proposal.

Responds to queries/submitted material: 2 to 3 days

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Flat Licensing Fee

Offers a written contract: Yes

Bytegeist Software Pty Ltd.

Sydney

NSW

2066

Australia

Tel: +61 4 2524 3367

Website: www.bytegeistsoftware.com

Contact person: Jed Fisher

Contact person's e-mail: contactus@bytegeistsoftware.com

Year established: 3

Number of games released in the last year: 2 with others



Type of company: Contract Game Development Service, 2nd-party Game Development with Publisher, Independent 3rd-party Game Development

Specialty: Bytegeist Software is a dedicated service company for the specialist development of custom tools and solutions for the graphics and game industry. Bytegeist provides a premium solution for your software development needs, delivering software on time and on budget. Bytegeist covers a wide range of specialist programming areas, including strong expertise in the development of graphics, graphic tools, 3D plug-ins & exporters, 3D engines, games, real time systems, ActiveX technology, Middleware implementations, GUIs, level/map/game editors, advanced compression know-how, Pocket PC & CE technologies, localization, and various file format solutions. Finally Bytegeist can also provide content creation services such as modeling, texturing, and animation.

Byte-Size Sound

P.O. Box 1466 Lombard, IL 60148

Tel: 630-620-0905

Fax: 630-620-0905

Website: www.bytesizesound.com

Contact person: Matthew Scott

Contact person's e-mail: mail@bytesizesound.com

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 1992

Number of games released in the last year: 0

Type of company: Contract Game Development Service

Specialty: Music and sound effects.

What sets us apart: Our 10+ years of audio development experience and 100+ published titles.

Seeking outside audio help in: Voice Acting

Recent project titles include: Dora the Explorer II: Super Spies (GBA), Slugfest 20-04 (GBA), Monster Jam Maximum Destruction (PS2), Arctic Thunder (Xbox, PS2)

Produces games for these platforms: Arcade/coin-operated, Microsoft Xbox, Sony PlayStation2, Sony PlayStation, Nintendo 64, DVD, CD-ROM, Game Boy Advance, Game Boy Color, Game Boy, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Receptive to unsolicited submissions: No

Regularly attends these conferences: GDC

Coderus Ltd.

Ravenswood

Ipswich

Suffolk

IP3 9TQ

United Kingdom

Tel: 4.47769E+11

Website: www.coderus.com

Contact person: Mark

Contact person's e-mail: mark.thomas@coderus.com

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 1998

Number of games released in the last year: 5

Type of company: Contract Game Development Service, Contractor, Publisher

Specialty: The availability of the MacDX product, which is DirectX for MacOS (Best explained at our website).

What sets us apart: Making tools available for all to use, so anyone can do ports to MacOS.

Seeking outside programming help in: Porting, Network Programming, Engine Programming, Tools Programming, Audio Programming, Graphics Programming, General Programming

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work; send outline/proposal.

Responds to queries/submitted material: 2 to 7 days

Offers a written contract: Yes

Coyote Developments Ltd.

52 George St.

Floors 1 & 3

Croydon

CRO 1PD

United Kingdom

Tel: +44-(0) 208-681-5000 *Fax:* +44-(0) 208-681-5553

Coyote Developments Ltd. 509

Website: www.coyotedev.com Contact person: Matthew Nagy

Contact person's e-mail: matt@coyotedev.com

Company's outside needs: Only receptive to working with established developers.

Year established: 1998

Number of games released in the last year: 4

Type of company: Contract Game Development Service, 2nd-party Game Development with Publisher, Independent 3rd-party Game Development, Contractor

Specialty: Next Generation Console Development

What sets us apart: Core Team Experience individually and together; Marjacq Micro Ltd. representation; on time and in a box games.

Seeking outside programming help in: Hardware Engineering, Tools Programming

Seeking outside audio help in: Voice Acting

Seeking outside game production help in: Licensing, Q/A Testing, Localization

Typically develops these types of games: Character-based

Recent project titles include: Armymen RTS (GameCube), Die Hard Vendetta (PS2), ZooCube (GameCube)

Produces games for these platforms: Microsoft Xbox, Sony PlayStation2, Sony PlayStation, Nintendo GameCube, Sega Dreamcast, Cell phone/WAP/Imode, Game Boy Advance, Game Boy Color, Windows NT/2000, Windows 98, ME

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline/proposal.

Responds to queries/submitted material: 1 to 2 weeks

Actively seeking these types of submissions/outside help: Working gameplay demos/games with documented concepts/designs that need representation

Does not want to receive these types of submissions/outside help: Tech demos

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate, Advance

Offers a written contract: Yes

Additional advice for potential outside game developers: Be able to prove you can honorably manage yourselves.

Regularly attends these conferences: E3, ECTS

CroCAE, Inc.

15851 Big Springs Way San Diego, CA 92127

Tel: 619-553-3458

Website: www.crocae.com

Contact person: Bryan Croft

Contact person's e-mail: bcroft@san.rr.com

Company's outside needs: Does not anticipate the need for any help.

Year established: 1994

Number of games released in the last year: 0

Type of company: Contract Game Development Service, Independent 3rd-party Game Development

Specialty: Web-based games, 3D models

Seeking outside programming help in: Network Programming, Engine Programming, Tools Programming, Audio Programming, Graphics Programming, AI Programming, General Programming

Seeking outside audio help in: Audio Editing, Sound Effects Creation and Design, Music Composition

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, 3D Animation, Character Animation, General Visual Arts

Seeking outside game design help in: Level Design, Game Design

Produces games for these platforms: Web games, Online game channel, DVD, Game Boy Advance, Windows NT/2000

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal.

Receptive to unsolicited submissions: No

Regularly attends these conferences: GDC, JavaOne, E3, SIGGRAPH

Damage Studios Inc.

640 2nd St.

2nd Floor

San Francisco, CA 94107

Tel: 415-495-7384

Website: www.damagestudios.com

Damage Studios Inc.

Contact person: info@damagestudios.com

Contact person's e-mail: info@damagestudios.com

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 2002

Number of games released in the last year: 0

Type of company: Contract Game Development Service, Independent 3rd-party Game Development

Specialty: Massively multiplayer online games and related technologies

What sets us apart: We are comprised of leaders in large-scale systems development. Our goal is to apply the same transaction experience we gleaned in the weapons simulation, banking and government computer business to gaming. Our first game, *Rekonstruction* is a MMORPG set in a future earth.

Seeking outside programming help in: Tools Programming, AI Programming

Seeking outside audio help in: Voice Acting, Sound Effects Creation and Design

Seeking outside game production help in: Localization

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, 3D Animation, General Visual Arts

Typically develops these types of games: MMORPG

Produces games for these platforms: Other UNIX, Windows XP

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work.

Responds to queries/submitted material: Never, unless we both need a outsider and post a similar requirement on our website.

Actively seeking these types of submissions/outside help: This will change too much as we go to press, so check the website.

Does not want to receive these types of submissions/outside help: Anything not listed as a requirement on the website.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee

Offers a written contract: Yes

Additional advice for potential outside game developers: Have a website that is accessible without excessive plug-ins and check that the website is accessible before sending us an e-mail.

Regularly attends these conferences: E3, GDC, Etech and a few others.

DANG Music

473 Plum Creek Dr. Wadsworth, OH 44281

Tel: 330-335-0084

Website: www.DanGrinstead.com Contact person: Dan Grinstead

Contact person's e-mail: Dan@DanGrinstead.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 1996

Number of games released in the last year: 0

Type of company: Contractor

Specialty: Music composition... we create original music scores for whatever type of project you have: games, CD-ROM, web, film, TV. Whether you need a traditional, 50-piece orchestral "film-like" score, a loop-based contemporary track, or anything in between.

What sets us apart: A combination of 20 years of music composition experience, along with 7 years of web design and Flash development experience and a degree in video production makes me uniquely capable to create a great sounding score, and do it at reasonable rates.

Seeking outside audio help in: Voice Acting, Sound Effects Creation and Design

Produces games for these platforms: Arcade/coin-operated, Web games, Online game channel, Microsoft Xbox, Sony PlayStation2, Nintendo GameCube, DVD, CD-ROM, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal.

Responds to queries/submitted material: 2 weeks

Actively seeking these types of submissions/outside help: I am not actively seeking to hire right now.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Flat Licensing Fee

Offers a written contract: Yes

Regularly attends these conferences: E3

DiTroia Music Solutions

Digitalo

6365 NW 6 Way Suite 140 Fort Lauderdale, FL 33309

Tel: 954-351-3770 Fax: 954-351-3766

Website: www.digitalo.com Contact person: Vic DeLeon

Contact person's e-mail: vic@digitalo.com

Company's outside needs: Only receptive to working with established developers.

Year established: 1996

Number of games released in the last year: 1

Type of company: Contract Game Development Service, Independent 3rd-party Game Development

Typically develops these types of games: Beat-em Ups and First-person Shooters

Recent project titles include: Unreal Tournament Add-On Pack, Harry Potter and the Sorcerer's Stone, Devastation

Produces games for these platforms: Microsoft Xbox, Nintendo GameCube, Linux, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Via postal service.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel.

Actively seeking these types of submissions/outside help: None. We are NOT hiring.

Does not want to receive these types of submissions/outside help: Please no unsolicited e-mails from job seekers.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee

Offers a written contract: No

DiTroia Music Solutions

82 Fairview Park Mt. Top, PA 18707

Tel: 570-474-5211

Contact person: Adam DiTroia

Contact person's e-mail: adamditroia@cs.com

Company's outside needs: Not currently seeking any outside help.

Year established: 2000

Number of games released in the last year: 0

Type of company: Contract Game Development Service

Specialty: We create music and sound effects for games and other multimedia.

What sets us apart: Dedication to every detail. A sincere love of games, and an understanding of the role audio should play. Professional equipment and attitude.

Seeking outside audio help in: Voice Acting

Recent project titles include: Mission: Land, O A.D., Honeycomb General, WordWars

Preferred contact method: Phone call; or query via e-mail.

Responds to queries/submitted material: Within 1 day

Receptive to unsolicited submissions: Yes

Additional advice for potential outside game developers: Have at least a basic idea of what you are looking for in terms of style of music and a rough sound effects list. Realize the importance of quality audio content. It's not an afterthought anymore.

Dreaming Prophet Entertainment

37, rue du Ranelagh

Paris

France

Website: www.dreamingprophet.com

Contact person: Michael Putters

Contact person's e-mail: michael.putters@dreamingprophet.com

Company's outside needs: Does not anticipate the need for any help.

Year established: 2002

Number of games released in the last year: 0

Type of company: Contract Game Development Service, Independent 3rd-party Game Development

Specialty: We are specialized in console development for Xbox, GameCube and PS2.

What sets us apart: We use our Fahrenheit system, a cross-platform

(PC/Mac/Xbox/GameCube/PS2) game architecture, allowing us to quickly make games for all those systems at once.

Seeking outside programming help in: Tools Programming, Audio Programming, AI Programming, General Programming

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Eagle Rock Enterprises, Inc.

Seeking outside audio help in: Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Localization

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, Interface Design, Illustration/ Storyboarding, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Seeking outside game design help in: Interface Design, Level Design, Game Design, Lead Design

Typically develops these types of games: RPG, FPS, MMORPG

Produces games for these platforms: Web games, Microsoft Xbox, Sony PlayStation2, Nintendo GameCube, DVD, CD-ROM, Other UNIX, Linux, Windows XP, Windows NT/2000

Preferred contact method: Via website; or via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: 3 days

Actively seeking these types of submissions/outside help: We don't work through the Internet, employees would have to move to Paris. Otherwise, we have no particular restrictions, and won't pay too much attention at some "lack" of education (2 years of college for example) if the experience is high enough and the sample work good.

Does not want to receive these types of submissions/outside help: No particular type

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee, Advance

Offers a written contract: Yes

Regularly attends these conferences: GDCE, E3

Eagle Rock Enterprises, Inc.

P.O. Box 320834

Los Gatos, CA 95032-0113

Tel: 408-378-4025

Website: www.eaglerock.com Contact person: Dan Solis

Contact person's e-mail: info@eaglerock.com

Company's outside needs: Does not anticipate the need for any help.

Year established: 1995

Number of games released in the last year: 2

Type of company: Contract Game Development Service, Distributor, Contractor, Publisher

Specialty: Our company produces adult and erotic games for the Windows PC platform and the PocketPC platform.

What sets us apart: We are one of the oldest and most experienced game producers developing high quality, erotic games for the PC market.

Typically develops these types of games: Erotic strip games, including strip poker with still pictures and integrated video.

Recent project titles include: Strip Poker Deluxe with Video, Strip Solitaire

Produces games for these platforms: Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel.

Receptive to unsolicited submissions: Yes

Offers a written contract: Yes

Evillusion

1910 Marchand Laval QC H76 4V6 Canada

Tel: 418-847-0773

Website: www.evillusion.com

Contact person: Dominic Arsenault

Contact person's e-mail: infos@evillusion.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 2000

Number of games released in the last year: 0

Type of company: Contract Game Development Service, Independent 3rd-party Game Development

What sets us apart: Evillusion is a young team composed as much of professionals as of students, in Canada and France.

Seeking outside programming help in: Graphics Programming, AI Programming

Seeking outside audio help in: Voice Acting

Seeking outside game production help in: Licensing

Seeking outside visual arts help in: 2D Texturing, 3D Animation, Character Animation

exoSyphen Studios

Seeking outside game design help in: Level Design

Typically develops these types of games: RPGs

Recent project titles include: Eon of Tears: The Bible Code

Produces games for these platforms: Microsoft Xbox, Cell phone/WAP/Imode, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal.

Responds to queries/submitted material: 1 week

Actively seeking these types of submissions/outside help: We are seeking people to participate on the playable-demo project without pay until we find a publisher willing to fund our project.

Does not want to receive these types of submissions/outside help: Scriptwriters and music composers need not apply, for we have everyone we need in those departments.

Receptive to unsolicited submissions: Yes

Offers a written contract: Yes

Regularly attends these conferences: IGDA, Montreal Chapter meetings

exoSyphen Studios

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Clu j Napoca

Clu j

3400

Romania

Tel: 40742072972

Website: www.exosyphen.ro

Contact person: Muresan Robert

Contact person's e-mail: robert@exosyphen.ro

Company's outside needs: Regularly hires candidates for new positions.

Year established: 2

Number of games released in the last year: 1

Type of company: Contract Game Development Service, Independent 3rd-party Game Development

Specialty: We mainly focus in the development of hacking simulator games and mobile games.

What sets us apart: We focus on new and innovative game genres.

Seeking outside programming help in: Porting, Tools Programming

Seeking outside audio help in: Sound Effects Creation and Design

Seeking outside game production help in: Localization

Seeking outside visual arts help in: General Visual Arts

Seeking outside game design help in: Game Design

Typically develops these types of games: Hacking Simulators and Mobile games

Recent project titles include: Blue Sky, Acceptable Casualties, Digital Hazard, Pong

Produces games for these platforms: Cell phone/WAP/Imode, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Phone call; via postal service; via website; or via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel; or e-mail resume with outline/proposal.

Responds to queries/submitted material: 10 days

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Advance

Offers a written contract: Yes

Regularly attends these conferences: Romanian Independent Games Show

Fat Man, The (Big Fat, Inc.)

7611 Shoal Creek Blvd. Austin, TX 78757

Tel: 512-454-5775

Fax: 512-454-8999

Website: www.fatman.com

Contact person: Business: Linda Law; Creative: The Fat Man, George Sanger

Contact person's e-mail: thefatman@fatman.com

Company's outside needs: Not currently seeking any outside help.

Year established: 83

Number of games released in the last year: 10

Type of company: Contract Game Development Service

Specialty: We make audio good enough to save a bad game. Think what it could do for your good one. We've successfully led the industry to its next steps many times . . . the next step is not always obvious. You might want to discuss that with us.

What sets us apart: We are not mere John Williams impersonators. True, we were the first to do that in a game (Wing Commander). True, at any given time we have access to orchestral

Focus Chaos Studios

sounds about two months ahead of anybody else's. We've been making game audio longer than anybody else in the business, and we have always lead, never followed.

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Recent project titles include: Pajama Sam III, Meltdown Equilibrium Dransik "Tasty Morsels of Sonic Goodness" (book)

Produces games for these platforms: Interactive television, Arcade/coin-operated, Web games, MMPOG (UO, etc.), Online game channel, Microsoft Xbox, Sony PlayStation2, Sony PlayStation, Nintendo GameCube, Nintendo 64, Sega Dreamcast, DVD, CD-ROM, Cell phone/WAP/Imode, Palm OS, Game Boy Advance, Game Boy Color, Game Boy, Other UNIX, Linux, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Query via website; or query via e-mail.

Developers should submit this material: Send outline and URL of sample work.

Responds to queries/submitted material: Please don't expect a call back. We try, but it's best that we make no promises.

Actively seeking these types of submissions/outside help: Musicians should look up GamePlayMusic.com and consider submitting music to that. Otherwise, we are adequately staffed, know what I mean?

Does not want to receive these types of submissions/outside help: We can't hire anybody, nor are we seeking new members of Team Fat.

Additional advice for potential outside game developers: If I had only seen one movie, I'd be a pretty poor film composer. Likewise, you might consider playing a lot of different games before you enter this field.

Focus Chaos Studios

504 Iroquois Shore Rd. Unit 5 Oakville, ON L6H 3K4 Canada

Tel: 905-849-1274 Fax: 905-337-9659

Website: www.focuschaos.com Contact person: Paul Sterling

Contact person's e-mail: info@focuschaos.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 2001

Type of company: Contractor

Specialty: 3D Animation and Character Design, Game Design

What sets us apart: We love what we do and care about what we create.

Seeking outside programming help in: Hardware Engineering, Tools Programming, Graphics Programming, General Programming

Seeking outside audio help in: Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Licensing

Seeking outside visual arts help in: 3D Modeling, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Seeking outside game design help in: Interface Design

Typically develops these types of games: Party Games, RPG, First Person

Produces games for these platforms: Web games, DVD, CD-ROM, Other UNIX, Windows XP, Windows 98, ME

Preferred contact method: Via website; or via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel; e-mail resume with outline/proposal and URL of sample work; or e-mail resume with outline/proposal.

Responds to queries/submitted material: 2 weeks

Actively seeking these types of submissions/outside help: Brokers

Does not want to receive these types of submissions/outside help: No phone calls please. Send resume or demo reel through the mail.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Flat Licensing Fee

Offers a written contract: Yes

Additional advice for potential outside game developers: Make sure you have a website so we can view your work.

Regularly attends these conferences: E3, SIGGRAPH

four bars intertainment

510 Railway Ave.

#335

Campbell, CA 95008

four bars intertainment 52

Tel: 408-364-9851 Fax: 408-364-9813

Website: www.fourbarsintertainment.com

Contact person: Bob Rice

Contact person's e-mail: bestsounds@aol.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 1992

Number of games released in the last year: 200

Type of company: Contract Game Development Service

Specialty: We represent musicians and composers and all audio services for games.

What sets us apart: Our talent is heralded as the "A List" in audio.

Seeking outside programming help in: Audio Programming

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Localization

Recent project titles include: Enter The Matrix, Star Wars, SOCOM, Everquest

Produces games for these platforms: Interactive television, Arcade/coin-operated, Web games, Microsoft Xbox, Sony PlayStation2, Sony PlayStation, Nintendo GameCube, Nintendo 64, Sega Dreamcast, DVD, CD-ROM, Cell phone/WAP/Imode, Game Boy Advance, Game Boy Color, Game Boy, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel.

Responds to queries/submitted material: 10 days

Actively seeking these types of submissions/outside help: Honest, Hard Working, Talented and Humble

Does not want to receive these types of submissions/outside help: Talented braggarts

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Advance

Offers a written contract: Yes

Additional advice for potential outside game developers: They have to run through the doors I open.

Regularly attends these conferences: E3, GDC

Game Consulting

154 rue Championnet

Paris

75

75018

France

Tel: 33674580754

Website: www.game-consulting.com

Contact person: Nicolas Bonvalet

Contact person's e-mail: contact@game-consulting.com

Company's outside needs: Regularly hires candidates for new positions.

Year established: 2002

Number of games released in the last year: 0

Type of company: Contract Game Development Service, Game Recruiter or Agent, Contractor

Specialty: 3D Art Production

What sets us apart: High Quality and Reactivity.

Preferred contact method: Phone call; via website; or via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work; or e-mail resume with outline/proposal.

Standard method of payment for outside help: Flat Licensing Fee

Offers a written contract: Yes

Game Makers

38 Arrowhead Dr. Burlington, NJ 08016

Tel: 609-239-9344

Website: www.game-makers.com Contact person: John Contarino

Contact person's e-mail: john@game-makers.com

Company's outside needs: Does not anticipate the need for any help.

Year established: 1997

Number of games released in the last year: 3

Type of company: Independent 3rd-party Game Development, Contractor



Specialty: * Web-based game development using Flash and Director. Complete development cycle from concept to deployment. * Creative direction, lead design, game design, interface design, and project management on a subcontracting basis. * Also, concept development, scriptwriting, and game content and game play consultation to provide a creative and critical point of view, on a consulting basis.

What sets us apart: A non-traditional, no-cliché approach that comes from our background as creative garage game builders. Our emphasis is on originality and creativity of game play, plus extraordinary attention to detail.

Seeking outside audio help in: Voice Acting

Seeking outside visual arts help in: 3D Modeling, 3D Animation

Typically develops these types of games: Web-based, Action-oriented with Puzzle-based Challenges

Recent project titles include: Halloween Make A Monster, Valentine's Day Poem, Birthday Monster, Bake A Cake, Santa's Rocket Sleigh

Produces games for these platforms: Web games, CD-ROM, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work. Responds to queries/submitted material: Within 1 week

Actively seeking these types of submissions/outside help: Anyone developing a game who is seeking creative input, game and concept design assistance, and project management ... we are willing to hear how we can work together with you and produce a great game. We are very open to partnerships of all kinds.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate

Offers a written contract: Yes

Additional advice for potential outside game developers: Be sure to e-mail URLs to samples.

Regularly attends these conferences: E3

Genemation

Incubator Building Grafton St. Manchester M13 9XX England

Tel: +44 161 275 5139

Fax: +44 161 275 5139

Website: www.genemation.com

Contact person's e-mail: John Bickley

Company's outside needs: Actively seeking both new and established talent.

Year established: 1

Number of games released in the last year: 0

Type of company: Contract Game Development Service

Specialty: Develops innovative face synthesis tools for digital artists in the video games, film, TV and web authoring sectors.

What sets us apart: Genemation's tools enable artists to create and animate thousands of photo realistic faces and 3D heads without the need for source IP, i.e. actors, models or stock photography. The tools also enable specific 2D images of, for example, characters from a licensed property to be imported and 3D heads to be created and animated. The core technology also enables the batch processing of morph targets, leading to significantly improved productivity, and reducing costs and time to market pressures.

Seeking outside programming help in: Tools Programming, Graphics Programming

Seeking outside visual arts help in: 3D Modeling, 3D Animation

Produces games for these platforms: Interactive television, Arcade/coin-operated, Web games, MMPOG (UO, etc.), Online game channel, Microsoft Xbox, Sony PlayStation2, Nintendo GameCube, DVD, CD-ROM, Cell phone/WAP/Imode, Other UNIX, Linux, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Via e-mail

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: 1 week

Actively seeking these types of submissions/outside help: Tools programmers Maya/3DS Max artists.

Does not want to receive these types of submissions/outside help: Those not sent via e-mail.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Hourly Rate

Offers a written contract: Yes

Regularly attends these conferences: SIGGRAPH, ECTS, GDC, E3

GLIPS Entertainment, Inc. 525

Glacier Edge Technology Associates

4820 East Kentucky Ave.

Suite E

6lendale, CO 80246

Tel: 303-782-9252

Website: www.geta.cncdsl.com Contact person: Eric Dybsand

Contact person's e-mail: edybs@ix.netcom.com

Company's outside needs: Not currently seeking any outside help.

Year established: 1985

Number of games released in the last year: 0

Type of company: Contractor

Specialty: Consulting, designing and implementing computer game artificial intelligence.

What sets us apart: Experience. Designed or developed AI in Computer Games since 1987, for multiple games across a number of genres. Developed AI for real-time strategy games, first person shooter games, turn-based war games, sports games, and racing games.

Typically develops these types of games: Developed AI for real-time strategy games, first person shooter games, turn-based war games, sports games, and racing games.

Recent project titles include: Full Spectrum Command, Master of Orion 3, Rebel Moon Revolution, Enemy Nations

Produces games for these platforms: Windows NT/2000, Windows 98, ME

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline/proposal.

Responds to queries/submitted material: TBA

Actively seeking these types of submissions/outside help: None at this time.

Receptive to unsolicited submissions: No

Offers a written contract: Yes

Regularly attends these conferences: GDC

GLIPS Entertainment, Inc.

102 West Vance St. FuQuay-Varina, NC 27526

Tel: 919-557-3030

Website: www.glipsentertainmentinc.com/

Contact person: Gregory L. Lipscomb

Contact person's e-mail: the Company@glipsentertainmentinc.com

Company's outside needs: Does not anticipate the need for any help.

Year established: 1999

Number of games released in the last year: 3

Type of company: Contract Game Development Service, 2nd-party Game Development with Publisher, Independent 3rd-party Game Development, Distributor, Contractor

Specialty: Contract/Outside Game Development Services and Independent Game Development (2D Retro Arcade Games, Card Games, Arcade Shooters, Strategy Games, and Puzzle Games to name a few.)

What sets us apart: In addition to game development, we publish our own CD-ROM series. We also provide Custom Computer systems/repair services, and we operate our own Retail Store. URLs: www.garagedeveloperinternational.com/ www.cyberspacesurfshop.com/ www.tricked-outcomputer.com/

Seeking outside programming help in: Hardware Engineering, Porting

Seeking outside game production help in: Licensing

Seeking outside visual arts help in: 2D Texturing, Interface Design, 2D Animation, Character Animation, General Visual Arts

Typically develops these types of games: Action Arcade games, Space Shooters, Strategy games, Puzzle games for the Budget/shareware Market

Recent project titles include: StarSpangled Solitaire, MostWanted Card Games: Solitaire, PartSinner/Part Saint: Solitiare, MonsterTron 2k3

Produces games for these platforms: Arcade/coin-operated, Web games, Microsoft Xbox, DVD, CD-ROM, Cell phone/WAP/Imode, Palm OS, Linux, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Via postal service; via website; or via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel.

Responds to queries/submitted material: 1 to 2 weeks

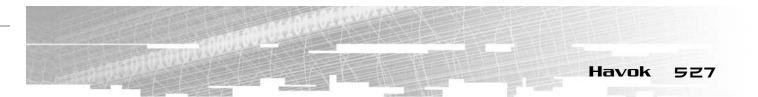
Actively seeking these types of submissions/outside help: Independent contractors when we need them.

Does not want to receive these types of submissions/outside help: Blatant unsolicited e-mails.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee

Offers a written contract: Yes



Additional advice for potential outside game developers: E-mail us with an inquiry before sending anything. E-mail attachments are automatically deleted.

Regularly attends these conferences: GDC, E3, Indie Games Con, Indie Game Festival

Havok

657 Mission St. Suite 600 San Francisco, CA 94063

Tel: 650-322-2332 Fax: 650-322-2422

Website: www.havok.com Contact person: Paul Hayes

Contact person's e-mail: paul.hayes@havok.com

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 1999

Number of games released in the last year: 60+

Type of company: Contract Game Development Service

Specialty: Physics Middleware

What sets us apart: Physics used in Half Life 2, Deus Ex 2, Halo 2, Max Payne 2

Seeking outside programming help in: Network Programming, Engine Programming, Tools Programming, AI Programming, General Programming

Seeking outside game production help in: Documentation, General Game Production

Seeking outside visual arts help in: 3D Modeling, 3D Animation, Character Animation

Seeking outside game design help in: Game Design

Typically develops these types of games: Middleware used in all genres, especially FPS, Action Adventure and Driving Sim

Recent project titles include: Half Life 2, Deus Ex 2, Max Payne 2

Produces games for these platforms: Arcade/coin-operated, Web games, MMPOG (UO, etc.), Microsoft Xbox, Sony PlayStation2, Sony PlayStation, Nintendo GameCube, Linux, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Query via website.

Developers should submit this material: Send outline and URL of sample work.

Responds to queries/submitted material: 4 to 6 weeks

Actively seeking these types of submissions/outside help: Physics Programming

Does not want to receive these types of submissions/outside help: Art content.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Hourly Rate

Offers a written contract: Yes

Regularly attends these conferences: GDC, E3, SIGGRAPH, GDC Europe/ECTS

House of Bytes Software

Walzenrather Str. 5 Neunkirchen

NRW

53819

Germany

Tel: -232454

Website: www.hobsoft.de

Contact person: Daniel Klein

Contact person's e-mail: d.klein@hobsoft.de

Company's outside needs: Not currently seeking any outside help.

Year established: 1999

Number of games released in the last year: 0

Type of company: Contract Game Development Service, Independent 3rd-party Game Development

Specialty: We're developing for mobile phones and PC. We just ported several Java games to other phones, including heavy optimizations.

What sets us apart: All our staff is currently studying information science. So, we're very interested in good technical solutions and quality.

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Licensing, Q/A Testing, Localization

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, Interface Design, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Typically develops these types of games: We're not focusing on any special genre.

Recent project titles include: Bubblet (PC, own shareware release), RTL Racer (mobile phone, ported to Nokia 3410), Sven Bomwollen (mobile phone, ported to Nokia 3410), RTL Ski Springen (mobile phone, ported to Nokia 3410)

How in the World? 525

Produces games for these platforms: Cell phone/WAP/Imode, Linux, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Query via postal service; or query via e-mail.

Developers should submit this material: Send outline and URL of sample work; send outline and sample of work on CD; or send outline/proposal.

Responds to queries/submitted material: 1 to 2 weeks.

Actively seeking these types of submissions/outside help: We're searching for graphics artists for some upcoming shareware games. (Both PC and mobile phones.)

Does not want to receive these types of submissions/outside help: We're not yet able to pay advances or hourly rates. We're only working using royalties.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Royalty

Offers a written contract: Yes

How in the World?

P.O. Box 5772 Deltona, FL 32728-5772

Website: www.howintheworld.com

Contact person: Jak Fearon

Contact person's e-mail: info@howintheworld.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 2000

Number of games released in the last year: 3

Type of company: Contract Game Development Service, Independent 3rd-party Game Development, Contractor

Specialty: We are known for our expertise in virtual terrain, weather effects, and environmental simulation.

What sets us apart: Developers that we've teamed with like the fact that we're focused, easy to talk to, and we do stellar work. We're able to quickly zero in on elements that a project might need to make it pop, and then we deliver those elements on time and within budget.

Seeking outside programming help in: Porting, Engine Programming, AI Programming

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Localization, General Game Production

Seeking outside visual arts help in: 3D Modeling, Illustration/Storyboarding, General Visual Arts

Seeking outside game design help in: Level Design

Typically develops these types of games: First-person Shooters, Flight Simulators, Cell Phone games.

Recent project titles include: DI, Covert Attack, Fly!II

Produces games for these platforms: CD-ROM, Cell phone/WAP/Imode, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Via postal service; via website; or via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel; or e-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: It depends on our particular needs at the time.

Actively seeking these types of submissions/outside help: We're always happy to see good concept artist's work, and with the directions we've been heading recently we'll be more and more interested in level designers and modelers.

Does not want to receive these types of submissions/outside help: We don't like getting letters or e-mail that has clearly been generically "stamped" and delivered to every developer in the industry. It's nice to know someone actually found out about -our- company before getting in touch with us.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Flat Licensing Fee, Advance

Offers a written contract: Yes

Additional advice for potential outside game developers: Besides our main contracts we like to do cool little side projects when we get the chance, so you never really know what's going to be on the agenda from month to month. If you like being constantly challenged with new ideas to play with then by all means send us your stuff.

Regularly attends these conferences: E3, GDC

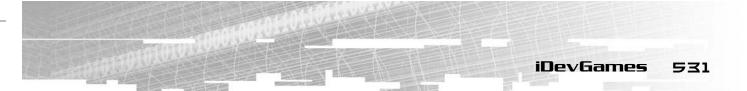
iCube Studio

Sandorova 1 Hattalova 12/B Bratislava 82103 Slovak Republic

Tel: +421 905 564220

Fax: +421 2 4463 7553

Website: www.icubestudio.com



Contact person: Peter Hegyi

Contact person's e-mail: phegyi@icubestudio.com

Company's outside needs: Only receptive to working with established developers.

Year established: 2002

Number of games released in the last year: 10

Type of company: Contract Game Development Service, 2nd-party Game Development with Publisher, Independent 3rd-party Game Development

Specialty: Our company specializes in development of web-based multiplayer and single player games, using Macromedia Shockwave technology.

Typically develops these types of games: Mass-market single player and multiplayer games.

Recent project titles include: iCube golf, iCube Bomb Man, iCube Mini Cars

Produces games for these platforms: Interactive television, Web games, MMPOG (UO, etc.), Online game channel

Preferred contact method: Via website; or via e-mail.

Developers should submit this material: E-mail resume with outline/proposal.

Responds to queries/submitted material: 2 weeks

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Hourly Rate, Royalty

Offers a written contract: Yes

iDevGames

Otakamimachi 628-5

Heartland Ota B6

Takamatsu

Kaqawa

761-8074

Japan

Tel: -8232

Fax: -8232

Website: www.idevgames.com/ Contact person: Carlos Camacho

Contact person's e-mail: editor@idevgames.com

Company's outside needs: Not currently seeking any outside help.

Year established: 1998

Number of games released in the last year: 0

Type of company: Contract Game Development Service

Receptive to unsolicited submissions: No

Regularly attends these conferences: MacExpo Apple World-wide Developer Conference

iGame3D

246 Main Ave. Wallington, NJ 07057

Tel: 973-471-6270

Website: www.igame3d.com Contact person: William Griffin

Contact person's e-mail: bill@igame3d.com

Company's outside needs: Not currently seeking any outside help.

Year established: 1

Number of games released in the last year: 1

Type of company: Contract Game Development Service, Independent 3rd-party Game Development

Typically develops these types of games: First-Person Shooter, Strategy games, Puzzle games, Space games, whatever turns us on.

Recent project titles include: Antack!, T3D Editor, iGame3D Lite, iGame3D Pro, Shoot the UFO, Shoot the IPEG

Produces games for these platforms: Other UNIX, Windows XP, Windows 98, ME

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work.

Responds to queries/submitted material: Immediately

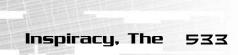
Actively seeking these types of submissions/outside help: Investors and interns in all areas of game development.

Does not want to receive these types of submissions/outside help: Slackers.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Flat Licensing Fee

Offers a written contract: Yes



Inspiracy, The

391 North Almenar Dr. Greenbrae, CA 94904

Tel: 415-461-0157

Fax: 415-461-0172

Website: www.theinspiracy.com Contact person: Noah Falstein

Contact person's e-mail: nf@theinspiracy.com

Company's outside needs: Only receptive to working with established developers.

Year established: 1996

Type of company: Contract Game Development Service

Specialty: We specialize in helping existing companies with tough design jobs, and in helping companies new to the games industry with both design and business development/production consulting.

What sets us apart: 23 years of experience in the industry, contributions to many big hits over those years, there at the beginnings of LucasArts, 3DO, and Dreamworks Interactive, International reputation as speaker and design columnist for *Game Developer Magazine*.

Typically develops these types of games: Have designed/consulted on almost everything—MMORPG, Puzzle, Strategy, RTS, Adventure, Action, Arcade, Flight Sim, etc.

Recent project titles include: Chase (Xbox racing title), I-Imagine Pusher (PC puzzle game), JoWood Hungry Red Planet (PC Edutainment), Health Media Lab Nasty Neighbors (PC Adventure/puzzle), JoWood

Produces games for these platforms: Interactive television, Arcade/coin-operated, Web games, MMPOG (UO, etc.), Microsoft Xbox, Sony PlayStation2, Sony PlayStation, CD-ROM, Cell phone/WAP/Imode, Game Boy Advance, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Query via e-mail.

Actively seeking these types of submissions/outside help: Do not accept submissions.

Receptive to unsolicited submissions: No

Offers a written contract: No

Regularly attends these conferences: GDC, E3, AGDC

Interactive Art Services, Inc.

26560 Agoura Rd. Suite 104 Calabasas, CA 91302

Tel: 818-880-5030

Fax: 818-880-5810

Website: www.gamedivision.com

Contact person: Marc Tocker

Contact person's e-mail: marc@gamedivision.com

Company's outside needs: Regularly hires candidates for new positions.

Year established: 1998

Number of games released in the last year: 0

Type of company: Contractor

Specialty: Presentation Art Services. Storyboards, Comps, Concept Development, 3D animation, 2D animation, Live Action Test Spots

What sets us apart: With offices in Los Angeles, New York and London, Interactive Art Services, Inc. is one of the fastest growing creative services providers. IAS's real-time video technology and exceptional studio talent helps creative directors produce, revise and download work from any computer with Internet access. IAS has a proven track record with clients including the world's largest game developers, advertising agencies and corporate clients.

Seeking outside programming help in: Graphics Programming

Seeking outside audio help in: Audio Editing, Music Composition

Seeking outside game production help in: Editing, Localization, General Game Production

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, Interface Design, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Seeking outside game design help in: Level Design, Creative Direction

Typically develops these types of games: We create art for all game genres.

Recent project titles include: Journeyman Project 2: Buried In Time, Journeyman 3: The Legacy of Time: Gundam 0079, Dragon Master, Blood Feud: The Vampire Wars

Produces games for these platforms: Web games, Microsoft Xbox, Sony PlayStation2, Sony PlayStation, Nintendo GameCube, Nintendo 64, Game Boy Advance, Game Boy Color, Game Boy, Windows XP

Preferred contact method: Via postal service; via website; or via e-mail.

J Squared Productions 535

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: 30 days

Actively seeking these types of submissions/outside help: Illustrators, 2D animators, 3D animators, story-board artists.

Does not want to receive these types of submissions/outside help: Third-party solicitations; Story concept solicitations.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee

Offers a written contract: Yes

Additional advice for potential outside game developers: Show us your best work.

Regularly attends these conferences: E3, GDC, SIGGRAPH, Cannes Advertising Festival

J Squared Productions

12111 Greenglade Dr. Houston, TX 77099

Tel: 281-498-1889

Website: www.jsquaredproductions.com

Contact person: Justin Nordin

Contact person's e-mail: justin@jsquaredproductions.com

Company's outside needs: Does not anticipate the need for any help.

Year established: 2002

Number of games released in the last year: 0

Type of company: Contract Game Development Service, Contractor

Specialty: Our company specializes in quality, customized music for independent game developers at affordable prices.

What sets us apart: Our company delivers high-quality, royalty-free (in most cases) music in a very timely and affordable manner.

Recent project titles include: Necrotech (complete soundtrack), Clickenzee (music and sound effects), Rigged Mod (title music)

Preferred contact method: Via website, Via e-mail

Actively seeking these types of submissions/outside help: We are willing to work with any game development company in need of a full musical soundtrack, individual songs, or sound effects.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Advance

Offers a written contract: Yes

Additional advice for potential outside game developers: J Squared Productions welcomes the business of all kinds of game developers from professionals to the smallest lone wolves. We will give you a quality soundtrack for a decent price.

Lavamind

Vancouver. BC

Canada

Website: www.lavamind.com

Contact person: Steven Hoffman

Contact person's e-mail: biz@lavamind.com

Company's outside needs: Does not anticipate the need for any help.

Year established: 1994

Number of games released in the last year: 3

Type of company: Contract Game Development Service, Independent 3rd-party Game Development

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Royalty, Advance

Offers a written contract: Yes

Magmic Inc.

44 Byward Market Sq. Suite 240 Ottawa, ON KIN 7A2 Canada

Tel: 613-789-1818 x202

Fax: 613-789-6739

Website: www.magmic.com/ Contact person: John Criswick

Contact person's e-mail: criswick@magmic.com

Majorem Ltd. 537

Company's outside needs: Actively seeking both new and established talent.

Year established: 2001

Number of games released in the last year: 12

Type of company: Contract Game Development Service, Independent 3rd-party Game Development

Specialty: Magmic was started in January 2002 by alumni of Beduin Communications and Sun Microsystems with extensive experience win Java for cell phones dating back to 1996.

What sets us apart: Focus on development of J2ME games for cell phones.

Seeking outside programming help in: Audio Programming, Graphics Programming, AI Programming

Seeking outside audio help in: Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Licensing, Q/A Testing, Localization

Seeking outside visual arts help in: 2D Texturing, 2D Animation

Seeking outside game design help in: Level Design, Game Design

Typically develops these types of games: 2D Horizontal and Vertical Scrollers; Networked Multiplayer games

Recent project titles include: Spy Rescue, Bass Assassin, Alien Lander, Fantasic Empires

Produces games for these platforms: Cell phone/WAP/Imode

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate

Offers a written contract: Yes

Regularly attends these conferences: E3

Majorem Ltd.

31 Lehi st.

Bney-Brak

Israel

Tel: -6190443

Fax: -5699252

Website: www.majorem.com

Contact person: Eyal N.

Contact person's e-mail: eyal@majorem.com

Company's outside needs: Regularly hires candidates for new positions.

Year established: 2001

Type of company: Independent 3rd-party Game Development, Contractor

Specialty: Massively multiplayer games with real time STRATEGY as our focus, with our *Ballerium* title (www.ballerium.com) demonstrating this.

What sets us apart: Most MMO games tend to let the player control a single alter-ego personality in the game world. Majorem makes a commander out of the players, letting them control dozens of units in a single world hosting thousands of simultaneous players.

Seeking outside programming help in: Network Programming, Engine Programming, Graphics Programming, AI Programming, General Programming

Seeking outside audio help in: Music Composition

Seeking outside game production help in: Licensing, Asset Managing

Typically develops these types of games: Massively Multiplayer Real-time Strategy games (MMO RTS)

Recent project titles include: Ballerium

Produces games for these platforms: MMPOG (UO, etc.), Windows XP, Windows NT/2000

Preferred contact method: Via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel; e-mail resume with outline/proposal and URL of sample work; or e-mail resume with outline/proposal.

Responds to queries/submitted material: 1 week from receipt, only if relevant

Actively seeking these types of submissions/outside help: Devoted gamers that don't just come to pick the salary check, but truly are interested in making excellent games.

Does not want to receive these types of submissions/outside help: Those with no experience at all have very little chance to be accepted.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Flat Licensing Fee, Royalty

Offers a written contract: Yes

Regularly attends these conferences: ECTS, E3

MediaHouse Ltd.

Udaltsova str. 85 Moscow 119607 Russia

Tel: + 7 095 737 88 55

Fax: + 7 095 737 88 55

Microsoft Game Studios 539

Website: www.mediahouse.ru Contact person: Ellen Gutikova

Contact person's e-mail: assist@mediahouse.ru

Company's outside needs: Does not anticipate the need for any help.

Year established: 1995

Number of games released in the last year: 20

Type of company: Distributor, Contractor, Publisher

Specialty: MediaHouse focuses its publishing and development activities principally on titles that are of high quality with substantial consumer appeal, longevity, and brand recognition.

What sets us apart: We believe that the publishing and distribution of high quality products and those based on franchise properties will enhance revenue predictability and operating profitability of a software company that operates under Russian harsh economic conditions and price competition from software pirates.

Typically develops these types of games: Action, Arcade, Strategy

Recent project titles include: Anarchy Online: The Notum Wars DVD Series of games (3) based on Simsala Grimms' stories; Hugo, Evil Mirror, Just One Fix

Produces games for these platforms: DVD, CD-ROM, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal.

Responds to queries/submitted material: 1 week

Standard method of payment for outside help: Royalty

Offers a written contract: Yes

Microsoft Game Studios

One Microsoft Way Redmond, WA 98052

Tel: 425-882-8080

Contact person: Jennifer Boespflug

Contact person's e-mail: jennbu@microsoft.com

Company's outside needs: Only receptive to working with established developers.

Year established: 1975

Number of games released in the last year: 10

Type of company: Contract Game Development Service, Publisher

Specialty: Microsoft specializes in Corporate Software Development.

Seeking outside game production help in: Q/A Testing

Seeking outside visual arts help in: Character Animation, General Visual Arts

Recent project titles include: Sudeki (Xbox Adventure), Psychonauts (Xbox Adventure)

Produces games for these platforms: Web games, MMPOG (UO, etc.), Online game channel, Microsoft Xbox, DVD, CD-ROM, Linux, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Phone call.
Receptive to unsolicited submissions: No

Milestone Interactive Software Ltd.

Building No. 3, Western Industrial Co-op Estate, MIDC, Andheri (E), Mumbai - 400 093, India Mumbai 400093

India

Tel: 91-22-28381614

Fax: 91-22-28378204

Website: www.milestoneinteractive.com

Contact person: Sachin Naik

Contact person's e-mail: sachin@milestoneinteractive.com

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 1997

Number of games released in the last year: 100+

Type of company: Contract Game Development Service, Independent 3rd-party Game Development, Distributor, Publisher

Specialty: Distribution of games for nearly all the major publishers, Sony Computer Entertainment's India distributor, game development for global markets

What sets us apart: Our Relationships, Infrastructure, Domain Knowledge & Understanding of Markets

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Licensing, Editing, Video Direction, Q/A Testing, Localization

Typically develops these types of games: Currently on our first project—a combat racing title.

Recent project titles include: Road Rebels

M-Movement Ltd. 54)

Produces games for these platforms: Microsoft Xbox, Sony PlayStation2, DVD, CD-ROM, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Phone call; query via postal service; query via website; or query via e-mail.

Developers should submit this material: Send outline and URL of sample work; send outline and sample of work on CD; or send outline/proposal.

Responds to queries/submitted material: Within 2 weeks, based on priority

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee, Royalty

Offers a written contract: Yes

M-Movement Ltd.

61a Wilberforce Rd.

London

IJK

Website: www.play-mobile-games.com

Contact person: Jeff Smith

Contact person's e-mail: jeff@m-movement.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 2002

Number of games released in the last year: 200

Type of company: Contract Game Development Service, Distributor

Specialty: We specialize in the aggregation of mobile games from both existing industry aggregators and direct game developers.

What sets us apart: We are looking to create a genuine mobile games experience rather than generate revenue from existing ring tones traffic

Seeking outside programming help in: Graphics Programming, General Programming

Seeking outside game production help in: Licensing, Q/A Testing, General Game Production

Seeking outside visual arts help in: 3D Animation, 2D Animation

Seeking outside game design help in: Game Design

Typically develops these types of games: We distribute all game content.

Produces games for these platforms: Cell phone/WAP/Imode

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work; or e-mail resume with outline/proposal.

Responds to queries/submitted material: 2 weeks

Actively seeking these types of submissions/outside help: Multi-skilled, Adaptable, Creative, Contributors.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee, Royalty

Offers a written contract: Yes

Additional advice for potential outside game developers: We are looking for people with a genuine interest in mobile gaming and not people looking to cash in on this new era of mobile revenue streams.

Mobile Active Digital

102 Hamilton Ave.

Craighall Park

Johannesburg

Gauteng

2196

South Africa

Tel: (+27) 83 288 0069

Fax: (+27) 11 408 5235

Website: www.mobileorbit.co.za

Contact person: des@mobileactive.co.za

Contact person's e-mail: des@mobileactive.co.za

Company's outside needs: Actively seeking both new and established talent.

Year established: 1999

Number of games released in the last year: 5

Type of company: Contract Game Development Service, Independent 3rd-party Game Development, Contractor, Publisher

Specialty: Mobile Applications and Games

What sets us apart: We run Wap, SMS, GPRS servers and help convert content for mobile—have an active billing model.

Seeking outside programming help in: Hardware Engineering, Porting, Network Programming, Tools Programming, Graphics Programming, General Programming

Seeking outside game production help in: General Game Production

Seeking outside visual arts help in: 3D Animation

Typically develops these types of games: Shooters, Puzzle, etc.

Recent project titles include: Sniper 1, 2, 3; Strika's Soccer!; Tri-Nations Football

Moxze Games 543

Produces games for these platforms: Cell phone/WAP/Imode

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal.

Responds to queries/submitted material: Same day

Actively seeking these types of submissions/outside help: J2me and C++

Does not want to receive these types of submissions/outside help: Developing in Africa means I don't pay in dollars. Anyone looking to work for dollars is not received with happiness and warmth!

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Flat Licensing Fee, Royalty

Offers a written contract: Yes

Additional advice for potential outside game developers: Come live in Africa—the sun shines 98% of the time—people are chill—and no one gets to play without taking some pain....

Regularly attends these conferences: Gamasutra, Computer Faire

Moxze Games

RM 507 5/F East 10

Langjiayuan Jianguomenwai

Bei jing

BJ

100022

China

Tel: -728

Website: www.moxze.com

Contact person's e-mail: info@moxze.com

Company's outside needs: Does not anticipate the need for any help.

Year established: 1999

Number of games released in the last year: 6

Type of company: Contract Game Development Service, Distributor, Contractor, Publisher

Specialty: Multiplayer games

What sets us apart: Fun games that people actually play in China

Seeking outside programming help in: Hardware Engineering, Network Programming, General Programming

Seeking outside game production help in: Q/A Testing, Producing, Localization, General Game Production

Seeking outside game design help in: Game Design, Creative Direction

Typically develops these types of games: Mobile games, Multiplayer Web games, Java Web games

Recent project titles include: Caishen, Youxiting, Zuqiu365, Zhanshen

Produces games for these platforms: Web games, MMPOG (UO, etc.), Cell phone/WAP/Imode, Palm OS, Linux, Windows XP, Windows NT/2000, Windows 98, ME

Actively seeking these types of submissions/outside help: Chinese nationals who speak Chinese.

Does not want to receive these types of submissions/outside help: Through head hunters.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Hourly Rate

Offers a written contract: Yes

Additional advice for potential outside game developers: You must be a Chinese speaker. You must be in China. You must be creative. You must be a team player. You must not bullshit.

NeoPong Software

973 Ponder Cir.

Knoxville, TN 37923

Tel: 865-789-2327

Website: www.neopong.com Contact person: Charles Galyon

Contact person's e-mail: cgalyon@neopong.com

Company's outside needs: Only receptive to working with established developers.

Year established: 2002

Number of games released in the last year: 1

Type of company: Contract Game Development Service, Independent 3rd-party Game Development

Specialty: 2D game development for mobile/handheld platforms.

What sets us apart: Efficient and cost effective development; young motivated talent looking to prove themselves.

Seeking outside game production help in: Q/A Testing, Localization

Seeking outside visual arts help in: Interface Design, 2D Animation, Character Animation, General Visual Arts

Typically develops these types of games: 2D Platformers, Licenses.

Recent project titles include: Ame Engine, World Reborn, Dark Ascension

Produces games for these platforms: Cell phone/WAP/Imode, Game Boy Advance



Preferred contact method: Query via website; or query via e-mail.

Developers should submit this material: Send outline and URL of sample work; or send outline proposal.

Responds to queries/submitted material: 1 to 2 weeks

Actively seeking these types of submissions/outside help: Licenses and Graphical Talent (Art).

Does not want to receive these types of submissions/outside help: Game Proposals, Programming, 3D modeling, Music.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Flat Licensing Fee

Offers a written contract: Yes

Regularly attends these conferences: Demonstrate efficient and reliable work practices.

NET-VR

Hoffnungsstrasse 5 P.O. Box 958 Zurich

ZΗ

8038

Switzerland

Tel: +41 433 99 99 01

Website: www.net-vr.com

Contact person: Chris Pfranger

Contact person's e-mail: c.pfranger@net-vr.com

Company's outside needs: Regularly hires candidates for new positions.

Year established: 2000

Number of games released in the last year: 8

Type of company: Contract Game Development Service, Independent 3rd-party Game Development

Specialty: Wireless games.

What sets us apart: Time to market

Seeking outside programming help in: General Programming

Seeking outside game production help in: Licensing

Seeking outside visual arts help in: 2D Texturing, 2D Animation, General Visual Arts

Typically develops these types of games: Strategy, Action

Recent project titles include: Fruit Frenzy, Jigsaw Jumble, Escape!, Ant Assault

Produces games for these platforms: Cell phone/WAP/Imode, Game Boy Advance

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: 1 week

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Royalty

Offers a written contract: Yes

NIIT Ltd. (KSB)

C-125 Okhla Phase I

New Delhi

Delhi

110 020

India

Tel: 91-11-2681 0801

Website: www.niit.com

Contact person: Manvendra Shukul

Contact person's e-mail: m_shukul@mantraonline.com

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 2003

Type of company: Contract Game Development Service, 2nd-party Game Development with Publisher

What sets us apart: One of the largest IT company in India, with over 4,000 people. We have over 5,000 person years of experience in content development. Have built over 10,000 hrs. of WBTs, CBTs and edutainment products.

Seeking outside programming help in: Hardware Engineering, Porting, Engine Programming, Tools Programming, AI Programming, General Programming

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Licensing, Editing, Video Direction, Q/A Testing, Localization

Seeking outside game design help in: Lead Design, Creative Direction

Typically develops these types of games: FPS, Action/Adventure, Racing games

Nikitova Games 54

Produces games for these platforms: Web games, Microsoft Xbox, Sony PlayStation2, Sony PlayStation, CD-ROM, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work; or send outline/proposal.

Responds to queries/submitted material: 2 to 3 weeks

Actively seeking these types of submissions/outside help: Game Design, Art Direction, Game Programming

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate

Offers a written contract: Yes

Regularly attends these conferences: E3, GDC, SIGGRAPH

Nikitova Games

581 North Wolf Rd. Chicago, IL 60090

Tel: 773-336-7739 or 866-NIKITOVA

Fax: 773-442-0693

Website: www.nikitova.com

Contact person: Andrei Pozolotin

Contact person's e-mail: info@nikitova.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 1999

Number of games released in the last year: 1

Type of company: Contract Game Development Service, Independent 3rd-party Game Development

Specialty: Game Development Outsourcing Leader.

What sets us apart: Nikitova is a company dedicated to creating unique games with universal appeal; games that provide transformational experiences for people.

Seeking outside programming help in: Porting, Network Programming, Engine Programming, Tools Programming, Graphics Programming, AI Programming, General Programming

Seeking outside audio help in: Audio Editing, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Asset Managing, Video Direction, Q/A Testing, Producing, Project Lead/Management, Localization

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, 3D Animation, 2D Animation, Character Animation

Seeking outside game design help in: Interface Design, Level Design, Game Design, Lead Design, Creative Direction

Typically develops these types of games: Combat-Flight Simulator Flight Shooter Sailing Simulator Recent project titles include: Extreme Space, Night Forces, Winniepig

Produces games for these platforms: Web games, Microsoft Xbox, Sony PlayStation2, Sony PlayStation, Nintendo GameCube, Cell phone/WAP/Imode, Game Boy Advance, Linux, Windows XP Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work; or e-mail resume with outline/proposal.

Responds to queries/submitted material: 24 hours

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Hourly Rate

Offers a written contract: Yes

Regularly attends these conferences: E3, SIGGRAPH, MILIA, GDC, ECTS

Onwijs

Julianastraat 9 Oude Tonge 325586 Netherlands 0187-643864

Website: www.onwijs.com

Contact person: Remco de Korte

Contact person's e-mail: remco@onwijs.com

Company's outside needs: Does not anticipate the need for any help.

Year established: 1992

Number of games released in the last year: 15

Type of company: Contract Game Development Service, Independent 3rd-party Game Development

Specialty: Educational games.

What sets us apart: Low cost, high quality content, graphical quality.

Pipeworks Software, Inc. 549

Seeking outside programming help in: Porting

Seeking outside audio help in: Music Composition

Seeking outside game production help in: Q/A Testing, Localization

Typically develops these types of games: Educational training games

Recent project titles include: Digikidz series (currently 20 CD-ROM titles)

Produces games for these platforms: Windows XP, Windows NT/2000, Windows 98, ME

Actively seeking these types of submissions/outside help: We're not seeking employees right now.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Flat Licensing Fee

Offers a written contract: Yes

Pipeworks Software, Inc.

260 E. 11th Ave.

Suite 3D

Eugene, OR 97401

Tel: (541) 685-0644

Fax: (541) 685-0671

Website: www.pipeworks.com

Contact person: Dan Duncalf

Contact person's e-mail: DanD@Pipeworks.com

Company's outside needs: Regularly hires candidates for new positions.

Year established: 1999

Number of games released in the last year: 2

Type of company: Contract Game Development Service, 2nd-party Game Development with Publisher, Independent 3rd-party Game Development

Seeking outside programming help in: Network Programming, Tools Programming, Graphics Programming, AI Programming, General Programming

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, 3D Animation, Character Animation Typically develops these types of games: Action, Fighting.

Recent project titles include: Xbox Introduction Launch Demos, Xbox Raven and Rex Demo, Xbox boot screen, Godzilla: Destroy All Monsters—Melee (GameCube) Godzilla: Destroy All Monsters—Melee (Xbox)

Produces games for these platforms: Microsoft Xbox, Sony PlayStation2, Nintendo GameCube, Cell phone/WAP/Imode, Palm OS

Preferred contact method: Via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel; or e-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: 3 days

Actively seeking these types of submissions/outside help: Actively seeking publishers with pre-existing IP, that they want handled with high-quality, non-rushed production.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Flat Licensing Fee

Offers a written contract: Yes

Regularly attends these conferences: E3, GDC, AIAS

Program-Ace

P.O. Box 9207 Kharkov 61085

Ukraine

Tel: +380 (577) 121976

Website: www.program-ace.com

Contact person's e-mail: ace@program-ace.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 1993

Number of games released in the last year: 2

Type of company: Contract Game Development Service, Independent 3rd-party Game Development

Specialty: Custom game development for - Marketing & Branding purposes - Entertainment

What sets us apart: Because we are located in Eastern Europe we can develop games for 30% to 50% from average development cost. Or develop 2 to 3 high-quality game for the budget of one.

Seeking outside programming help in: Porting, Network Programming, Engine Programming, Tools Programming, Audio Programming, Graphics Programming, AI Programming, General Programming

Seeking outside audio help in: Audio Editing, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Licensing, Asset Managing, Q/A Testing, Producing Seeking outside visual arts help in: Illustration/Storyboarding

Prolific Publishing, Inc 551

Seeking outside game design help in: Game Design, Lead Design, Creative Direction

Typically develops these types of games: First-person shooter, arcades, games for kids

Recent project titles include: Photo Hunter, Horse Cross: Steeplechase

Produces games for these platforms: Web games, DVD, CD-ROM, Cell phone/WAP/Imode, Palm OS, Game Boy Advance, Game Boy Color, Game Boy, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: 72 hours

Actively seeking these types of submissions/outside help: 5-Mar

Does not want to receive these types of submissions/outside help: Relocation sponsorship

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Flat Licensing Fee, Royalty

Offers a written contract: Yes

Regularly attends these conferences: E3, GDCE

Prolific Publishing, Inc

1400 Burbank Blvd. Burbank, CA 91506-1308

Tel: 818-562-8400

Fax: 818-562-8400

Website: www.prolific.com

Contact person: Derek W. Frost

Contact person's e-mail: derek@prolific.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 1988

Number of games released in the last year: 0

Type of company: Contract Game Development Service, 2nd-party Game Development with Publisher, Independent 3rd-party Game Development, Publisher

Specialty: We do it all.

What sets us apart: We do video games, video slots, handhelds, military, and screen savers. Our combined talent and experience can handle any level of development.

Seeking outside programming help in: Network Programming, Engine Programming, Tools Programming, Audio Programming, Graphics Programming, AI Programming, General Programming

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Licensing, Q/A Testing, Producing, Localization, General Game Production

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, Interface Design, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Produces games for these platforms: Interactive television, Microsoft Xbox, Sony PlayStation2, Sony PlayStation, Nintendo GameCube, Nintendo 64, Sega Dreamcast, DVD, Game Boy Advance, Game Boy Color, Game Boy, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel; or e-mail resume with outline/proposal.

Responds to queries/submitted material: 2 weeks

Actively seeking these types of submissions/outside help: Full-time

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee, Royalty

Offers a written contract: Yes

Regularly attends these conferences: GDC, E3

Ratloop, Inc.

717 Twinridge Lane Richmond, VA 23235

Tel: 804-327-8444 Fax: 804-327-8445

Website: www.ratloop.com
Contact person: Pete Gonzalez

Contact person's e-mail: contact@ratloop.com

Company's outside needs: Does not anticipate the need for any help.

Year established: 1998

Number of games released in the last year: 1



Type of company: Contract Game Development Service, 2nd-party Game Development with Publisher, Independent 3rd-party Game Development

Specialty: Ratloop's games focus on action and fun rather than technological glitter or epic storytelling. Our development strategy is a holistic one, emphasizing "the player experience" over particular artistic and engineering details. Also, we have never missed a deadline.

What sets us apart: The company is managed by artists and programmers, and yet it makes money.

Typically develops these types of games: First-person Action, Car Racing

Recent project titles include: Snap-on Gearhead Garage, FDNY Firefighter, Hab-12

Produces games for these platforms: Game Boy Advance, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Via postal service.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel.

Responds to queries/submitted material: We receive a large volume of applications and typically cannot guarantee a reply.

Actively seeking these types of submissions/outside help: None at this time.

Does not want to receive these types of submissions/outside help: The ONLY form of solicitations we accept are via US mail.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee

Offers a written contract: Yes

Additional advice for potential outside game developers: Previous industry experience is preferred but not required. What *is* required is previous experience creating games. If you have never worked on a video game project, apply elsewhere.

Regularly attends these conferences: GDC, E3

RenderMatrix

3118 Bluffdale Memphis, TN 38118

Tel: 901-542-9292

Website: www.rendermatrix.com Contact person: Joseph Qualls

Contact person's e-mail: jqualls@rendermatrix.com

Company's outside needs: Does not anticipate the need for any help.

Year established: 1999

Number of games released in the last year: 1

Type of company: Contract Game Development Service, Independent 3rd-party Game Development, Contractor

Specialty: When we create software for other companies we create the software with the thought that it will be easily updated or changed latter on. By this we mean after the software has been created the client will no longer need the RenderMatrix to come in and update the software, the client will be able to do that themselves.

What sets us apart: One of our main focuses is project management. Everything we do is properly planed out from the beginning. We strive to maintain this so we eliminate the so called crunch time.

Seeking outside programming help in: Engine Programming

Seeking outside audio help in: Music Composition

Seeking outside game production help in: Q/A Testing

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, Character Animation

Typically develops these types of games: First-Person Shooter, Point and Click Adventure, Real-Time Strategy, Side-scrolling Shooters, Trivia-based games

Recent project titles include: Accountants in Action, The Deliverator, The Ancients Battlefield (temp title), Quagmire

Produces games for these platforms: Web games, Windows XP, Windows NT/2000, Windows 98, ME Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: 4 weeks

Actively seeking these types of submissions/outside help: At the moment we are not seeking any extra talent.

Does not want to receive these types of submissions/outside help: No Game Agents, because they charge an overhead for that employee. It's a waste. That money should go to the person we hire.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Flat Licensing Fee

Offers a written contract: Yes

Additional advice for potential outside game developers: When you list skills on your resume only list things you know you can do. Also list all software packages you have advanced knowledge of.

Regularly attends these conferences: E3, GDC

Running With Scissors 555

Running With Scissors

3333 N. Campbell Suite 1 Tucson, AZ 85719

Tel: 520-577-0321 Fax: 520-577-8670

Website: www.gopostal.com Contact person: Vince Desi

Contact person's e-mail: vince@gopostal.com

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 1996

Number of games released in the last year: 1

Type of company: Independent 3rd-party Game Development, Contractor, Publisher

Specialty: Outrageous Games like POSTAL.

What sets us apart: Self-funded, independent.

Seeking outside programming help in: Porting, Engine Programming, Audio Programming Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Licensing, Video Direction, Q/A Testing, Localization Typically develops these types of games: Violent Humor

Recent project titles include: POSTAL 2 POSTAL: Special Delivery POSTAL

Produces games for these platforms: Online game channel, Microsoft Xbox, Sony PlayStation2, Nintendo GameCube, DVD, CD-ROM, Game Boy Advance, Linux, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work; or send outline/proposal.

Responds to queries/submitted material: 2 weeks

Actively seeking these types of submissions/outside help: Art/level Design and Programming

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee, Royalty

Offers a written contract: Yes

Additional advice for potential outside game developers: Be honest and don't oversell your talent.

Regularly attends these conferences: E3, ECTS, GDC

Scorpio Sound LLC

8286 Mannix Dr. Los Angeles, CA 90046

Tel: 323-650-6028 Fax: 323-650-6457

Website: http://scorpiosound.com

Contact person: Jonathan Ross

Contact person's e-mail: info@scorpiosound.com

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 1999

Type of company: Contractor

Specialty: We are an award-winning audio facility that offers music composition, sound FX design, 5.1 mixing, voice-over and Foley services to top clients in film, television, interactive gaming, commercial production and live venues.

What sets us apart: As the feature film, advertising, record and gaming industries continue to increasingly influence each other, we are uniquely positioned to provide guidance on how sound can operate to fullest effect in these various media and help to ensure a singular and consistent sonic vision across multiple platforms and delivery systems.

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Recent project titles include: Terminator 3: Rise of the Machines, Brute Force, Black Hawk Down, Twisted Metal: Black, Fugitive Hunter

Produces games for these platforms: Web games, Microsoft Xbox, Sony PlayStation2, Sony PlayStation, Nintendo GameCube, DVD, CD-ROM, Game Boy Advance, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Query via website.

Developers should submit this material: Send outline and sample of work on CD.

Responds to queries/submitted material: 2 to 4 weeks

Actively seeking these types of submissions/outside help: We are always looking to hear from creative and talented individuals with a background in music and/or sound design.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate

Offers a written contract: Yes

Regularly attends these conferences: GDC, E3

Sherman3D (Malaysia) Sdn. Bhd. 557

Sherman3D (Malaysia) Sdn. Bhd.

92-2A, Block G, Jalan PJU 1/1B, SunwayMas Commercial Center

Petaling Jaya

47686

Malaysia

Tel: 6013-3511996

Website: www.Sherman3D.com

Contact person: Sherman Chin

Contact person's e-mail: Sherman@Sherman3D.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 3

Number of games released in the last year: 1

Type of company: Contract Game Development Service, Independent 3rd-party Game Development

Specialty: We specialize in Japanese anime games—we can provide both anime inspired 2D and 3D artwork. We also do multimedia game software development using Macromedia Flash and Director.

What sets us apart: Our focus on brightly colored Japanese anime.

Seeking outside programming help in: Engine Programming, Graphics Programming, General Programming

Seeking outside audio help in: Sound Effects Creation and Design

Seeking outside game production help in: Licensing

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, 3D Animation

Seeking outside game design help in: Game Design

Typically develops these types of games: Simple flash/director games with focus on multimedia. We are also working on RPGs although it would take a far longer time.

Recent project titles include: VibeForce, Soul Augment, Super Hero Dreams, Del's Computer World

Produces games for these platforms: MMPOG (UO, etc.), CD-ROM, Cell phone/WAP/Imode, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Via website; or via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel; e-mail resume with outline/proposal and URL of sample work; or e-mail resume with outline/proposal.

Responds to queries/submitted material: 1 week

Actively seeking these types of submissions/outside help: People who are willing to work to make our dreams a reality even with minimal pay.

Does not want to receive these types of submissions/outside help: People who ask for too high a pay or are unfriendly no matter how good they are.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee, Royalty, Advance

Offers a written contract: Yes

Additional advice for potential outside game developers: Just have a passion to keep learning and improving yourself.

Regularly attends these conferences: GDC

Sloperama Productions

12420 Woodgreen St.

#208

Los Angeles, CA 90066

Tel: 310-915-9945

Website: www.sloperama.com

Contact person: Tom Sloper

Contact person's e-mail: tsloper@sloperama.com

Company's outside needs: Only receptive to working with established developers.

Year established: 2001

Number of games released in the last year: 2

Type of company: Contract Game Development Service, Contractor

Specialty: Specializing in game design, project management, project troubleshooting, and international matters.

What sets us apart: Over 20 years experience in the design, production, and coordination of games on many platforms, from consoles to PCs to handhelds to wireless.

Typically develops these types of games: Table games, puzzle games, action/adventure.

Recent project titles include: Activision's Shanghai line (PC, consoles, arcade); Blast Chamber (PS1); Pretty Good Mahjong (PC)

Produces games for these platforms: Web games, Online game channel, Microsoft Xbox, Sony PlayStation2, Sony PlayStation, CD-ROM, Cell phone/WAP/Imode, Palm OS, Game Boy Advance, Windows XP

Sony Ericsson Mobile Communications AB 559

Preferred contact method: Query via e-mail.

Responds to queries/submitted material: Within 24 hours

Actively seeking these types of submissions/outside help: Not actively seeking outside help.

Does not want to receive these types of submissions/outside help: Game submissions.

Receptive to unsolicited submissions: No

Offers a written contract: Yes

Additional advice for potential outside game developers: Read my advice website:

www.sloperama.com/advice.html

Regularly attends these conferences: GDC, E3

Sony Ericsson Mobile Communications AB

Nya Vattentornet

Lund

22188-Lund

Sweden

Tel: +46 46 232219

Website: www.sonyericsson.com

Contact person: Stefan Olsson

Contact person's e-mail: stefan.olsson@sonyericsson.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 2002

Number of games released in the last year: 10

Type of company: Contract Game Development Service, Game Recruiter or Agent, Independent 3rd-party Game Development, Distributor

Specialty: Making mobile phones.

Seeking outside programming help in: Porting, Network Programming, Engine Programming, General Programming

Seeking outside audio help in: Sound Effects Creation and Design

Seeking outside game production help in: General Game Production

Seeking outside game design help in: Game Design, Creative Direction

Preferred contact method: Via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel; or e-mail resume with outline/proposal.

Responds to queries/submitted material: Less than 1 week.

Actively seeking these types of submissions/outside help: Those who can create games for mobile phones.

Does not want to receive these types of submissions/outside help: Proposals for games that can not run on a mobile device.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee

Offers a written contract: Yes

Sound endeavourS

1025 Via Elisabetta Ct. Petaluma, CA 94954

Tel: 707-781-6996 Fax: 240-250-5889

Website: www.soundendeavours.com

Contact person: Rob Ross

Contact person's e-mail: rob@soundendeavours.com

Company's outside needs: Only receptive to working with established developers.

Year established: 1999

Number of games released in the last year: 1

Type of company: Contract Game Development Service

Specialty: Music SFX VO production.

What sets us apart: We specialize in game audio.

Seeking outside audio help in: Voice Acting

Typically develops these types of games: All

Recent project titles include: Vampire The Masquerade: Redemption, Secret Service Star, Knights Defection, Emperor: Rise of The Middle Kingdom

Produces games for these platforms: Arcade/coin-operated, Web games, MMPOG (UO, etc.), Online game channel, Microsoft Xbox, Sony PlayStation2, Sony PlayStation, Nintendo GameCube, Nintendo 64, Sega Dreamcast, DVD, CD-ROM, Cell phone/WAP/Imode, Palm OS, Game Boy Advance, Game Boy Color, Game Boy, Other UNIX, Linux, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Receptive to unsolicited submissions: Yes



Standard method of payment for outside help: Flat Licensing Fee

Offers a written contract: Yes

Regularly attends these conferences: GDC, E3

Spelchan Software

2601 Pheasant Ridge Dr. Armstrong, BC

VOE 182

Canada

Tel: 250-546-9625

Website: www.BlazingGames.com

Contact person: Billy Spelchan

Contact person's e-mail: spelchan@blazinggames.com

Company's outside needs: Does not anticipate the need for any help.

Year established: 1997

Type of company: Contract Game Development Service, Independent 3rd-party Game Development, Publisher

Specialty: Developing web based games.

Seeking outside audio help in: Sound Effects Creation and Design, Music Composition

Seeking outside visual arts help in: 3D Modeling, 3D Animation, 2D Animation

Typically develops these types of games: Adventure/Role-playing Games, though I have developed games in almost every category.

Recent project titles include: Coffee Quest series, One of those Weeks, Wilmag's Lab, Mr. Holeman, Tanks for the Memory

Produces games for these platforms: Web games, Linux, Windows XP, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: 1 week

Actively seeking these types of submissions/outside help: Looking for partners who need web-based entertainment. In future, would like to get involved in console market.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Flat Licensing Fee, Royalty, Advance

Offers a written contract: Yes

Additional advice for potential outside game developers: Spelchan Software is a small company and as such does not have much resources. While we would be interested in working on large titles, we lack the resources to fund such large projects ourselves. Look at the content I manage to produce on a weekly basis and imagine what I could do with a decent team and a year!

Regularly attends these conferences: GDC

Stock's Eye

148 West **S**t. Granby, MA **01**033

Tel: 413-467-2761

Fax: 413-467-7062

Website: www.stocks-eye.com

Contact person: Robert Stock

Contact person's e-mail: rstock@stocks-eye.com

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 1995

Number of games released in the last year: 1

Type of company: Contract Game Development Service

Specialty: 3D Graphics Animated Cut-Scenes.

What sets us apart: Cost effective, but high quality.

Seeking outside programming help in: Porting, Network Programming, Engine Programming, Tools Programming, Audio Programming, Graphics Programming, AI Programming, General Programming

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Licensing, Asset Managing, Editing, Video Direction, Q/A Testing, Documentation, Localization, General Game Production

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, Interface Design, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Seeking outside game design help in: Interface Design, Level Design, Game Design, Lead Design, Creative Direction

Typically develops these types of games: 3rd Person Action/Adventure

Recent project titles include: Time Warrior: Scavenger, Get Tiffany: Central High, Time Warrior: Fatal Exposure

Studio Mythos Inc. 563

Produces games for these platforms: Web games, MMPOG (UO, etc.), Microsoft Xbox, DVD, CD-ROM, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work.

Responds to queries/submitted material: Within 2 weeks

Actively seeking these types of submissions/outside help: Level Designers Torque Engine Programmers

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee, Royalty, Advance

Offers a written contract: Yes

Regularly attends these conferences: E3, GDC

Studio Mythos Inc.

20817 S. Western Ave. Torrance. CA 90501

Tel: 310-533-0668

Fax: 310-533-0638

Website: www.studiomythos.com

Contact person: Kevin Hendrickson

Contact person's e-mail: kevinh@studiomythos.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 3

Number of games released in the last year: 2

Type of company: Contract Game Development Service, 2nd-party Game Development with Publisher

What sets us apart: Both Game Development and Game Services.

Seeking outside programming help in: Graphics Programming, General Programming

Seeking outside game production help in: Producing

Seeking outside visual arts help in: 3D Modeling, 3D Animation

Seeking outside game design help in: Game Design

Typically develops these types of games: FPS Sims

Recent project titles include: Dogz 5, Catz 5, Co-Production Command and Conquer: Generals, Medal of Honor: Front Line

Produces games for these platforms: Microsoft Xbox, Sony PlayStation2, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel; or e-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: 1 week

Does not want to receive these types of submissions/outside help: Talented Industry Professionals

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate

Offers a written contract: Yes

Regularly attends these conferences: E3, GDC, DICE

Switch Interactive

1237 Howe St. Vancouver, BC V6Z 1R3 Canada

Tel: 604-669-2296

Fax: 604-669-5168

Website: www.switchinteractive.com Contact person: Catherine Winckler

Contact person's e-mail: cwinckler@switchinteractive.com

Company's outside needs: Does not anticipate the need for any help.

Year established: 2000

Number of games released in the last year: 1

Type of company: Contract Game Development Service

Specialty: Advergames and Web design of microsites for the video gaming market. Also rich media email campaigns through our subsidiary, www.switchmedia.ca.

What sets us apart: Strong background in graphic design and motion graphics. Decade-long history with Nintendo of Canada in print and POP so understand drive-to-Web business strategies.

Seeking outside audio help in: Audio Recording, Music Composition

Typically develops these types of games: Advergames

Recent project titles include: XmasBash

Produces games for these platforms: Web games

Preferred contact method: Via e-mail.

Thalamus Interactive Ltd. 565

Does not want to receive these types of submissions/outside help: We are currently not looking for outside contractors.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Hourly Rate

Regularly attends these conferences: E3

Thalamus Interactive Ltd.

314 Linthorpe Rd. Middlesbrough TS1 2QX United Kingdom

Tel: +44 (0) 1744 605 960

Fax: +44 (0) 1744 605 960

Website: www.thalamusinteractive.com

Contact person: Andy Roberts

Contact person's e-mail: info@thalamusinteractive.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 1999

Number of games released in the last year: 3

Type of company: Contract Game Development Service, 2nd-party Game Development with Publisher, Independent 3rd-party Game Development, Contractor

Specialty: Thalamus Interactive can offer a complete one-stop service for any gaming platform; producing anything from conversions to completely original products, we can handle every aspect of development, including Project Management, Design, Code, Art, and Audio.

What sets us apart: Though a relatively new company, our close-knit team of dedicated professionals team shares over 35 years' worth of industry experience; our staff has collectively worked on over 40 software titles on all manner of hardware platforms from the Commodore 64 right through to the PS2 and Xbox. Experts in their respective fields, all Thalamus staff have a proven track record, high standards, bright ideas, fresh enthusiasm, and the utmost professionalism, bringing their wealth of knowledge, experience, and expertise to every project.

Seeking outside programming help in: Porting, Engine Programming, Graphics Programming, AI Programming, General Programming

Seeking outside audio help in: Voice Acting, Sound Effects Creation and Design, Music Composition Seeking outside game production help in: Licensing, Video Direction, Q/A Testing, Localization, General Game Production

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Typically develops these types of games: Specifically, we're currently focusing on the Game Boy Color and Game Boy Advance systems. However, such is our wealth of expertise, we are happy to consider projects on other systems such as PC, PS2, GameCube, and Xbox.

Recent project titles include: International Karate Advanced, Space Invasion, Zidane Soccer Generation

Produces games for these platforms: Interactive television, Arcade/coin-operated, Web games, Online game channel, Microsoft Xbox, Sony PlayStation2, Sony PlayStation, Nintendo GameCube, DVD, CD-ROM, Cell phone/WAP/Imode, Palm OS, Game Boy Advance, Game Boy Color, Game Boy, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work; or e-mail resume with outline/proposal.

Responds to queries/submitted material: 2 to 3 weeks

Actively seeking these types of submissions/outside help: Programmers should have exemplary knowledge of the Game Boy Color and/or Game Boy Advance, ideally with a portfolio of demos, games, or re-useable routines / technology. Key Skills: * Fluent in C, C++ and Assembler (Z80 & ARM) * Knowledge of Java / Direct X useful * Knowledge of 3D programming an advantage * Strong problem-solving skills. Artists must have unsurpassed 2D drawing and/or animation skills, the ability to work within tile constraints, and a flair for producing top-quality images with limited palettes. Key Skills: * 2D Drawing / Animation skills * 3D Modeling / Animation skills a definite plus * Knowledge of 3DS Max / Maya / Lightwave useful * Knowledge of PhotoShop and Pro-Motion an advantage. General commercial experience is not essential, but we do look for creative and talented candidates who fulfill the following criteria: * Ability to work within the confines of a fixed hardware platform * Self-motivated and enthusiastic * All-around team player * Good communication skills * Ability to work to schedules and under pressure * Keen gamers with an understanding of gameplay mechanics * Good sense of humor * Design skills an advantage

Does not want to receive these types of submissions/outside help: All applications considered.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Hourly Rate, Advance

Offers a written contract: Yes

Additional advice for potential outside game developers: Our aim is simple: to produce top-quality products, on time and within budget, and we need disciplined and talented people to help us do that.

Regularly attends these conferences: GDC, E3, ECTS

Think Tank Studios Ltd. 567

Think Tank Studios Ltd.

3 Eden Court 55 Standen Rd., Southfields London SW18 STH United Kingdom

Tel: +44 (0)7971 193158

Website: www.thinktankstudios.co.uk

Contact person: Richard Crowder (Technical Director), Gavin Rothery (Art Director)

Contact person's e-mail: rcrowder@thinktankstudios.co.uk or gav@thinktankstudios.co.uk

Company's outside needs: Actively seeking both new and established talent.

Year established: 2002

Number of games released in the last year: 0

Type of company: Contract Game Development Service, Independent 3rd-party Game Development, Contractor

Specialty: We are fortunate to have a large number of extremely skilful artists at our disposal, and what makes us really effective as a company is that we use them correctly. Each team member is a specialist in his or her field, and when each new job comes in, a new art team is created specifically for that job. There is a tendency in media companies to treat their artists as far too general a resource, and a huge percentage of art jobs never reach their true potential. Our customized teams of specialists ensure that we get the maximum possible effect in the shortest time possible, and also for the cheapest rate you are likely to find. This is how we are able to meet the tightest deadlines again and again with no compromise in quality whatsoever. The testimonials from our clients scattered around our website give a good idea of the service we provide.

What sets us apart: There is an old adage in the games and film industry: "fast, cheap, good—pick any two." Think Tank Studios consistently provide our clients with all three.

Seeking outside programming help in: Porting, Network Programming, Engine Programming, Tools Programming, Audio Programming, Graphics Programming, AI Programming, General Programming

Seeking outside audio help in: Voice Acting, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Licensing, Q/A Testing, Localization, General Game Production

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, Interface Design, Illustration/Storyboarding, 3D Animation, Character Animation, General Visual Arts

Seeking outside game design help in: Level Design, Game Design

Typically develops these types of games: Online team based first-person shooter

Recent project titles include: The Line, Pyro The Fireman, CreditMan, Tank Tribes, Extreme television

Produces games for these platforms: MMPOG (UO, etc.), Microsoft Xbox, Sony PlayStation2, Nintendo GameCube, Game Boy Advance, Linux, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Via postal service; via website; or via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel; e-mail resume with outline/proposal and URL of sample work; or e-mail resume with outline/proposal.

Responds to queries/submitted material: A few days

Actively seeking these types of submissions/outside help: Q3Radiant modeling team.

Does not want to receive these types of submissions/outside help: Agencies. "Junior" experienced individuals.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee

Offers a written contract: Yes

Additional advice for potential outside game developers: Create a "Wow" factor, preferably via published titles.

Regularly attends these conferences: SIGGRAPH, GDC Europe

Torn Space

10 E. 29th St., Apt. 106 New York, NY 10016

Website: www.tornspace.com

Contact person: Michael Black

Contact person's e-mail: gdmg@tornspace.com

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 2000

Number of games released in the last year: 1

Type of company: Contract Game Development Service, Independent 3rd-party Game Development

Specialty: Shareware games for Windows, handhelds, and the web.

What sets us apart: Torn Space specializes in games that emphasize gameplay and fun over spaceage technology.

Tuna Technologies Limited 569

Seeking outside programming help in: Engine Programming, Audio Programming, Graphics Programming, General Programming

Seeking outside audio help in: Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Q/A Testing, Producing, General Game Production

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, Interface Design, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Seeking outside game design help in: Level Design, Game Design

Typically develops these types of games: Arcade, Real-time strategy, Turn-based strategy, Web-based

Recent project titles include: Sub Hunter Classic, Sub Hunter 2, Battle Bowl Action, The Box, AlphaVille

Produces games for these platforms: Web games, Cell phone/WAP/Imode, Palm OS, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Query via postal service; query via website; or query via e-mail.

Developers should submit this material: Send outline and URL of sample work; send outline and sample of work on CD; or send outline/proposal.

Responds to queries/submitted material: 1 to 2 weeks

Actively seeking these types of submissions/outside help: We are actively seeking 3D modelers.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee, Royalty

Offers a written contract: Yes

Regularly attends these conferences: E3, GDC

Tuna Technologies Limited

Redlands Business Centre

3-5 Tapton House Rd.

Sheffield

S. Yorks

510 5BY

United Kingdom

Tel: +44 (0)114 266 2211

Website: www.tunatech.com

Contact person: Alex Amsel

Company's outside needs: Actively seeking both new and established talent.

Year established: 1996

Number of games released in the last year: 6

Type of company: Contract Game Development Service, Independent 3rd-party Game Development

Specialty: Tuna specializes in rapid turnarounds on conversions and handheld titles.

What sets us apart: Having been in the industry since 1996, we have an experienced set of core staff who get the job done.

Seeking outside programming help in: General Programming

Seeking outside visual arts help in: 3D Modeling, 3D Animation, 2D Animation, Character Animation

Seeking outside game design help in: Level Design

Recent project titles include: Premier Manager (multiple SKUs), Dr Muto, Alienators: Evolution

Produces games for these platforms: Microsoft Xbox, Sony PlayStation2, Cell phone/WAP/Imode, Game Boy Advance, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Via website.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel; or e-mail resume with outline/proposal.

Responds to queries/submitted material: 7 days if contacted electronically

Actively seeking these types of submissions/outside help: Contract artists

Does not want to receive these types of submissions/outside help: Please don't send large emails. Don't claim to have an amazing new game design.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Flat Licensing Fee

Offers a written contract: Yes

Additional advice for potential outside game developers: Be flexible.

Regularly attends these conferences: E3, ECTS

Verge Entertainment

P.O. Box 44 Inwood Station New York, NY 10034

Website: www.vergeentertainment.com

Contact person: Milo Stone

Contact person's e-mail: info@vergeentertainment.com

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 1999

Wahoo Studios, Inc. 571

Number of games released in the last year: 1

Type of company: Contract Game Development Service

Specialty: Game pre-production. Design, story and dialogue scripting.

What sets us apart: Film background with an emphasis on story, complex characters, and lasting properties with crossover potential for film and merchandising.

Seeking outside programming help in: General Programming

Seeking outside audio help in: Music Composition

Seeking outside game production help in: General Game Production

Typically develops these types of games: Adventure

Recent project titles include: Wild Thornberrys, Rotten to the Core, Zero-G

Produces games for these platforms: Web games, Microsoft Xbox, Sony PlayStation2, CD-ROM, Game Boy Advance, Game Boy Color, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work.

Responds to queries/submitted material: 1 week

Actively seeking these types of submissions/outside help: None

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Flat Licensing Fee

Offers a written contract: Yes

Regularly attends these conferences: E3

Wahoo Studios, Inc.

405 S. 100 E.

Suite 13

Pleasant Grove, UT 84062

Tel: 801-796 5904

Website: www.wahoo.com

Contact person: Steve Taylor

Contact person's e-mail: stay@wahoo.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 2001

Number of games released in the last year: 3

Type of company: Contract Game Development Service, Independent 3rd-party Game Development

Specialty: Our background is primarily in full-title development for modern consoles.

What sets us apart: Wahoo Studios focuses heavily on asset management and tools for improving quality and reducing cost. We have many years of experience in pioneering and improving data-driven design and development.

Seeking outside programming help in: Network Programming, Engine Programming, Tools Programming

Seeking outside game production help in: Licensing, Q/A Testing, Documentation

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, 3D Animation, Character Animation

Typically develops these types of games: Fighting games, Sports games, Sim games

Recent project titles include: High Heat 2004 (GameCube), levels for Nightfire (PC), writing for Combat Medic

Produces games for these platforms: Web games, MMPOG (UO, etc.), Microsoft Xbox, Sony PlayStation2, Sony PlayStation, Nintendo GameCube, Nintendo 64, Sega Dreamcast, DVD, CD-ROM, Cell phone/WAP/Imode, Palm OS, Game Boy Advance, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work; or e-mail resume with outline/proposal.

Responds to queries/submitted material: 1 week

Does not want to receive these types of submissions/outside help: We will not accept unsolicited game designs or concepts. We are also not looking for audio contractors.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee, Royalty, Advance Offers a written contract: Yes

Additional advice for potential outside game developers: Show a sample of some kind of your professional work.

Regularly attends these conferences: GDC, E3

Wazoo Enterprises Inc.

246 Arbour Vista RD NW Calgary, AB T36 4T8 Canada

Tel: 403-852-0069

Website: www.wazooenterprises.com

Contact person: Erik Yuzwa

Wazoo Enterprises Inc. 573

Contact person's e-mail: wazoo@wazooenterprises.com

Company's outside needs: Does not anticipate the need for any help.

Year established: 2001

Number of games released in the last year: 1

Type of company: Contractor

Specialty: We try to specialize in providing game programming educational materials and/or lectures.

What sets us apart: I've been working since 2001 with the local university to teach an introductory course for PC Game programming. We now have a level II on the way, as well as much educational material on the website, which we've received great feedback for.

Typically develops these types of games: Mostly "retro" style games that are targeted for more the conservative machine.

Recent project titles include: AsteroidArena, TetrisArena, CombatArena

Produces games for these platforms: Linux, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Via e-mail.

Actively seeking these types of submissions/outside help: Publishing partner for some upcoming commercial ventures.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate

Offers a written contract: Yes

What sets us apart: Professionalism, Reliability, Dedication, Testimonials.

Seeking outside audio help in: Sound Effects Creation and Design, Music Composition

Seeking outside visual arts help in: 2D Texturing, 3D Modeling

Typically develops these types of games: Any and all

Recent project titles include: Please see our website.

Produces games for these platforms: Interactive television, Web games, MMPOG (UO, etc.), Microsoft Xbox, Sony PlayStation2, Windows XP, Windows NT/2000, Windows CE

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work.

Responds to queries/submitted material: 1 to 4 weeks

Actively seeking these types of submissions/outside help: None at the moment.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Hourly Rate

Offers a written contract: Yes

Regularly attends these conferences: GDC, ECTS, SIGGRAPH

574 Contractors

Worldwide MicroTronics, Inc.

P.O. Box 8759 Spring, TX 77387

Website: www.microtronics.com/

Contact person: shiflett

Contact person's e-mail: info@microtronics.com

Company's outside needs: Only receptive to working with established developers.

Year established: 1992

Number of games released in the last year: 2

Type of company: Contract Game Development Service, Independent 3rd-party Game Development, Contractor

Specialty: We support various independent projects with other studios and publishers.

What sets us apart: Long history of low and medium cost games.

Seeking outside programming help in: Hardware Engineering, Tools Programming, AI Programming, General Programming

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Licensing, Q/A Testing, Documentation, Localization

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, Interface Design, 3D Animation, Character Animation

Seeking outside game design help in: Interface Design, Level Design

Typically develops these types of games: RPG, Action/Adventure

Recent project titles include: Hero X, Siege of Avalon, Emergency Rescue: Firefighter

Produces games for these platforms: Microsoft Xbox, Sony PlayStation2, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: 3 weeks

Does not want to receive these types of submissions/outside help: Inexperienced.

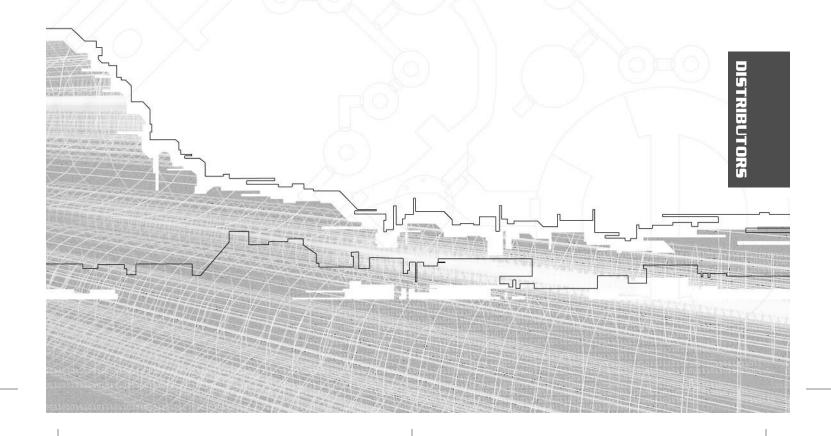
Receptive to unsolicited submissions: No

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee, Royalty, Advance

Offers a written contract: Yes

DISTRIBUTORS

ost publishers have sales forces who deal directly with the major retail chains that sell software. However, publishers don't have the staff to maintain relationships with the thousands of smaller, independent retail stores that also sell games. Distributors act as the middlemen between the publishers and these independent retailers.



Bethesda Softworks

1370 Piccard Dr. Suite 120 Rockville, MD 20850

Tel: 301-926-8300 Fax: 301-926-8010

Website: www.bethsoft.com Contact person: Pete Hines

Contact person's e-mail: phines@bethsoft.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 1986

Type of Company: 2nd-party Game Development with Publisher, Distributor, Publisher

What sets us apart: One of the oldest industry veterans specializing in groundbreaking gameplay, Bethesda has won every major national and international software award for its sports, action and role-playing games. As the award-winning creators of three highly acclaimed series—The Elder Scrolls, Wayne Gretzky Hockey, and The Terminator—Bethesda has demonstrated an ability to produce groundbreaking computer games that redefine industry standards.

Typically develops these types of games: Role-playing, action, drag racing simulation

Recent project titles include: The Elder Scrolls III: Morrowind, The Elder Scrolls III: Bloodmoon expansion pack, The Elder Scrolls III: Tribunal expansion pack, The Elder Scrolls III: Morrowind Game of the Year edition, Pirates of the Caribbean

Produces games for these platforms: Microsoft Xbox, Sony PlayStation2, Sony PlayStation, CD-ROM, Cell phone/WAP/Imode, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel; or e-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: Varies based on whether we're hiring or not.

Actively seeking these types of submissions/outside help: Established 3rd party development houses, or new development houses with established game development staff. We're always looking for groundbreaking titles to publish by developers with innovative technology and solid development plans.

Does not want to receive these types of submissions/outside help: Generally speaking, we only look for applicants to work on our internal teams when we have a need to fill.

DreamCatcher Games

Receptive to unsolicited submissions: No

Offers a written contract: Yes

Regularly attends these conferences: E3

DreamCatcher Games

5000 Dufferin St. (Building R) Toronto, ON M3H 1T1 Canada

Website: www.dreamcatchergames.com Contact person: Nick Malaperiman

Contact person's e-mail: nickm@dreamcatchergames.com

Company's outside needs: Only receptive to working with established developers.

Year established: 1996

Number of games released in the last year: 25 Type of Company: Distributor, Publisher

Specialty: Our Adventure Company division is the number one publisher of PC adventure games on the planet. Adventure games were our primary focus, but we are now diversifying and publishing games in different genres, including first-person action (*Painkiller*), RPGs (*Arx Fatalis*) and sports (*Ultimtae Beach Soccer* and *US Open Tennis*).

What sets us apart: The ability to publish games form developers from all over the world and a dedication to publishing the best quality adventure games money can buy.

Seeking outside programming help in: AI Programming, General Programming

Seeking outside audio help in: Voice Acting, Audio Recording

Typically develops these types of games: All

Recent project titles include: Painkiller, Hegemonia, Syberia, Crystal Key, Harbinger

Produces games for these platforms: Microsoft Xbox, Sony PlayStation2, Nintendo GameCube, CD-ROM, Game Boy Advance, Game Boy Color, Game Boy

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work.

Responds to queries/submitted material: 3 months

Actively seeking these types of submissions/outside help: None

Receptive to unsolicited submissions: No

Eagle Rock Enterprises, Inc.

P.O. Box 320834

Los Gatos, CA 95032-0113

Tel: 408-378-4025

Website: www.eaglerock.com

Contact person: Dan Solis

Contact person's e-mail: info@eaglerock.com

Company's outside needs: Does not anticipate the need for any help.

Year established: 1995

Number of games released in the last year: 2

Type of Company: Contract Game Development Service, Distributor, Contractor, Publisher

Specialty: Our company produces adult and erotic games for the Windows PC platform and the PocketPC platform.

What sets us apart: We are one of the oldest and most experienced game producers developing high-quality, erotic games for the PC market.

Typically develops these types of games: Erotic strip games, including strip poker with still pictures and integrated video.

Recent project titles include: Strip Poker Deluxe with Video, Strip Solitaire

Produces games for these platforms: Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel.

Receptive to unsolicited submissions: Yes

Offers a written contract: Yes

Electronic Arts (EA)

209 Redwood Shores Pkwy. Redwood City, CA 94065

Tel: 650-628-1500

Website: www.ea.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 1982

Electronic Arts (EA) 579

Number of games released in the last year: 70

Type of Company: Independent 3rd-party Game Development, Distributor, Publisher

Specialty: EA has the most recognizable sports brand in interactive entertainment, EA SPORTS. EA excels at sports games as well as innovation and technology. EA has a successful history of making both innovative licensed IP products such as games based off of the Harry Potter, Lord of the Rings and James Bond properties, as well as developing our own IP, such as The Sims, Command & Conquer, SSX, and Medal of Honor.

What sets us apart: Excellence in leadership and strategic planning coupled with commitment to quality, innovation and delivering products on time. The breadth and depth of our product lineup is unrivaled.

Seeking outside programming help in: Network Programming, Engine Programming, Tools Programming, Audio Programming, Graphics Programming, AI Programming, General Programming

Seeking outside audio help in: Sound Effects Creation and Design

Seeking outside game production help in: Licensing, Editing, Q/A Testing, Producing, Project Lead/Management, Documentation, Localization, General Game Production

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, Interface Design, Illustration/Storyboarding, 3D Animation, Character Animation, General Visual Arts

Seeking outside game design help in: Interface Design, Level Design, Game Design, Lead Design, Creative Direction

Typically develops these types of games: EA develops and produces games in every genre from sports, action, racing, first-person action, real-time strategy, mmpog, etc.

Recent project titles include: Madden NFL Football 2004, Medal of Honor: Rising Sun, James Bond: Everything or Nothing, Tiger Woods and the PGA TOUR 2004, The Lord of The Rings: The Return of the King

Produces games for these platforms: Web games, MMPOG (UO, etc.), Online game channel, Microsoft Xbox, Sony PlayStation2, Sony PlayStation, Nintendo GameCube, Game Boy Advance, Game Boy Color, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME Preferred contact method: Via website.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Actively seeking these types of submissions/outside help: We are always looking for high-quality talent across all disciplines to join our team.

Receptive to unsolicited submissions: Yes

Regularly attends these conferences: GDC, E3, SIGGRAPH

Gamer Z Inc.

506 Pine Suite 100 Kemah, TX 77565

Tel: 281-538-8485

Website: www.gzleagues.com Contact person: Guy Rosinbaum

Contact person's e-mail: k-9@gzleagues.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 2

Number of games released in the last year: 0

Type of Company: Distributor, Publisher

Seeking outside programming help in: Network Programming, Engine Programming, Tools Programming

Seeking outside audio help in: Voice Acting, Audio Recording, Music Composition

Seeking outside game production help in: Video Direction, Producing

Seeking outside visual arts help in: Interface Design

Seeking outside game design help in: Interface Design, Lead Design

Produces games for these platforms: Web games, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work; or e-mail resume with outline/proposal.

Responds to queries/submitted material: 5 days

Actively seeking these types of submissions/outside help: Independent game design companies.

Does not want to receive these types of submissions/outside help: Game proposals, with or without GPL's, any serious game designers or companies that have a working game design ready for production.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate, Royalty, Advance

Offers a written contract: Yes

Additional advice for potential outside game developers: We are looking for many different titles. We are also most willing to sign any NDAs. If you don't have one, we do.

GLIPS Entertainment, Inc. 581

GLIPS Entertainment, Inc.

102 W. Vance St. FuQuay-Varina, NC 27526

Tel: 919-557-3030

Website: www.glipsentertainmentinc.com

Contact person: Gregory L. Lipscomb

Contact person's e-mail: the Company@glipsentertainmentinc.com

Company's outside needs: Does not anticipate the need for any help.

Year established: 1999

Number of games released in the last year: 3

Type of Company: Contract Game Development Service, 2nd-party Game Development with Publisher, Independent 3rd-party Game Development, Distributor, Contractor

Specialty: Contract/outside game development services and independent game development (2D retro arcade games, card games, arcade shooters, strategy games, and puzzle games to name a few).

What sets us apart: In addition to game development, we publish our own CD-Rom series, we also provide custom computer systems/repair services, and we operate our own retail store. URLs: www.garagedeveloperinternational.com/ www.cyberspacesurfshop.com/ www.trickedoutcomputer.com/

Seeking outside programming help in: Hardware Engineering, Porting

Seeking outside game production help in: Licensing

Seeking outside visual arts help in: 2D Texturing, Interface Design, 2D Animation, Character Animation, General Visual Arts

Typically develops these types of games: Action arcade games, space shooters, strategy games, puzzle games for the budget/shareware market.

Recent project titles include: StarSpangled Solitaire, MostWanted Card Games: Solitaire, PartSinner/Part Saint: Solitiare, MonsterTron 2k3

Produces games for these platforms: Arcade/coin-operated, Web games, Microsoft Xbox, DVD, CD-ROM, Cell phone/WAP/Imode, Palm OS, Linux, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Via postal service; via website; or via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel.

Responds to queries/submitted material: 1 to 2 weeks

Actively seeking these types of submissions/outside help: Independent contractors when we need them.

Does not want to receive these types of submissions/outside help: Blatant unsolicited e-mails.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee

Offers a written contract: Yes

Additional advice for potential outside game developers: E-mail us with an inquiry before sending anything. E-mail attachments are automatically deleted.

Regularly attends these conferences: GDC, E3, Indie Games Con, Indie Game Festival

Ground Zero Software, Inc.

P.O. Box 1192

Madison AL 35758

Fax: 256-722-2043

Website: www.groundzerosw.com

Contact person: Jeff Hester

Contact person's e-mail: jhester@mac.com

Company's outside needs: Not currently seeking any outside help.

Year established: 1994

Number of games released in the last year: 1

Type of Company: Independent 3rd-party Game Development, Distributor, Publisher

Specialty: Developing commercial quality shareware games that are fun and addictive.

What sets us apart: Fast and friendly customer service.

Seeking outside programming help in: Porting, Network Programming, AI Programming, General Programming

Seeking outside audio help in: Sound effects Creation and Design, Music Composition

Seeking outside visual arts help in: 3D Animation, 2D Animation

Seeking outside game design help in: Level Design

Typically develops these types of games: Arcade and console-like games,

Recent project titles include: Pop the Wheezil, Frozen Squid, Ice Hockey, Temple Tantrum, Bedlam 2

Produces games for these platforms: Other UNIX, Windows XP

Preferred contact method: Query via website.

Developers should submit this material: Send outline and URL of sample work.

Responds to queries/submitted material: 1 week

Actively seeking these types of submissions/outside help: None

Interplay Entertainment Corp. 583

Receptive to unsolicited submissions: No Standard method of payment for outside help: Flat Licensing Fee, Advance Offers a written contract: Yes

Interplay Entertainment Corp.

16815 Von Karman Ave. Irvine, CA 92606

Tel: 949-223-5722 Fax: 949-252-2820

Website: www.interplay.com Contact person: Kevin Osburn

Contact person's e-mail: kosburn@blackisle.com

Company's outside needs: Regularly hires candidates for new positions.

Year established: 1986

Number of games released in the last year: 2

Type of Company: Independent 3rd-party Game Development, Distributor, Publisher

Specialty: Our role-playing game division, Black Isle Studios, is critically acclaimed as one of the top role-playing game developers in the industry. Black Isle Studios is responsible for PC hits including the *Icewind Dale* series, Fallout I and II, Planescape: Torment, along with managing the production of the Baldur's Gate series (I and II w/Expansions), and made it's way into the homes of millions of console gamers with the smash hit Baldur's Gate: Dark Alliance. BIS is also hard at work for the moment working on the follow up to BGDA. The sequel, Baldur's Gate: Dark Alliance II will be the first console title that BIS has developed internally.

What sets us apart: Black Isle Studios.

Seeking outside programming help in: Engine Programming, Tools Programming, Graphics Programming, General Programming

Seeking outside audio help in: Music Composition

Seeking outside game production help in: Q/A Testing, Project Lead/Management, Documentation Seeking outside visual arts help in: Illustration/Storyboarding, 3D Animation, General Visual Arts Seeking outside game design help in: Game Design, Lead Design, Creative Direction

Typically develops these types of games: Role-Playing games

Recent project titles include: Baldur's Gate: Dark Alliance (PS2, Xbo, and GameCube), Icewind Dale II (PC), Hunter: The Reckoning (Xbox and GameCube), developed by High Voltage Software Produces games for these platforms: MMPOG (UO, etc.), Microsoft Xbox, Sony PlayStation2, DVD, CD-ROM, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Via postal service; via website; or via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel; e-mail resume with outline/proposal and URL of sample work; e-mail resume with outline/proposal

Responds to queries/submitted material: 1 to 2 weeks

Receptive to unsolicited submissions: Yes

Offers a written contract: Yes

Regularly attends these conferences: GCE, E3, Xfest (Xbox)

MediaHouse Ltd.

Udaltsova str. 85 Moscow 119607

Russia

Tel: + 7 095 737 88 55 *Fax:* + 7 095 737 88 55

Website: www.mediahouse.ru Contact person: Ellen Gutikova

Contact person's e-mail: assist@mediahouse.ru

Company's outside needs: Does not anticipate the need for any help.

Year established: 1995

Number of games released in the last year: 20

Type of Company: Distributor, Contractor, Publisher

Specialty: MediaHouse focuses its publishing and development activities principally on titles that are of high quality with substantial consumer appeal, longevity and brand recognition.

What sets us apart: We believe that the publishing and distribution of high-quality products and those based on franchise properties will enhance revenue predictability and operating profitability of a software company that operates under Russian harsh economic conditions and price competition from software pirates.

Typically develops these types of games: Action, arcade, strategy

Recent project titles include: Anarchy Online: The Notum Wars (DVD Series of games based on Simsala Grimms' stroies), Hugo, Evil Mirror, Just One Fix

Produces games for these platforms: DVD, CD-ROM, Windows XP, Windows NT/2000, Windows 98, ME



Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal.

Responds to queries/submitted material: 1 week

Standard method of payment for outside help: Royalty

Offers a written contract: Yes

MediaHouse

85 Bld 1 Udaltsova St.

Moscow

117607

Russia

Tel: +7.095.737.8855 Fax: +7.095.737.8855

Website: www.mediahouse.ru
Contact person: Mikhail Novikov

Contact person's e-mail: mnn@mediahouse.ru

Company's outside needs: Actively seeking both new and established talent.

Year established: 1998

Number of games released in the last year: 5

Type of Company: 2nd-party Game Development with Publisher, Distributor, Publisher

Specialty: The company focuses on high-quality games, education and creativity software with strong brand recognition.

What sets us apart: The company is dedicated to high quality and longevity of its products.

Seeking outside game production help in: Licensing, Q/A Testing, Project Lead/Management, Localization, General Game Production

Typically develops these types of games: Action, adventure, strategy, simulation, RPG.

Recent project titles include: Just One Fix, Diamonds To Sit On: The 12 Chairs, The Adventures of Baron Munchausen, Toon Game Maker

Produces games for these platforms: CD-ROM, Game Boy Advance, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: 2 to 4 working days

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee, Royalty, Advance

Offers a written contract: Yes

Regularly attends these conferences: E3, ECTS, GDC

Milestone Interactive Software Ltd.

Building No. 3, Western Industrial Co-op Estate,

MIDC, Andheri (E), Mumbai - 400 093, India

Mumbai

400093

India

Tel: 91-22-28381614

Fax: 91-22-28378204

Website: www.milestoneinteractive.com

Contact person: Sachin Naik

Contact person's e-mail: sachin@milestoneinteractive.com

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 1997

Number of games released in the last year: 100+

Type of Company: Contract Game Development Service, Independent 3rd-party Game Development, Distributor, Publisher

Specialty: Distribution of games for nearly all the major publishers. Sony Computer Entertainment's India distributor. Game development for global markets.

What sets us apart: Our relationships, infrastructure, domain knowledge & understanding of markets.

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Licensing, Editing, Video Direction, Q/A Testing, Localization

Typically develops these types of games: Currently on our first project—a combat racing title.

Recent project titles include: Road Rebels

Produces games for these platforms: Microsoft Xbox, Sony PlayStation2, DVD, CD-ROM, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Phone call; query via postal service; query via website; or query via e-mail.

M-Movement Ltd. **587**

Developers should submit this material: Send outline and URL of sample work; send outline and sample of work on CD; or send outline/proposal

Responds to queries/submitted material: Within 2 weeks

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee, Royalty

Offers a written contract: Yes

M-Movement Ltd.

61a Wilberforce Rd.

London

United Kingdom

Website: www.play-mobile-games.com

Contact person: Jeff Smith

Contact person's e-mail: jeff@m-movement.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 2002

Number of games released in the last year: 200

Type of Company: Contract Game Development Service, Distributor

Specialty: We specialize in the aggregation of Mobilegames from both existing industry aggregators and direct game developers

What sets us apart: We are looking to create a genuine mobile games experience rather than generate revenue from existing ring tones traffic.

Seeking outside programming help in: Graphics Programming, General Programming

Seeking outside game production help in: Licensing, Q/A Testing, General Game Production

Seeking outside visual arts help in: 3D Animation, 2D Animation

Seeking outside game design help in: Game Design

Typically develops these types of games: We distribute all game content.

Produces games for these platforms: Cell phone/WAP/Imode

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work; or e-mail resume with outline/proposal

Responds to queries/submitted material: 2 weeks

Actively seeking these types of submissions/outside help: Multi-skilled, adaptable, creative, contributors.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee, Royalty

Offers a written contract: Yes

Additional advice for potential outside game developers: We are looking for people with a genuine interest in mobile gaming and not people looking to cash in on this new era of mobile revenue streams.

Moxze Games

RM 507 5/F East 10

Lang jiayuan Jianguomenwai

Bei jing

BJ

100022

China

Tel: -728

Website: www.moxze.com

Contact person's e-mail: info@moxze.com

Company's outside needs: Does not anticipate the need for any help.

Year established: 1999

Number of games released in the last year: 6

Type of Company: Contract Game Development Service, Distributor, Contractor, Publisher

Specialty: Multiplayer games.

What sets us apart: Fun games that people actually play in China.

Seeking outside programming help in: Hardware Engineering, Network Programming, General Programming

Seeking outside game production help in: Q/A Testing, Producing, Localization, General Game Production

Seeking outside game design help in: Game Design, Creative Direction

Typically develops these types of games: Mobile games, multiplayer web games, java web games.

Recent project titles include: Caishen, Youxiting, Zuqiu365, Zhanshen

Produces games for these platforms: Web games, MMPOG (UO, etc.), Cell phone/WAP/Imode, Palm OS, Linux, Windows XP, Windows NT/2000, Windows 98, ME

Actively seeking these types of submissions/outside help: Chinese nationals who speak Chinese.

Does not want to receive these types of submissions/outside help: Through head hunters.

Receptive to unsolicited submissions: No



Standard method of payment for outside help: Hourly Rate

Offers a written contract: Yes

Additional advice for potential outside game developers: You must be a Chinese speaker. You must be in China. You must be creative. You must be a team player. You must not bullshit.

Nurve Networks LLC

5217 Camino Alta Mira Castro Valley, CA 94546

Tel: 925-736-2098

Website: www.nurve.net

Contact person: Alex Varanese

Contact person's e-mail: alex@amubooks.com

Company's outside needs: Does not anticipate the need for any help.

Year established: 2001

Type of Company: Distributor

Seeking outside programming help in: General Programming

Pyramat LLC

P.O. Box 36587 Los Angeles, CA 90036

Tel: 877-591-1012 Fax: 310-734-1746

Website: www.pyramat.com

Contact person: Michael Feldman

Contact person's e-mail: info@pyramat.com

Company's outside needs: Does not anticipate the need for any help.

Year established: 1999

Number of games released in the last year: 0

Type of Company: Distributor

Specialty: We manufacture gaming furniture.

What sets us apart: Pyramta has created a new category.

Regularly attends these conferences: CES, E3, Tokyo Game Show, CEBIT

53 Graphics

1045 Mission Court Fremont, CA 94539

Tel: 510-687-4900

Fax: 510-687-4549

Website: www.s3graphics.com

Contact person: John David

Contact person's e-mail: jdavid@s3graphics.com

Company's outside needs: Actively seeking both new and established talent.

Specialty: We design and market graphics chips (mobile and discrete).

What sets us apart: Our company helps established 3D graphics.

Seeking outside programming help in: Graphics Programming

Recent project titles include: Delta Chrome (3D graphics hardware)

Produces games for these platforms: Windows XP

Receptive to unsolicited submissions: Yes

Regularly attends these conferences: CEBIT, COMDEX

Shrapnel Games, Inc.

PMB #164 952 US Hwy. 64 W. Apex, NC 27523

Tel: 919-363-2121

Fax: 919-363-2121

Website: www.shrapnelgames.com Contact person: Timothy W Brooks

Contact person's e-mail: tbrooks@shrapnelgames.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 1999

Number of games released in the last year: 7

Type of Company: Distributor, Publisher

Specialty: In addition to publishing independent developers war and strategy games for the PC, we also publish board games. We have an internal development team that works on our Shrapnel Development Branded games.

Sony Ericsson Mobile Communications AB 591

What sets us apart: We live and thrive in the niche market War and Strategy game arena, with our own online store, the Gamers Front (www.GamersFront.com).

Seeking outside programming help in: Engine Programming, Graphics Programming, AI Programming

Seeking outside audio help in: Voice Acting, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: General Game Production

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, 3D Animation, 2D Animation, Character Animation

Seeking outside game design help in: Level Design

Typically develops these types of games: War and Strategy Games.

Recent project titles include: Space Empires IV Gold, Mark H. Walker's Lock 'N Load, Armored Task Force, Combat Command 2: Danger Forward Gold Edition, All American: The 82nd Airborne in Normandy

Produces games for these platforms: CD-ROM, Windows XP, Windows NT/2000, Windows 98, ME

Preferred contact method: Phone call; via postal service; via website; or via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel; e-mail resume with outline/proposal and URL of sample work; or e-mail resume with outline/proposal.

Responds to queries/submitted material: 2 weeks

Actively seeking these types of submissions/outside help: Seeking games developers.

Does not want to receive these types of submissions/outside help: None

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate, Royalty

Offers a written contract: Yes

Additional advice for potential outside game developers: If you're a game developer, you must have a product in demo stage.

Regularly attends these conferences: Origins

Sony Ericsson Mobile Communications AB

Nya Vattentornet Lund 22188-Lund Sweden

Tel: +46 46 232219

Website: www.sonyericsson.com Contact person: Stefan Olsson

Contact person's e-mail: stefan.olsson@sonyericsson.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 2002

Number of games released in the last year: 10

Type of Company: Contract Game Development Service, Game Recruiter or Agent, Independent 3rd-party Game Development, Distributor

Specialty: Making mobile phones.

Seeking outside programming help in: Porting, Network Programming, Engine Programming, General Programming

Seeking outside audio help in: Sound Effects Creation and Design

Seeking outside game production help in: General Game Production

Seeking outside game design help in: Game Design, Creative Direction

Preferred contact method: Via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel; or e-mail resume with outline/proposal.

Responds to queries/submitted material: Less than 1 week

Actively seeking these types of submissions/outside help: Those who can create games for mobile phones.

Does not want to receive these types of submissions/outside help: Proposals for games that can not run on a mobile device.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee

Offers a written contract: Yes

U.S.Games Distribution, Inc.

16700 Schoenborn St.

Unite 2

North Hills, CA 91343

Tel: 818-920-9393

Fax: 818-920-9383

Website: www.usgamesdist.com

Contact person: Cameron Eghbali

Contact person's e-mail: cameron@usgamesdist.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 1998

Unplugged, Inc. 593

Type of Company: Distributor

Specialty: Import games and accessories

Produces games for these platforms: Microsoft Xbox, Sony PlayStation2, Sony PlayStation, Nintendo GameCube, Nintendo 64, Sega Dreamcast, Game Boy Advance, Game Boy Color, Game Boy

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal.

Responds to queries/submitted material: 1 week

Receptive to unsolicited submissions: Yes

Offers a written contract: Yes

Unplugged, Inc.

2625 Alcatraz Ave.

#608

Berkeley, CA 94705

Website: www.unplugged-inc.com

Contact person: Jonathan Zamick

Contact person's e-mail: info@unplugged-inc.com

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 2001

Number of games released in the last year: 3

Type of Company: Distributor, Publisher

Specialty: Mobile games

What sets us apart: First-rate relationships with carriers/operators in both North America and abroad; willingness to assume porting & localization tasks internally.

Seeking outside programming help in: Porting, Network Programming, General Programming

Seeking outside game production help in: Localization

Seeking outside visual arts help in: 2D Animation, Character Animation

Typically develops these types of games: Multiplayer, networked mobile games.

Recent project titles include: Boomerang Magic, Trophy Fishing, Skirt Fighter

Produces games for these platforms: Cell phone/WAP/Imode

Preferred contact method: Query via website; or query via e-mail.

Developers should submit this material: Send outline and URL of sample work; send outline and sample of work on CD; or send outline/proposal.

Responds to queries/submitted material: Within 2 weeks

Actively seeking these types of submissions/outside help: Mobile game development on a revenue share basis.

Does not want to receive these types of submissions/outside help: Non-mobile games.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee, Royalty

Offers a written contract: Yes

Regularly attends these conferences: E3, GDC, CTIA, BREW

Vivendi Universal Games

6080 Center Dr.

10th Floor

Los Angeles, CA 90045

Tel: 310-431-4000

Fax: 310-342-0533

Website: www.vugames.com Contact person: Wendy McAfee

Contact person's e-mail: wendy.mcafee@vugames.com

Company's outside needs: Actively seeking both new and established talent.

Number of games released in the last year: 50+

Type of Company: Distributor, Publisher

What sets us apart: Vivendi Universal Games (VU Games) is a leading global developer, publisher and distributor of multi-platform interactive entertainment. The company's development studios publish a broad range of content for the PC, PlayStation® 2 computer entertainment system, Xbox® video game system from Microsoft, Nintendo GameCube™, Game Boy® Advance and the Internet. VU Games' publishing portfolio boasts some of the biggest brands in the games industry with original franchises like *Crash Bandicoot*, *Diablo*, *Spyro The Dragon*, *StarCraft* and *Warcraft*. The company also publishes interactive products based on popular entertainment licenses including theatrical properties from Universal Pictures, hit television series from Fox Filmed Entertainment, literary classics from J.R.R. Tolkien's *The Lord of the Rings* and super hero comics from Marvel Enterprises. Through its Partner Publishing Group, VU Games co-publishes and/or distributes products on behalf of strategic partners, including Crave Entertainment, Interplay, Majesco, Mythic Entertainment and Simon & Schuster Interactive, among others.

Seeking outside programming help in: Hardware Engineering, Porting, Network Programming, Engine Programming, Tools Programming, Audio Programming, Graphics Programming, AI Programming, General Programming

XS Games LLC. 595

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Asset Managing, Editing, Video Direction, Q/A Testing, Producing, Project Lead/Management, Documentation, General Game Production

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, Interface Design, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Seeking outside game design help in: Interface Design, Level Design, Game Design, Lead Design, Creative Direction

Typically develops these types of games: VU Games publishes a broad range of content covering a wide variety of genres for multiple platforms.

Recent project titles include: The Hulk, Lord of the Rings: Fellowship of the Ring, The Thing

Produces games for these platforms: MMPOG (UO, etc.), Microsoft Xbox, Sony PlayStation2, Sony PlayStation, Nintendo GameCube, Nintendo 64, CD-ROM, Game Boy Advance, Game Boy Color, Game Boy, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Via website; or via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee

Offers a written contract: No

Regularly attends these conferences: E3, GDC

X5 Games LLC.

5381 Congress St. Fairfield, CT 06824

Tel: 203-255-7985

Fax: 203-256-1367

Website: www.xsgames.biz

Contact person: Steve Grossman

Contact person's e-mail: steve@xsgames.biz

Company's outside needs: Only receptive to working with established developers.

Year established: 2000

Number of games released in the last year: 16

Type of Company: Distributor, Publisher

Seeking outside game production help in: Q/A Testing, Project Lead/Management, Localization, General Game Production

Seeking outside game design help in: Creative Direction

Produces games for these platforms: Microsoft Xbox, Sony PlayStation2, Sony PlayStation, DVD, CD-ROM, Cell phone/WAP/Imode, Game Boy Advance

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work; or e-mail resume with outline/proposal.

Responds to queries/submitted material: 1 week

Actively seeking these types of submissions/outside help: Various types.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Royalty, Advance

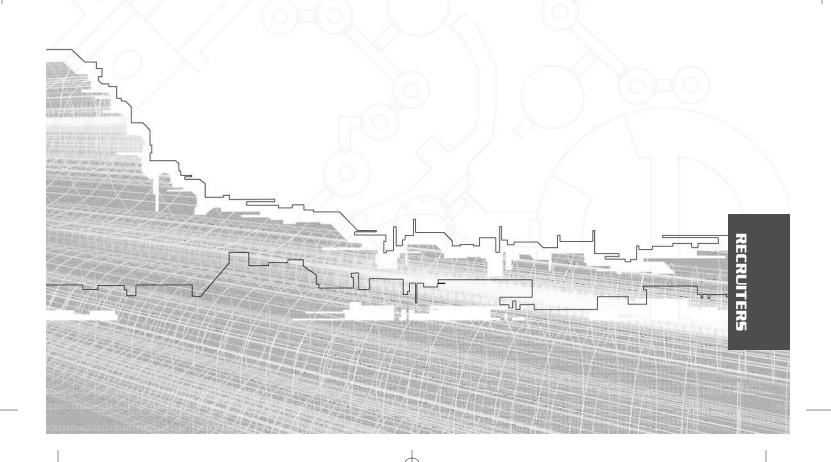
Offers a written contract: Yes



GAME RECRUITERS AND AGENTS

or the distinction between Game Recruiters and Agents, see the articles in this book written by Marc Mencher and Steve Meretzky.

Generally speaking, game recruiters help developers and publishers find the talent they need; while agents work with developers to find companies that will publish their work.



598 Game Recruiters and Agents

Alienware Corporation

12400 SW 134 CT Miami, FL 33186

Tel: 305-251-9797 Fax: 305-259-9874

Website: www.alienware.com Contact person: Alexandra Pena

Contact person's e-mail: alexandra_pena@alienware.com

Company's outside needs: Regularly hires candidates for new positions.

Year established: 1996

Type of company: Game Recruiter or Agent

Specialty: Custom computers: gaming desktop machines, laptops, workstations, etc.

What sets us apart: Style, performance, reputation.

Seeking outside programming help in: Hardware Engineering, Network Programming, Graphics Programming, General Programming

Seeking outside audio help in: Audio Editing

Seeking outside game production help in: Q/A Testing

Seeking outside visual arts help in: 3D Modeling, Illustration/Storyboarding, 3D Animation, General Visual Arts

Seeking outside game design help in: Interface Design, Creative Direction

Produces games for these platforms: Web games, Windows XP

Preferred contact method: Via website; or via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: Within 24 hours or next business day for an open position

Actively seeking these types of submissions/outside help: Project manager

Does not want to receive these types of submissions/outside help: Family members, part time, non-computer industry related.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate

Offers a written contract: Yes

Regularly attends these conferences: E3, Comdex, SIGGRAPH, WINHEC, GDC, DV Expo

Bridgeport Technical Services 599

Bridgeport Technical Services

3261 Homestead Lane Santa Rosa, CA 95407

Tel: 707-569-9444 Fax: 707-569-9944

Website: www.bridgeporttech.com Contact person: Debbie Gonzalez

Contact person's e-mail: debg@bridgeporttech.com

Company's outside needs: Actively seeking both new and established talent.

Type of company: Game Recruiter or Agent

Specialty: BTS is a software recruiting firm specializing in the video game industry throughout the U.S. and Canada. We place programmers, artists, designers, producers and quality assurance professionals at all levels.

What sets us apart: Service. Our approach is professional, straightforward and candid regarding the hiring process. Our goal is to listen to your needs and custom tailor your search to find the ideal position that meets the needs of both client and applicant. We help gamers find the right place to do what they do best. Find out what makes us different!

Seeking outside programming help in: Hardware Engineering, Porting, Network Programming, Engine Programming, Tools Programming, Audio Programming, Graphics Programming, Al Programming, General Programming

Seeking outside audio help in: Audio Editing, Audio Recording, Sound Effects Creation and Design Seeking outside game production help in: Producing, Project Lead/Management, Localization, General Game Production

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Seeking outside game design help in: Game Design, Lead Design, Creative Direction

Typically develops these types of games: All genres.

Produces games for these platforms: MMPOG (UO, etc.), Microsoft Xbox, Sony PlayStation2, Sony PlayStation, Nintendo GameCube, Game Boy Advance, Game Boy Color, Game Boy, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Phone call; via postal service; via website; or via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel; e-mail resume with outline/proposal and URL of sample work; or e-mail resume with outline/proposal.

Responds to queries/submitted material: Immediately if appropriate

600 Game Recruiters and Agents

Actively seeking these types of submissions/outside help: Those with industry experience are preferred, but will speak to any who have questions about the industry.

Does not want to receive these types of submissions/outside help: Those who just graduated from school or have no experience in the industry are difficult to help due to the demands of the hiring companies.

Receptive to unsolicited submissions: Yes

Additional advice: Every situation is unique. Those seeking information are invited to contact us—we'll give you direct answers.

Regularly attends these conferences: GDC, SIGGRAPH, E3

Change Ltd.

115 Mortimer Rd. London N1 4JY United Kingdom

Tel: 2072414545 Fax: 2072547978

Website: www.change-job.com Contact person: Monica Crisp

Contact person's e-mail: monica@change-job.com

Company's outside needs: Does not anticipate the need for any help.

Year established: 1998

Type of company: Game Recruiter or Agent

Specialty: Change is an agency with a difference. We have been providing a bespoke service to our customers for over three years and recruit exclusively for the games industry. Change provides a friendly effective service to all sectors of the gaming world. Our customers are loyal, which speaks for itself!

What sets us apart: We specialize in postings abroad. Video games recruitment. We listen to the candidate and help them to find excellent positions which they enjoy.

Preferred contact method: Phone call; via postal service; via website; or via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel; or e-mail resume with outline/proposal.

Responds to queries/submitted material: Same day

CoolGameJobs.com

601

Actively seeking these types of submissions/outside help: We are seeking people for every position in games: producers, designers, QA, localization, marketing, sales, artists, animators, level designers, graduates, and senior management.

Does not want to receive these types of submissions/outside help: Artists with a demo reel.

Receptive to unsolicited submissions: Yes

Offers a written contract: Yes

Additional advice: Go to our website www.change-job.com. Call 020 7241 4545 so we can tailor a service to your needs

Regularly attends these conferences: ETCS, E3, Edinburgh Games Festival

CoolGameJobs.com

3221 Parkland Dr.

West Bloomfield, MI 48322

Tel: 248-865-8806

Fax: 248-865-8805

Website: www.coolgamejobs.com

Contact person: Joe Brzoska

Contact person's e-mail: joe@coolgamejobs.com

Company's outside needs: Only receptive to working with established developers.

Year established: 1985

Type of company: Game Recruiter or Agent

Specialty: Specializing in senior development roles. General corporate management and game development management positions.

What sets us apart: Leading placement firm in terms of number of placements within the industry. Also, a leading broker of development teams and projects for third-party developers.

Seeking outside programming help in: Hardware Engineering, Porting, Network Programming, Engine Programming, Tools Programming, Audio Programming, Graphics Programming, AI Programming, General Programming

Seeking outside audio help in: Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Licensing, Asset Managing, Editing, Video Direction, Q/A Testing, Producing, Project Lead/Management, Documentation, Localization, General Game Production

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Seeking outside visual arts help in: 2D Texturing, 3D Modeling, Interface Design, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Seeking outside game design help in: Interface Design, Level Design, Game Design, Lead Design, Creative Direction

Typically develops these types of games: All genres and platforms

Produces games for these platforms: Arcade/coin-operated, Microsoft Xbox, Sony PlayStation2, Nintendo 64, DVD, CD-ROM, Cell phone/WAP/Imode, Palm OS, Game Boy Advance, Game Boy Color, Game Boy, Linux, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Query via e-mail.

Developers should submit this material: Send outline and URL of sample work; send outline and sample of work on CD; or send outline/proposal.

Responds to queries/submitted material: 48 hours

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee, Royalty, Advance

Offers a written contract: Yes

Regularly attends these conferences: E3, GDC, AMOA, ASI, CES

Digital Development Management

5670 Wilshire Blvd. Suite 1790 Los Angeles, CA 90036

Tel: 323-933-4557 *Fax:* 323-933-4559

 ${\it Website:} www. {\it dig} devmgmt. com$

Contact person: Jeff Hilbert

Contact person's e-mail: hilbertj@digdevmgmt.com

Company's outside needs: Actively seeking both new and established talent.

Type of company: Game Recruiter or Agent

Produces games for these platforms: MMPOG (UO, etc.), Online game channel, Microsoft Xbox, Sony PlayStation2, Sony PlayStation, Nintendo GameCube, Nintendo 64, Sega Dreamcast, CD-ROM, Game Boy Advance, Game Boy Color, Game Boy, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

First Star Software, Inc. 603

Preferred contact method: Phone call; or via e-mail.

Does not want to receive these types of submissions/outside help: No advertising.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee, Royalty, Advance

Offers a written contract: Yes

Regularly attends these conferences: E3, GDC, Tokyo Game Show

First Star Software, Inc.

24 Tanglewild Rd. Chappaqua, NY 10514-2516

Tel: 914-238-3073

Fax: 914-238-3076

Website: www.firststarsoftware.com Contact person: Richard M. Spitalny

Contact person's e-mail: rspitalny@firststarsoftware.com

Company's outside needs: Only receptive to working with established developers.

Year established: 1982

Number of games released in the last year: 3

Type of company: Game Recruiter or Agent, Independent 3rd-party Game Development, Publisher What sets us apart: Since starting over 21 years ago we have participated in the industry as developers, publishers and agents. There are not too many others that share that perspective and experience.

Seeking outside programming help in: Porting, Network Programming, General Programming

Seeking outside audio help in: Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Q/A Testing, Localization, General Game Production

Seeking outside visual arts help in: 3D Animation, Character Animation, General Visual Arts

Seeking outside game design help in: Level Design

Typically develops these types of games: Arcade action puzzle

Recent project titles include: Boulder Dash (J2ME), BREW Astro Chase (J2ME), The Guardian Quest (PC), First Star's Greatest Hits Treasure Pleasure (Web)

Produces games for these platforms: Interactive television, Arcade/coin-operated, Web games, Online game channel, Microsoft Xbox, Sony PlayStation2, CD-ROM, Cell phone/WAP/Imode, Palm OS, Game Boy Advance, Windows XP, Windows CE, Windows 98, ME

Preferred contact method: Via e-mail.

604 Game Recruiters and Agents

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel; or e-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: Very soon for advertised opening, perhaps not at all when unsolicited.

Actively seeking these types of submissions/outside help: The majority of our current projects are based on our back catalog of games as we update/port them to mobile devices and/or Windows and/or Next Gen Consoles. Typically we supply the Intellectual Property. Producer and codesigner handle placement with a co-publisher/distributor and look to our development partner to provide "development services" (e.g., code, graphics, music/SFX, QA testing, etc.). First Star handles all 3rd party negotiations and contracts and we share revenue with our development partners equally (50/50).

Does not want to receive these types of submissions/outside help: Any who do NOT have: their own equipment, strong prior gaming experience, broadband Internet connections, ability to work independently (offsite).

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Royalty

Offers a written contract: Yes

Additional advice: Bring an abundant supply of creativity, energy . . . and an entrepreneurial spirit! Regularly attends these conferences: E3, GDC, CTIA

FOG Studios, Inc.

137 Fox Hollow Dr. Langhorne, PA 19053

Tel: 215-953-8409

Fax: 215-953-8408

Website: www.fogstudios.com

Contact person: Ed Dille, President Contact person's e-mail: eddille@aol.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 1979

Type of company: Game Recruiter or Agent

Specialty: FOG Studios is a privately held corporation specializing in the creation, representation and development of intellectual properties and development groups across multiple media

FOG Studios, Inc. 605

streams. It was originally founded in 1979 as International Computer Group by Barry Friedman, and then renamed to FOG Studios for the purpose of our Happy Puppy Investments. We were the first interactive rights agency, and are still the only agency who specializes in this field and is widely used by other agencies as the Agent's Agent for interactive expertise. We use convergence and networking to develop critical mass and leverage the maximum revenue possible for each property to our clients. To date, in the performance of these functions, the principals of FOG Studios have directly contributed to the creation of over two billion dollars of value to our clients via over 4,100 interactive, print publishing, film and television agreements, hundreds of intellectual property, technology, merchandising and affiliate licensing agreements (both independently and in conjunction with our strategic partners via interagency agreements), dozens of strategic alliances, and multiple start up ventures, mergers and acquisitions.

What sets us apart: Beside the fact that no other firm in the business can claim a tenth of our success rate, or near the longevity in the industry at almost 25 years (we did the original Atari rollout from Hong Kong), you also need to understand our philosophical difference. We are not agents, as people think of them, focused only on the deal at hand. We are business managers who focus long term as well as the near term opportunity, to better help our clients build their companies toward an exit strategy, then form new ones and repeat the process. We represented Westwood Studios (creators of the Command & Conquer franchise) from their early days through the sale to Richard Branson at Virgin, then they were subsequently sold to Electronic Arts, managed the Spectrum Holobyte acquisition for Robert Maxwell, and so forth. We also represent a lot of high-profile Intellectual Properties in addition to our developers, which allows us to package developers with IP and place with publishers more readily than either do independent of one another. For example, we did the ESPN Sportszone launch with Paul Allen, creating a line of over 100 interactive products, we currently represent Sportsline for a similar undertaking, we exclusively represent the Rock and Roll Hall of Fame, Platinum Studios (of *Men in Black* fame), Crossgen Comics, Black Belt Television, Court Television, developers like Blue Shift, Inc. (WSBB 2k4), Handheld Games, Humagade and many, many more.

Seeking outside game production help in: Licensing

Typically develops these types of games: We represent developers, not develop ourselves. Our clients develop in all genres and formats.

Recent project titles include: Please see the websites of our clients from www.fogstudios.com.

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: Within 5 business days

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Actively seeking these types of submissions/outside help: Looking for new teams with breakout talent and very original demos, and established teams with a proven history looking to go to the next level.

Does not want to receive these types of submissions/outside help: Individuals seeking a position in a firm. It is not what we do, we are not headhunters. Feel free to contact our clients to see if they have an opening you would fit.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Royalty, Advance

Offers a written contract: Yes

Additional advice: Do your homework! Be prepared to sell us on why you are different, better or at least highly competitive with other teams or products in your chosen genre. Show us what you have done and are doing instead of telling us what you can do. Don't come to us when you are 60 days away from being broke because you didn't plan ahead for your next project while finishing your current one. With AAA development budgets moving north of 5M dollars, publishers simply don't move that fast, because your 5M dev budget reflects a 20M or more investment on their part to put the product in the channel with the appropriate marketing push. Finally, if you want to find out how good a representation firm like ours is, any firm, ask their clients. We are happy to provide contact information for ours, they can sell our services better than we can.

Regularly attends these conferences: GDC, E3, The International Licensing Show in NYC, ECTS, and several more

Game Consulting

154 rue Championnet

Paris

75

75018

France

Tel: 33674580754

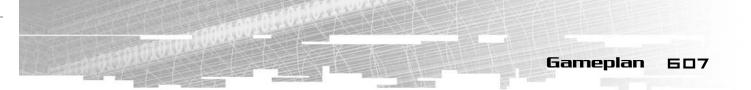
Website: www.game-consulting.com

Contact person: Nicolas Bonvalet

Contact person's e-mail: contact@game-consulting.com

Company's outside needs: Regularly hires candidates for new positions.

Year established: 2002



Type of company: Contract Game Development Service, Game Recruiter or Agent, Contractor *Specialty:* 3D art production.

What sets us apart: High quality and reactivity.

Preferred contact method: Phone call; via website; or via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work; or e-mail resume with outline/proposal.

Standard method of payment for outside help: Flat Licensing Fee

Offers a written contract: Yes

Gameplan

1433 N. Frederic St. Burbank, CA 91505

Website: www.GamePlanOnline.com

Contact person: Peter Gould

Contact person's e-mail: peter@gameplanonline.com

Company's outside needs: Does not anticipate the need for any help.

Year established: 1

Type of company: Game Recruiter or Agent

Specialty: Gameplan is a videogame consulting company specializing in the areas of licensing, marketing, development and publishing. Services summary: * "Band Manager"—development team packaging and image makeover * Strategic business plan development, including concept evaluation, marketing analysis, competitive analysis, team evaluation, and basic financial modeling (P&L) * Original intellectual property evaluation, packaging and presentation * Creative product development management * Company branding and product marketing

What sets us apart: Gameplan fills a unique niche in the games industry between agent, publisher and developer.

Produces games for these platforms: Microsoft Xbox, Sony PlayStation2, Nintendo GameCube, Cell phone/WAP/Imode, Game Boy Advance, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Actively seeking these types of submissions/outside help: Not seeking any at this time.

Does not want to receive these types of submissions/outside help: Phone calls.

Receptive to unsolicited submissions: Yes

Regularly attends these conferences: GDC, E3



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Hairy Moose

Broad Oak Barn Whitesmith Lewes BNB 6JG United Kingdom

Tel: + 44 1825 872 600

Fax: + 44 1825 872 600

Website: www.hairymoose.co.uk

Contact person: Jeff Tawney

Contact person's e-mail: jeff@hairymoose.co.uk

Company's outside needs: Actively seeking both new and established talent.

Year established: 1997

Number of games released in the last year: 6

Type of company: Game Recruiter or Agent

Specialty: Hairy Moose provides representation and management consultancy services for developers with hot original games. We also help publishers find the right teams for conversion work and commissioned projects.

What sets us apart: With many years spent working on the publishing side of the fence, we are ideally suited to helping developers secure the right deals.

Seeking outside programming help in: Porting, Network Programming , Engine Programming, Tools Programming, Graphics Programming, AI Programming, General Programming

Seeking outside audio help in: Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Licensing, Producing, Project Lead/Management, General Game Production

Seeking outside visual arts help in: 3D Modeling, 3D Animation, Character Animation, General Visual Arts

Seeking outside game design help in: Level Design, Game Design, Lead Design, Creative Direction Typically develops these types of games: All categories.

Recent project titles include: Information available on request.

Produces games for these platforms: Microsoft Xbox, Sony PlayStation2, Sony PlayStation, Nintendo GameCube, CD-ROM, Cell phone/WAP/Imode, Palm OS, Game Boy Advance, Windows XP, Windows CE, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal.



Responds to queries/submitted material: Within 2 weeks

Actively seeking these types of submissions/outside help: Developers with strategy game and console experience.

Does not want to receive these types of submissions/outside help: People living outside the UK looking for full-time jobs.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Flat Licensing Fee

Offers a written contract: Yes

Additional advice: We're only looking for the very best.

Regularly attends these conferences: GDC, E3, ECTS

Interact

831 S. Douglas St. Suite 119 El Segundo, CA 90245

Tel: 800-333-5751 Fax: 310-643-4750

Website: www.interactjobs.com Contact person: Mark Synor

Contact person's e-mail: mark@interactjobs.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 1993

Type of company: Game Recruiter or Agent

Specialty: Interact is the industry leader in representing individual interactive entertainment talent, successfully recruiting and placing video game programmers, 3D artists and animators, designers and producers throughout the video game industry since 1993.

What sets us apart: A candidate's specific needs are always the focus of every job search conducted by the Interact recruiting team—the largest in the industry. Candidates benefit from our knowledge of what's going on in the industry and our access to hiring decision-makers. Our recruiting team provides unmatched industry networking power and real-time job and project intelligence. This approach is the foundation of our success in identifying and matching talent to the most exciting projects in the industry.

Seeking outside programming help in: Hardware Engineering, Porting, Network Programming, Engine Programming, Tools Programming, Audio Programming, Graphics Programming, AI Programming, General Programming

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Licensing, Asset Managing, Editing, Video Direction, Q/A Testing, Producing, Project Lead/Management, Documentation, Localization, General Game Production

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, Interface Design, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Seeking outside game design help in: Interface Design, Level Design, Game Design, Lead Design, Creative Direction

Preferred contact method: Phone call; via postal service; via website; or via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel; e-mail resume with outline/proposal and URL of sample work; or e-mail resume with outline/proposal.

Responds to queries/submitted material: Within 24 hours

Actively seeking these types of submissions/outside help: Each client is assigned an Interact recruiter who will become intimately familiar with your projects and your staffing needs. Your company becomes our focus. During the job search and hiring process, Interact works cooperatively with you to ensure your satisfaction. No matter the size of your organization or the scope of your requirements, Interact guarantees both personalized attention and results

Receptive to unsolicited submissions: Yes

Additional advice: We are gamers. Our staff is passionate about the video game industry and takes pride in advancing the careers of Interact candidates. Interact provides professional representation, personal attention, salary negotiation and complete confidentiality. All at no cost to the candidate.

Regularly attends these conferences: GDC, E3, SIGGRAGH

Interactive Selection

Interactive House 4 Emma Terrace, The Drive London SW20 8QL United Kingdom

Tel: +44 20 8944 7777 Fax: +44 20 8944 8100

Website: www.Games-JOBS.com

Interactive Selection

Contact person's e-mail: david@interactiveselection.com

Year established: 1996

Type of company: Game Recruiter or Agent

Specialty: Interactive Selection is the market leading executive search and recruitment specialist working only in games and interactive entertainment. The company was formed in 1996 by David Smith with a head office in London, UK and associate offices in Los Angeles, Nevada, Wisconsin, Texas, and Sydney, Australia.

What sets us apart: Interactive Selection does not advertise. Both clients and candidates are attracted to the company by reputation and word of mouth. Committed to high standards of service to both employers and candidates, it was the first agency specializing in games to join the REC, the federation representing over 5,000 recruiters. David Smith is a member of the **REC's Advisory Council**

Seeking outside programming help in: Hardware Engineering, Porting, Network Programming, Engine Programming, Tools Programming, Audio Programming, Graphics Programming, AI Programming, General Programming

Seeking outside game production help in: Licensing, Asset Managing, Editing, Video Direction, Producing, Project Lead/Management, Documentation, Localization, General Game Production

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, Interface Design, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Seeking outside game design help in: Interface Design, Level Design, Game Design, Lead Design, Creative Direction

Produces games for these platforms: Interactive television, Arcade/coin-operated, Web games, MMPOG (UO, etc.), Online game channel, Microsoft Xbox, Sony PlayStation2, Sony PlayStation, Nintendo GameCube, Nintendo 64, Sega Dreamcast, DVD, CD-ROM, Cell phone/WAP/Imode, Palm OS, Game Boy Advance, Game Boy Color, Game Boy, Linux, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Via website; or via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel; e-mail resume with outline/proposal and URL of sample work; or e-mail resume with outline/proposal

Responds to queries/submitted material: Immediately

Actively seeking these types of submissions/outside help: Please note we can really only help job seekers WITH games industry experience. Good experience of PLAYING games by itself is not normally enough to land you a job in games through an agency like Interactive Selection.

Does not want to receive these types of submissions/outside help: If you are looking for a games testing job or entry level position, please check out our sister site www.GamesTester.com

Receptive to unsolicited submissions: Yes

Regularly attends these conferences: ECTS (London), E3

Inthegame Corporation

P.O. Box 17778 Chicago, IL 60617

Tel: 773-375-5598 Fax: 773-261-1001

Website: www.inthegame.org

Contact person: Cathlene Johnson

Contact person's e-mail: cjohnson@inthegame.org

Year established: 1998

Type of company: Game Recruiter or Agent

Actively seeking these types of submissions/outside help: Permanent placement.

Ki-Tech Executive Search

955 North 400 West

Bldg. 10

North Salt Lake. UT 84054

Tel: 801-517-3602

Fax: 801-517-3603

Website: www.ki-tech.com Contact person: Jim Mellos

Contact person's e-mail: Jim@ki-tech.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 1993

Type of company: Game Recruiter or Agent

Specialty: Recruit real-time embedded programmers for the slot machine gaming industry and military defense simulators.

What sets us apart: Industrial experience and track record in the recruitment and placement of gaming programmer and other gaming support personnel.

Mary-Margaret.com Recruiting & Business Services

Seeking outside programming help in: Hardware Engineering, Porting, Network Programming, Engine Programming, Tools Programming, Audio Programming, Graphics Programming, AI Programming, General Programming

Seeking outside audio help in: Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Editing, Video Direction, Q/A Testing, Producing, Project Lead/Management, Documentation, Localization, General Game Production

Seeking outside visual arts help in: 3D Modeling, 3D Animation, Character Animation

Seeking outside game design help in: Game Design, Lead Design, Creative Direction

Typically develops these types of games: Slot machines and military simulators.

Produces games for these platforms: Interactive television, Arcade/coin-operated, Web games, Microsoft Xbox, Sony PlayStation2, Nintendo GameCube, Nintendo 64, Sega Dreamcast, Palm OS, Game Boy Advance, Game Boy Color, Other UNIX, Linux, Windows XP, Windows NT/2000

Preferred contact method: Via website; or via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: 48 hours

Actively seeking these types of submissions/outside help: Real-time embedded programmers in C, C+ and Assembler on Intel and Motorola CPU platforms.

Does not want to receive these types of submissions/outside help: Junior candidate with no industrial experience.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee, Royalty

Offers a written contract: No

Additional advice: Fill out profile on our web site at: www.ki-tech.com.

Mary-Margaret.com Recruiting & Business Services

22433 NE Marketplace Dr.

Suite A-1001

Redmond, WA 98053

Tel: 877-662-3777

Fax: 877-662-3888

Website: www.mary-margaret.com

Contact person: Mary Margaret Walker, Robin McShaffry

Contact person's e-mail: jobs@mary-margaret.com



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Company's outside needs: Only receptive to working with established developers.

Year established: 1996

Type of company: Game Recruiter or Agent

Specialty: We are intimately familiar with all of the tools and backgrounds required for the game industry positions we cover. We have successfully filled positions in every department in product development as well as marketing, sales, PR, operations and legal. If it works in a game company, we know what it does and how to fill it.

What sets us apart: We differ from most recruiting firms in that our founders worked in the game development industry. I was at Origin and then 3DO managing various aspects of product development in the span of my six year development career. My co-founder, Robin McShaffry, was in Marketing at Origin and while there, contributed to every title from System Shock to Ultima Online.

Seeking outside programming help in: Hardware Engineering, Porting, Network Programming, Engine Programming, Tools Programming, Audio Programming, Graphics Programming, AI Programming, General Programming

Seeking outside audio help in: Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Licensing, Asset Managing, Q/A Testing, Producing, Project Lead/Management, Documentation, Localization, General Game Production

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, Interface Design, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Seeking outside game design help in: Interface Design, Level Design, Game Design, Lead Design, Creative Direction

Preferred contact method: Via postal service.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: As soon as we have an opening that matches their background.

Actively seeking these types of submissions/outside help: We are always seeking qualified and experienced engineers, artists, producers, directors, marketing professionals and designers. We have successfully filled positions in every department in product development as well as marketing, sales, PR, operations and legal. If it works in a game company, we know what it does and how to place it.

Does not want to receive these types of submissions/outside help: We are unable to help directly individuals who have no experience in the game industry. Our clients utilize our services to locate premium talent with multiple years of experience.

Receptive to unsolicited submissions: Yes

Regularly attends these conferences: GDC, E3, SxSW, ECTS, SIGGRAPH

Mason Concepts Agency

6380 Wilshire Blvd. Suite #1000 Los Angeles, CA 90048

Tel: 323-655-7555 Fax: 323-658-1547

Website: www.masonconcepts.com

Contact person: Dane Santos

Contact person's e-mail: dane@masonconcepts.com

Company's outside needs: Only receptive to working with established developers.

Year established: 1974

Type of company: Game Recruiter or Agent

Specialty: We specialize in placing high technology professionals with employers that offer superior career opportunities. The types of positions include programmers, producers, graphics artists, testers as well as other positions in the gaming industry.

What sets us apart: Our philosophy is to make a strong match based on the needs and desires of both the employer and the jobseeker that will benefit them. Our experience and integrity in the industry enables us to understand what it is our clients want and then find it for them, no matter if that client is a jobseeker or an employer. We believe in being successful by helping others to succeed.

Seeking outside programming help in: Hardware Engineering, Porting, Network Programming, Engine Programming, Tools Programming, Audio Programming, Graphics Programming, AI Programming, General Programming

Seeking outside game production help in: Q/A Testing, Producing, Project Lead/Management, General Game Production

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, Interface Design, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation

Seeking outside game design help in: Interface Design, Level Design, Game Design, Lead Design, Creative Direction

Typically develops these types of games: All types of games. FPG, fantasy, adventure, action, simulation, etc.

Produces games for these platforms: Interactive television, Arcade/coin-operated, Web games, MMPOG (UO, etc.), Online game channel, Microsoft Xbox, Sony PlayStation2, Sony PlayStation, Nintendo GameCube, Nintendo 64, Sega Dreamcast, DVD, CD-ROM, Cell

phone/WAP/Imode, Palm OS, Game Boy Advance, Game Boy Color, Game Boy, Other UNIX, Linux, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work; or e-mail resume with outline/proposal.

Responds to queries/submitted material: 48 hours

Does not want to receive these types of submissions/outside help: Non-tech professionals.

Receptive to unsolicited submissions: Yes

Matthew Doyle

Technyat3D

11, 12th Floor, Damascus Tower

Veictoria

Damascus

Syria

Tel: +963 11 23 23 688

Fax: +963 11 23 23 688

Website: www.zoyagame.com

Contact person: Ziad Sawaya

Contact person's e-mail: tech3d@scs-net.org

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 1999

Number of games released in the last year: 2

Type of company: Game Recruiter or Agent, 2nd-party Game Development with Publisher, Independent 3rd-party Game Development

Specialty: First game company in the Middle-East.

What sets us apart: Providing the Arabic language as an option.

Seeking outside game production help in: Licensing

Typically develops these types of games: First-person shooter

Recent project titles include: Zoya, a warrior from Palmyra, Victory Castle

Produces games for these platforms: Windows XP, Windows NT/2000, Windows 98, ME

Does not want to receive these types of submissions/outside help: None

ME Enterprises Gmbh

Alter Postweg 9 Wedemark 30900 Germany

Tel: 0049 5130 588 9995 Fax: 0049 5130 588 9996

Website: www.meenterprises.de Contact person: Marc Moehring

Contact person's e-mail: mmoehring@meenterprises.de

Company's outside needs: Actively seeking both new and established talent.

Year established: 1994

Number of games released in the last year: 15

Type of company: Game Recruiter or Agent

Specialty: ME Enterprises is a consulting agency that deals with licensing and financing of entertainment software. Many years of experience and excellent contacts, on a national as well as international level, make ME Enterprises an important link in the chain between developer, investor, distributor and publisher.

Typically develops these types of games: All kind of games.

Recent project titles include: Sabotage 1943, Demon Hunter, Restricted Area, Crashday Cultures

Produces games for these platforms: MMPOG (UO, etc.), Online game channel, Microsoft Xbox, Sony PlayStation2, Sony PlayStation, Nintendo GameCube, Nintendo 64, Sega Dreamcast, DVD, CD-ROM, Game Boy Advance, Game Boy Color, Game Boy, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Phone call; via postal service; via website; or via e-mail.

Receptive to unsolicited submissions: No

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee, Royalty, Advance

Offers a written contract: Yes

Additional advice: We help you to arrange contacts for your projects or to find a suitable project. If you are a developer and would like to find an investor or publisher, please send us further information on your project. We will contact you as soon as possible.

Regularly attends these conferences: E3, ECTS, Games Convention Leipzig, GDC

NetWorking People USA

141 S Clark Dr.

#214

Los Angeles, CA 90048

Tel: 310-277-3344

Fax: 310-277-3348

Website: www.np-usa.com

Contact person: Vithika Agarwal

Contact person's e-mail: admin@np-usa.com

Company's outside needs: Regularly hires candidates for new positions.

Year established: 1996

Type of company: Game Recruiter or Agent

Specialty: Company Overview: Networking People USA can offer you access to jobs you otherwise will not hear about. Our highly professional team of globe trotting sales consultants maintain close relationships with managers across the games industry, allowing us access to advance notice on upcoming jobs and putting us in a position to personally recommend you to those managers. Company History: Networking People USA have been providing technical recruitment services to Fortune 500 companies for over 4 years and to games and interactive companies for over 2 years. Our dynamic and enthusiastic sales team have between 1 to 7 years of recruitment industry experience. Notable Clients: We have done business with the majority of U.S.-, Canada- and UK-based games publishers and developers including Rockstar, Sony and Activision.

What sets us apart: Notable Accomplishments/Recognition: We have brought our distinctive style and flair for recruitment to the games industry to provide the professionalism that it has been looking for. In just over two years we have exclusive positions with many of the leading developers and we have close relationships with many of the key managers working on the biggest games projects happening. We can get your resume directly to the hiring manager's desk and fast, immediate feedback. We can also help with work visa information and relocation facts as we have extensive experience in the international recruitment market. There is no charge to candidates, so let's make your job search an agreeable and stress free experience. We'll do all the work for you and put as many options on the table to ensure that you find the perfect next step in your career. If you are looking for a more professional and individual service, then we could be the right company for you.

Seeking outside programming help in: Hardware Engineering, Porting, Network Programming, Engine Programming, Tools Programming, Audio Programming, Graphics Programming, AI Programming, General Programming

Orsini & Rose Law Firm LLC, The 619

Seeking outside audio help in: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Licensing, Asset Managing, Editing, Video Direction, Q/A Testing, Producing, Project Lead/Management, Documentation, Localization, General Game Production

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, Interface Design, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Seeking outside game design help in: Level Design, Game Design, Lead Design, Creative Direction Preferred contact method: Phone call; via website; or via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work; or e-mail resume with outline/proposal.

Responds to queries/submitted material: 2 days

Actively seeking these types of submissions/outside help: We are looking for highly experienced people in all games field.

Does not want to receive these types of submissions/outside help. We do not work with recent graduates.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate

Offers a written contract: Yes

Additional advice: We are able to recommend you to line managers at some of the best companies in America.

Regularly attends these conferences: GDC, E3

Orsini & Rose Law Firm LLC, The

5340 Central Ave.

St. Petersburg, FL 33707

Tel: 813-784-2937

Fax: 813-689-3957

Website: www.attorneysusa.com

Contact person: Brent Rose

Contact person's e-mail: brose@attorneysusa.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 1994

Type of company: Game Recruiter or Agent



Specialty: We are a law firm with an active practice in the game development area.

What sets us apart: Though many firms specialize in the area of computer law, our computer law practice is focused exclusively on game development, something almost unheard of amongst law firms. We represent developers, publishers, writers, artists, and all those involved in the game development field.

Seeking outside game production help in: Licensing, Asset Managing, General Game Production Preferred contact method: Via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: Within 24 hours

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate

Offers a written contract: Yes

Regularly attends these conferences: E3

Paramour Group LLC, The

1002 Hewett St. Neillsville, WI 54456

Tel: 715-743-4496 Fax: 715-743-4723

Website: www.paramourgroup.com

Contact person: Dean Swett

Contact person's e-mail: dean@paramourgroup.com

Company's outside needs: Actively seeking both new and established outside talent.

Year established: 2000

Type of company: Game Recruiter or Agent

Specialty: Recruiting and agency representation in the Computer Games, Music, Sports and TV/Film industries.

What sets us apart: Thirty years experience in Artists representation in the music industry combined with 20 years experience in recruiting in the advanced technology world with the last 8 years exclusively in games.

Seeking outside programming help in: Porting, Network Programming, Engine Programming, Tools Programming, Audio Programming, Graphics Programming, AI Programming, General Programming

Premier Search, Inc. 621

Seeking outside audio help in: Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Licensing, Project Lead/Management, Localization, General Game Production

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, Interface Design, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Preferred contact method: Phone call; or query via e-mail.

Responds to queries/submitted material: 1 to 2 weeks

Receptive to unsolicited submissions: Yes

Regularly attends these conferences: GDC, E3, SXSW, Midem

Premier Search, Inc.

310 E Warm Springs Rd. Suite D

Las Vegas, NV 89119

Tel: 702-222-3633 Fax: 702-222-3626

Website: www.premier-search.net

Contact person: Jill Zinner

Contact person's e-mail: jillz@premier-search.net

Company's outside needs: Actively seeking both new and established talent.

Year established: 1988

Type of company: Game Recruiter or Agent

Specialty: We specialize in the development of computer games.

What sets us apart: We have long term, close relationships with the movers and shakers in the computer games industry and we give personal service to both the company-client and prospective candidate. We listen to their needs and provide quality service, quickly and efficiently.

Seeking outside programming help in: Hardware Engineering, Network Programming, Engine Programming, Tools Programming, Graphics Programming, AI Programming, General Programming

Seeking outside game production help in: Producing, Project Lead/Management, Documentation, Localization, General Game Production

Seeking outside visual arts help in: 2D Texturing, 3D Modeling, Interface Design, 3D Animation, Character Animation, General Visual Arts

Seeking outside game design help in: Interface Design, Level Design, Game Design, Lead Design, Creative Direction

Typically develops these types of games: All types of games—everything.

Produces games for these platforms: MMPOG (UO, etc.), Microsoft Xbox, Sony PlayStation2, Nintendo GameCube, Nintendo 64, Game Boy Advance, Game Boy Color, Game Boy, Other UNIX, Linux, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Preferred contact method: Phone call; or via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel; or e-mail resume with outline/proposal and URL of sample work.

Responds to queries/submitted material: Within 24 hours

Actively seeking these types of submissions/outside help: Programmers, Artists, Designers, Producers with experience in developing games on multiple platforms.

Does not want to receive these types of submissions/outside help: Candidates must have experience in game development.

Receptive to unsolicited submissions: Yes

Offers a written contract: Yes

Additional advice: Artists must submit a demo of their work with a description of what they did on each sequence, plus a list of credits and what they did on each project. Programmers must be prepared to submit a code sample. They may be required to take a test at individual companies. Everyone must submit a list of references. Be patient.

Regularly attends these conferences: GDC, E3, SIGGRAPH

Prime Candidate, Inc.

24045 Hatteras St. Woodland Hills CA 91367

Tel: 818 346-8003 Fax: 818 346-3997

Website: www.primecandidateinc.com

Contact person: Pat Bigley

Contact person's e-mail: pat@primecandidateinc.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 1999

Type of company: Game Recruiter or Agent

Representing Entertainers & Developers (R.E.D.) 623

Specialty: We recruit all levels of talent for development, marketing and sales. We specialize in the game industry.

What sets us apart: We represent our clients and candidates with integrity and respect. We understand both the clients' needs and the candidates' and listen to their requirements. Thus we are able to find the proper candidates for our clients.

Seeking outside programming help in: Hardware Engineering, Network Programming , Engine Programming, Tools Programming, Audio Programming, Graphics Programming, AI Programming, General Programming

Seeking outside game production help in: Licensing, Producing, Project Lead/Management, Localization, General Game Production

Seeking outside visual arts help in: 3D Modeling, Illustration/Storyboarding, 3D Animation, Character Animation

Seeking outside game design help in: Interface Design, Level Design, Game Design, Lead Design, Creative Direction

Preferred contact method: Via website; or via e-mail.

Developers should submit this material: E-mail resume with outline/proposal and URL of sample work; or e-mail resume with outline/proposal.

Responds to queries/submitted material: Immediately

Does not want to receive these types of submissions/outside help: Qualified professional talent.

Receptive to unsolicited submissions: Yes

Additional advice: Be honest on your resume and always be professional.

Regularly attends these conferences: GDC, E3, DICE

Representing Entertainers & Developers (R.E.D.)

831 S. Douglas St.

Suite 115

El Segundo, CA 90245

Tel: 310-643-4700 x286

Fax: 310-643-4747

Website: www.RED-LA.com

Contact person: Jeff Brunner, Managing Partner

Contact person's e-mail: jeff.brunner@RED-LA.com

Company's outside needs: Does not anticipate the need for any help.

Year established: 1998

Type of company: Game Recruiter or Agent

Specialty: Representing Entertainers & Developers (R.E.D.) was founded to assist independent game development companies in securing video game development agreements. R.E.D. leverages its established relationships with the top game publishers to provide its clients with access to the broadest possible range of available projects, and offers game publishers and other entertainment companies' access to the most talented development teams available. R.E.D. also provides brand integration services, bridging the gap between video game publishers and marketers to develop comprehensive brand integration solutions. R.E.D. is comprised of a team of individuals with two decades of collective game industry and marketing experience. Our ongoing success in matching independent developers with publishers' development needs is a direct result of that knowledge and experience. That same expertise uniquely positions R.E.D. to successfully engineer comprehensive product integration plans that benefit both marketers and publishers.

What sets us apart: R.E.D. is a proven, valuable partner for helping game publishers and developers achieve their goals by providing them with valuable information and business development resources. R.E.D. leverages its broad, real-time industry intelligence to give publishers access to the broadest range of development teams, and provide developers with access to the broadest range of available projects. We help both parties arrive at deals that are win-win for everyone. R.E.D. has brokered development deals for the following licenses and brands: Hulk (PS2, Xbox, NGC), Dragon Ball Z (PS2, Xbox), Yu Yu Hakasho (PS2), G.I. Joe (PS2, Xbox, NGC), Jimmy Neutron (PS2, NGC), Backyard Basketball (PS2), Kingpin2 (Xbox, PC), Aliens vs. Predators (PS2, Xbox, PC), Monster Jam (PS2), and several more. R.E.D. has brokered development deals for many original IP including: Tao Feng: Fist of the Lotus (Xbox), Shadow Ops-Red Mercury (Xbox, PC), Black9 (PS2, Xbox, PC), Clanz (PS2, Xbox), Savage Skies (PS2, PC), and several more.

Produces games for these platforms: MMPOG (UO, etc.), Microsoft Xbox, Sony PlayStation2, Sony PlayStation, Nintendo GameCube, Game Boy Advance

Preferred contact method: Phone call; or via e-mail.

Sherpa Games Inc.

34 Crispin Court Markham, ON L3R 466 Canada

Tel: 416-419-9488 Fax: 905-761-0643

Website: www.sherpagames.com Contact person: Warren Currell

Sony Ericsson Mobile Communications AB 625

Contact person's e-mail: warren@sherpagames.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 2001

Type of company: Game Recruiter or Agent

Specialty: PC, console and MMOG.

What sets us apart: Sherpa Games takes a unique, personal approach to representation services—with much time spent on understanding the needs and requirements of the game developer. We also take a lot of time understanding the game and what makes it different than other products in the market.

Receptive to unsolicited submissions: Yes

Offers a written contract: Yes

Regularly attends these conferences: GDC, E3

Sony Ericsson Mobile Communications AB

Nya Vattentornet

Lund

22188-Lund

Sweden

Tel: +46 46 232219

Website: www.sonyericsson.com Contact person: Stefan Olsson

Contact person's e-mail: stefan.olsson@sonyericsson.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 2002

Number of games released in the last year: 10

Type of company: Contract Game Development Service, Game Recruiter or Agent, Independent 3rd-party Game Development, Distributor

Specialty: Making mobile phones.

Seeking outside programming help in: Porting, Network Programming , Engine Programming, General Programming

Seeking outside audio help in: Sound Effects Creation and Design

Seeking outside game production help in: General Game Production

Seeking outside game design help in: Game Design, Creative Direction

Preferred contact method: Via e-mail.

Developers should submit this material: Send resume via postal service with outline/proposal and sample of work on CD or demo-reel; or e-mail resume with outline/proposal.

Responds to queries/submitted material: Within 1 week

Actively seeking these types of submissions/outside help: Those who can create games for mobile phones.

Does not want to receive these types of submissions/outside help: Proposals for games that can not run on a mobile device.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate, Flat Licensing Fee

Offers a written contract: Yes

TSC Management Services Group, Inc.

112 Wool St.

Barrington, IL 60010

Tel: 847-381-0167

Website: www.tscsearch.com Contact person: Grant Stanton

Contact person's e-mail: Grant@TSCsearch.com

Company's outside needs: Actively seeking both new and established talent.

Year established: 1968

Type of company: Game Recruiter or Agent

What sets us apart: We have a long history in the industry that spans from the days of *Pong* to present. We successfully recruit general staff as well executives. We have an terrific reputation and operate with uncompromising integrity and professionalism.

Seeking outside programming help in: Hardware Engineering, Porting, Network Programming, Engine Programming, Audio Programming, Graphics Programming, AI Programming, General Programming

Preferred contact method: Phone call; or via e-mail.

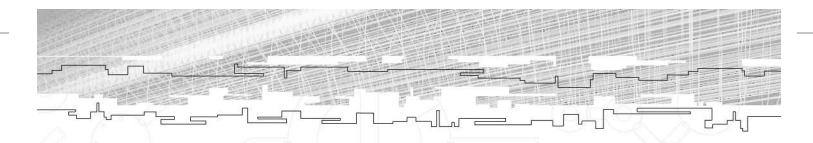
Developers should submit this material: E-mail resume with outline/proposal.

Does not want to receive these types of submissions/outside help: Junk mail.

Receptive to unsolicited submissions: Yes

Standard method of payment for outside help: Hourly Rate

Offers a written contract: Yes



SCHOOLS

ith the recent explosion of academic interest in game studies, it is now possible to take classes in all aspects of game development, from programming and art to game theory and design. Colleges and universities are establishing multi-disciplinary programs across departments. Some have established four-year degree programs, and it is now even possible to get a PhD in game design.

Many academic programs are listed here, but also check with your local college or university to see what courses they offer.



3D-Online

820 Manhattan Ave.

Suite 104

Manhattan Beach, CA 90266

Tel: 310-406-1169

Fax: 509-278-3400

E-mail: ContactUs@3D-Online.com

Website: www.3D-Online.com Contact person: Mitch Williams

Accredited school: Yes Established: 1998

Number of students in the program: Varies Tuition fees: \$350 to \$1,200/course

Offers financial aid: No

What sets us apart: Hosted by renown UC Berkeley, UCLA and UC Irvine

Offers the following degrees: Certification

Offers these game production courses: General Game Production

Offers instruction for creating games in these platforms: Web games, Cell phone/WAP/Imode, Windows XP, Windows NT/2000, Windows 98, ME

Length of program: 6 to 12 week courses

Offers job placement assistance: Yes

Advice for potential students: These are hard-core math classes. Game Programming is intensive math.

Regularly attends these conferences: SIGGRAPH, E3, GDC

Academy of Game Entertainment Technology (GET)

6311 Romaine St.

Suite 7111

Hollywood, CA 90038

Tel: 323-466-4300 *Fax*: 323-466-4368

E-mail: info@academyofget.com *Website:* www.academyofget.com

Academy of Interactive Entertainment (AIE) 629

Contact person: Lena Lee

Contact person's e-mail: lena@academyofget.com

Accredited school: No Established: 2002

Number of students in the program: 50

Tuition fees: \$1,250/class
Offers financial aid: Not yet.

What sets us apart: The Academy of GET prepares students for careers in the interactive entertainment industry. The school specializes in training individuals who are interested in becoming game programmers and game designers.

Offers the following degrees: Certification, Diploma

Offers these game production courses: Asset Managing, Q/A Testing, Producing, Project Lead/Management, Documentation, General Game Production

Offers these visual arts courses: 3D Modeling, Textures, 3D Animation, Character Animation, General Visual Arts

Offers these game design courses: Level Design, Game Design, Creative Direction

Offers instruction for creating games in these platforms: Interactive television, Arcade/coin-operated, Web games, Online game channel, Microsoft Xbox, CD-ROM, Cell phone/WAP/Imode, Linux, Windows XP

Length of program: 3 months to 2 years

Offers job placement assistance: Yes

Advice for potential students: The level of the programs offered will be of most benefit to the student who has a computer science degree for Game Programming Track and with some entertainment industry background for Level Design Track.

Regularly attends these conferences: E3, GDC, SIGGRAPH

Academy of Interactive Entertainment (AIE)

Canberra Technology Park

Phillip Ave.

WATSON

ACT

2602

Australia

Tel: +61 2 6162 5131

Fax: +61 2 6207 3759

E-mail: enquiries@aie.act.edu.au

Website: www.aie.act.edu.au

Contact person: Rachel Ozerskis

Contact person's e-mail: rachelo@aie.act.edu.au

Accredited school: Yes Established: 1996

Number of students in the program: 211 full-time students

Tuition fees: Vary for each course. Contact us for more information.

Offers financial aid: We offer some financial aid, this is assessed on an individual basis.

What sets us apart: Specializing in 3D computer graphics, games programming and design education, the AIE provides real pathways to employment through hands-on training and industry expertise in team production settings. Students at AIE are trained in the latest techniques on state-of-the-art hardware and software. Generic skills such as teamwork and communication are emphasized and assessed as part of courses. Students "learn by doing"—making games, creating art and film graphics. Exceptional students completing the game development courses may be offered the opportunity to set up their own company with assistance from AIE. This opportunity is unmatched within the training industry. The Academy fosters and maintains close links with leading Australian games and production companies and students may compete for the Sony Interactive Foundation Australia annual scholarship. AIE also works closely with the Faculty of Design at Canberra Institute of Technology to further ensure quality outcomes for students.

Offers the following degrees: Certification, Diploma

Offers these audio courses: Audio Editing, Audio Recording, Sound Effects Creation and Design

Offers these game production courses: Asset Managing, Editing, Video Direction, Q/A Testing, Producing, Project Lead/Management, Documentation, General Game Production

Offers these visual arts courses: 2D Texturing, 3D Modeling, Textures, Interface Design, Illustration/Storyboarding, 3D Animation, Character Animation, General Visual Arts

Offers these game design courses: Interface Design, Level Design, Game Design, Lead Design, Creative Direction

Offers instruction for creating games in these platforms: Web games, Microsoft Xbox, Sony PlayStation2, Sony PlayStation, DVD, CD-ROM, Linux, Windows XP, Windows NT/2000, Windows 98, ME

Length of program: 1 to 3 years

Offers job placement assistance: Yes

Advice for potential students: Geared up with state of the art equipment, the AIE gives you everything you need to create movies, interactive games, animations, 3D graphics, websites and

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Algonquin College

more. All you need is imagination. Specializing in 3D modeling and animation plus computer game programming, the AIE's courses are amongst the best in the world because we involve the industry in the course development and delivery process. Trained directly for industry, our graduating students enjoy employment in film and FX production houses, PC and console game development, advertising and graphics companies, biotechnology and defense and television and related areas. The AIE offers an excellent array of short and full-time courses catering to the needs of all ages and experience levels. Full-time study at the AIE is generally for 2 _ days (or 20 hours) per week, to a total of 800 hours, per course, running between February and December.

Regularly attends these conferences: Australian GDC, Canberra Careers Day, ACT Tertiary Open Day

Algonquin College

1385 Woodroffe Ave.

Ottawa

ON

K26 1V8

Canada

Tel: 613-727-4723

Fax: 613-727-7707

Website: www.algonquincollege.com

Contact person: Gerry Paquette

Contact person's e-mail: paquetg@algonquincollege.com

Accredited school: Yes Established: 1967

Number of students in the program: 135

Tuition fees: \$1,500 Cdn + 4,000 for international students

Offers financial aid: Algonquin's Financial Aid Offices administer financial assistance in the form of federal and provincial student loan programs, scholarships and bursaries available to eligible students. We also administer general and program-related bursary funding from money donated by the college, individuals, companies, and other organizations.

What sets us apart: Traditional animation program established 14 years ago with a focus on technology and alternative job markets such as computer games.

Offers the following degrees: Certification, Diploma

Offers these game production courses: General Game Production

Offers these visual arts courses: 2D Texturing, 3D Modeling, Textures, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation

Length of program: 2 years, expanding to 3 in 2004

Offers job placement assistance: No

Advice for potential students: Drawing is the base for character animation. We accept only those with above average ability in life drawing, technical drawing and/or cartoons and caricatures. We also offer part-time courses in Flash Cartoon Production and 3D Game Animation.

Regularly attends these conferences: The Ottawa International Animation Festival, The Ottawa International Student Animation Festival

Art Institute of California—Orange County, The

3601 W. Sunflower Ave. Santa Ana. CA 92704

Tel: 714-830-0200

Fax: 714-556-1923

Website: www.aicaoc.aii.edu Contact person: Ken Post

Contact person's e-mail: postk@aii.edu

Accredited school: Yes Established: 1999

Tuition fees: \$355/credit hour

Offers financial aid: Yes

Offers the following degrees: Bachelor of Science

Offers these game production courses: General Game Production

Offers these visual arts courses: 2D Texturing, 3D Modeling, Textures, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Offers these game design courses: Game Design

Length of program: 12 quarters
Offers job placement assistance: Yes

Art Institute of California—San Diego, The

7650 Mission Valley Rd. San Diego, CA 92108

Tel: 858-5981399 or 800-591-2422

Fax: 619-291-3206

E-mail: aicaadm@aii.edu

Art Institute of California—San Francisco, The 633

Website: www.aicasd.artinstitutes.edu

Contact person: Sandy Park

Contact person's e-mail: parks@aii.edu

Accredited school: Yes Established: 1981

Number of students in the program: 660

Tuition fees: \$355/credit Offers financial aid: Yes

Offers the following degrees: Bachelor of Science, Associate of Science

Offers these audio courses: Audio Editing, Audio Recording, Sound Effects Creation and Design

Offers these game production courses: Editing, Video Direction, Project Lead/Management, General Game Production

Offers these visual arts courses: 3D Modeling, Textures, Interface Design, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation

Offers these game design courses: Interface Design, Level Design, Game Design, Lead Design

Offers instruction for creating games in these platforms: Arcade/coin-operated, Web games, MMPOG (UO, etc.), Microsoft Xbox, Sony PlayStation2, Sony PlayStation, Nintendo GameCube, DVD, CD-ROM, Cell phone/WAP/Imode, Game Boy Advance, Game Boy Color, Game Boy, Windows XP, Windows NT/2000, Windows 98, ME

Length of program: 7 quarters

Offers job placement assistance: Yes

Regularly attends these conferences: GDC, SIGGRAPH, E3

Art Institute of California—San Francisco, The

1170 Market St.

San Francisco, CA 94102

Tel: 415-865-0198

Fax: 415-863-5831

E-mail: aisfadm@aii.edu Website: www.aicasf.aii.edu

Contact person: Dan Soine, Dir. of Public Relations

Contact person's e-mail: soined@aii.edu

Accredited school: Yes Established: 1998

Number of students in the program: 525

Tuition fees: \$355/credit hour; \$5,680/quarter

Offers financial aid: Yes

What sets us apart: The Art Institute of California - San Francisco offers Bachelor of Science degrees in Game Art & Design; Visual & Game Programming; and Media Arts & Animation, among other design degrees. The career-focused programs were developed with input from leading game and animation companies in the San Francisco Bay Area, one of the world's leading game development regions. The school regularly works with local game developers through industry advisory committees and special events at the school, including local meetings of the International Game Developers Association. Students are active in the school's game design and animation clubs, among other student activities.

Offers the following degrees: Bachelor of Science

Offers these audio courses: Audio Editing

Offers these game production courses: Editing, Video Direction, Q/A Testing, Project Lead/Management, Documentation, General Game Production

Offers these visual arts courses: 2D Texturing, 3D Modeling, Textures, Interface Design, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Offers these game design courses: Interface Design, Level Design, Game Design, Lead Design, Creative Direction

Offers instruction for creating games in these platforms: Web games, MMPOG (UO, etc.), Online game channel, Microsoft Xbox, Sony PlayStation2, Nintendo GameCube, DVD, CD-ROM, Cell phone/WAP/Imode, Palm OS, Game Boy Advance, Game Boy Color, Game Boy, Linux, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Length of program: 12 quarters (3 years)

Offers job placement assistance: Yes

Advice for potential students: Complete program curriculum, tuition and admissions information and news is available at www.aicasf.aii.edu.

Regularly attends these conferences: E3, GDC, SIGGRAPH, MacWorld SF

Art Institute of Pittsburgh, The

420 Boulevard of the Allies Pittsburgh, PA 15219

Tel: 800-275-2470

Fax: 412-263-3715

E-mail: admissions-aip@aii.edu

California Institute of the Arts (CalArts) 635

Website: www.aip.aii.edu

Contact person: Newton Myvett

Contact person's e-mail: myvettn@aii.edu

Accredited school: Yes Established: 1921

Number of students in the program: The Art Institute of Pittsburgh student body consists of approximately 2500 students.

Tuition fees: \$345/credit hour

Offers financial aid: Yes. Students can apply online for financial aid at http://www.aip.aii.edu/admissions_financial.asp

What sets us apart: The Art Institute of Pittsburgh offers several areas of distinction: A career-focused bachelor's degree Curriculum developed by gaming industry experts (named Top 5 of its kind in the world by *Electronic Gaming Magazine*). The convenience of online delivery—the entire curriculum is offered through The Art Institute Online, a division of The Art Institute of Pittsburgh.

Offers the following degrees: Bachelor of Science

Offers these audio courses: Audio Editing, Audio Recording, Sound Effects Creation and Design Offers these game production courses: Video Direction, Project Lead/Management, General Game Production

Offers these visual arts courses: 2D Texturing, 3D Modeling, Textures, Interface Design, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation, General Visual Arts
Offers these game design courses: Interface Design, Level Design, Game Design, Creative Direction
Offers instruction for creating games in these platforms: Windows XP, Windows NT/2000, Windows CE,
Windows 98, ME

Length of program: 180 credits (3 consecutive academic years)

Offers job placement assistance: Yes

Advice for potential students: Students interested in The Art Institute of Pittsburgh should contact the Admissions Department at 1-800-275-2470 for a tour or attend Open House. Students interested in The Art Institute Online should click to: www.aionline.edu.

California Institute of the Arts (CalArts)

24700 McBean Parkway Valencia, CA 91355

Tel: 661-255-1050 Fax: 662-291-3013

Website: www.calarts.edu

Contact person: Nancy Hammond

Contact person's e-mail: admiss@calarts.edu

Accredited school: Yes Established: 1961

Number of students in the program: 1254

Tuition fees: \$22,190

Offers financial aid: Yes. See: www.calarts.edu/admissions/financing/index.html

What sets us apart: Founded by Walt Disney, CalArts boasts arguably the best animation program in the world. With a world class faculty of artists in art, dance, film/video, music, theater and writing, CalArts is ranked by U.S. News and World Report as the best art school west of the Mississippi.

Offers the following degrees: Master of Fine Arts, Bachelor of Fine Arts

Offers these audio courses: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Offers these game production courses: Editing, Video Direction, Producing, Project Lead/Management

Offers these visual arts courses: 2D Texturing, 3D Modeling, Textures, Interface Design, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Offers these game design courses: Interface Design, Level Design, Lead Design, Creative Direction

Center for Arts and Technology—Okanagan

100 - 1632 Dickson Ave.

Kelowna BC

V1Y 7T2

Canada

Tel: 250-860-2787

Fax: 250-712-1083

E-mail: cato@digitalartschool.com

Website: www.digitalartschool.com

Accredited school: Yes

Established: 2002

Number of students in the program: 25

Tuition fees: \$11,980 Cdn

Cogswell Polytechnical College

Offers financial aid: BC Student loans, monthly payment plans, travelers, other

What sets us apart: Softimage XSI, small class sizes, instructors who are industry professionals, comprehensive curriculum, access to gear.

Offers the following degrees: Certification, Diploma

Offers these audio courses: Audio Editing, Audio Recording

Offers these visual arts courses: 2D Texturing, 3D Modeling, Interface Design, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation

Length of program: 2 years

Offers job placement assistance: Yes

Advice for potential students: We teach animation, starting with a first-year foundation program, then second-year specialization in digital animation. Training is intense and demanding, but we are preparing grads capable of working anywherer in the world.

Cogswell Polytechnical College

1175 Bordeaux Dr. Sunnyvale, CA 94089

Tel: 800-264-7955 Fax: 408-747-0764

E-mail: info@cogswell.edu
Website: www.cogswell.edu
Contact person: Matt Clemons

Contact person's e-mail: mclemons@cogswell.edu

Accredited school: Yes Established: 1888

Number of students in the program: 400

Tuition fees: \$5,660/trimester

Offers financial aid: We are authorized to offer federal, state, and private financial aid.

What sets us apart: Cogswell offers students the chance to learn the entire range of skills related to the game industry. Students can get degrees in animation, digital illustration, game design, modeling, technical direction, software and electrical engineering, and sound engineering.

Offers the following degrees: Bachelor of Science, Bachelor of Arts

Offers these audio courses: Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Offers these game production courses: Licensing, Asset Managing, Editing, Video Direction, Q/A Testing, Producing, Project Lead/Management, Documentation, Localization, General Game Production

Offers these visual arts courses: 2D Texturing, 3D Modeling, Textures, Interface Design, Illustration/ Storyboarding, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Offers these game design courses: Interface Design, Level Design, Game Design, Lead Design, Creative Direction

Offers instruction for creating games in these platforms: Interactive television, Arcade/coin-operated, Web games, Microsoft Xbox, Sony PlayStation2, Sony PlayStation, Nintendo GameCube, Nintendo 64, Sega Dreamcast, CD-ROM, Other UNIX, Linux, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Length of program: We are a 4-year private college.

Offers job placement assistance: Yes

Advice for potential students: Cogswell offers classes on every aspect of game design and development. Whether you are a code-cruncher or someone with a passion for music or art, we can help you find a place in the game industry.

Regularly attends these conferences: GDC

DH Institute of Media Arts (DHIMA)

5657 Wilshire Blvd. Suite 470

Los Angeles, CA 90036

Tel: 888-99dhima

E-mail: info@dhima.com Website: www.dhima.com Contact person: Miho Effron

Accredited school: No Established: 1997

Number of students in the program: 50-70

Tuition fees: Varies

Offers financial aid: Currently applying

What sets us apart: DHIMA provides a production-oriented curriculum to students and professionals with the intent on creating an industry-quality demo reel and/or drawing portfolio. This is accomplished by providing specialized training in Houdini, Maya, 3ds Max, combustion® 2, Photoshop, Flash, Illustrator, Premier, AVID and other related software,

DigiPen Institute of Technology

courses on production theory and techniques, traditional animation and fine art courses. In addition to these courses, we offer 24-hour lab access, free lectures, career counseling, job placement assistance and local studio tours for our enrolled students. At DHIMA, we try our best to help you accomplish your dreams & goals as an artist and direct you on your path to success.

Offers the following degrees: Certification

Offers these game production courses: Editing, Video Direction

Offers these visual arts courses: 2D Texturing, 3D Modeling, Textures, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Offers instruction for creating games in these platforms: Web games, Windows NT/2000

Length of program: 4 weeks/session

Offers job placement assistance: Yes

Advice for potential students: DHIMA's mission is to assist the artist and technology in becoming one—a true digital artist. Each student that graduates from DHIMA is a critical part of our reputation and future. We strive to bring out the best in our students so they may excel in real-world production environments.

Regularly attends these conferences: SIGGRAPH, ShowBiz Expo, Comic Conference, Anime Expo

DigiPen Institute of Technology

5001 - 150th Ave. NE Redmond, WA 98052

Tel: 425-558-0299 Fax: 425-558-0378

E-mail: info@digipen.edu Website: www.digipen.edu Contact person: Jason Chu

Contact person's e-mail: jchu@digipen.edu

Accredited school: Yes Established: 1996

Number of students in the program: 550

Tuition fees: \$321/credit, \$12,840/academic year.

Offers financial aid: Student loan programs available to those who qualify.

What sets us apart: The first in the world in offering Bachelor's Degree in Game Programming (Real Time Interactive Simulation). Course works focus on theory and projects.

Offers the following degrees: Bachelor of Science, Associate of Science, Associate of Arts

Offers these audio courses: Sound Effects Creation and Design

Offers these game production courses: Producing, Project Lead/Management, Documentation, General Game Production

Offers these visual arts courses: 2D Texturing, 3D Modeling, Textures, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Offers these game design courses: Level Design, Game Design

Offers instruction for creating games in these platforms: Arcade/coin-operated, Web games, Microsoft Xbox, Sony PlayStation2, Sony PlayStation, Nintendo GameCube, Nintendo 64, Sega Dreamcast, DVD, CD-ROM, Game Boy Advance, Game Boy Color, Game Boy, Windows XP, Windows NT/2000, Windows 98, ME

Length of program: Associate's Degree—2 years, Bachelor's Degree—4 years

Offers job placement assistance: Yes

Advice for potential students: Students who wish to pursue a career in game programming must possess good/excellent mathematics and problem solving skills. Students who wish to pursue a career in 3D computer animation must possess basic art and drawing skills.

Regularly attends these conferences: E3, GDC

Edmonds Community College

20000 68th Ave. W. Lynnwood, WA 98106

Tel: 425-640-1902

E-mail: gamedev@edcc.edu

Website: http://gamedev.edcc.edu

Contact person: Misty Cline

Accredited school: Yes

Established: 2000

Number of students in the program: 50

Tuition fees: Approximately \$75/credit. Visit http://tuition.edcc.edu/ for current information.

Offers financial aid: Yes. Traditional college financial aid programs available

What sets us apart: Edmonds Community College offers a quality Game Development program at a public school price. The program is available on-campus and online. Combination of oncampus and online certificate options as well; advanced courses in Windows Game Development taught online by professional game developers. Sony PS2 programming courses.

Offers the following degrees: Certification, Associate of Science, Associate of Arts

Offers these game production courses: Q/A Testing, General Game Production

Eni Oken's Online Workshops for Artists 6

Offers these visual arts courses: 2D Texturing, 3D Modeling, 3D Animation, 2D Animation Offers instruction for creating games in these platforms: Sony PlayStation2, Linux, Windows XP, Windows NT/2000

Length of program: 1 to 2 years

Offers job placement assistance: Yes

Advice for potential students: Great selection of online game programming courses; from general introduction through game AI and networking.

Regularly attends these conferences: GDC, E3

Eni Oken's Online Workshops for Artists

Los Angeles, CA 90049

Website: www.oken3d.com/workshop

Contact person: Eni Oken

Contact person's e-mail: eni@oken3d.com

Accredited school: No Established: 2001

Number of students in the program: Average of 25/quarter

Tuition fees: \$265/course

What sets us apart: Online learning is available to anybody from anywhere in the world. Students learn on their own time, either with a Study Group or in Open Schedule (student makes their own schedule). The courses offered online at this site are essentially artistic, teaching students how to improve their art through fantasy design, color and texture. Courses offered include: Designing and Modeling Fantasy Worlds, Creative Textures for 3D and Painting Dimensional Textures for Realtime.

Offers the following degrees: Certification

Offers these visual arts courses: 3D Modeling, Textures, Illustration/Storyboarding, General Visual Arts

Offers these game design courses: Creative Direction

Length of program: 8 weeks/course Offers job placement assistance: No

Advice for potential students: Online learning is not for everyone. Students need to have a considerable amount of dedication, but for those who do, the rewards are better than live classes. Students who complete assignments one time and with dedication are guaranteed to produce portfolio quality results! A student gallery can be seen at www.oken3d.com/workshop/studentgallery.html

Florida Atlantic University

Center for Electronic Communication 111 E. Las Olas Blvd. Fort Lauderdale, FL 33301

Tel: 954-762-5618 Fax: 954-762-5658

Website: www.animasters.com Contact person: Diane Newman

Contact person's e-mail: newmand@laureate.cec.fau.edu

Accredited school: Yes Established: 1961

Number of students in the program: 60

Tuition fees: Undergrad FL residents: \$92.88, non-residents: \$410.47; grad FL residents: \$186.56, non-residents: \$678.15. Check www.fau.edu for current rates.

Offers financial aid: Yes. The usual state school aid plus scholarships.

What sets us apart: We have a reputation as one of the finest Master of Fine Arts degrees in Computer Arts in the world. In 2002, we began to offer a Bachelor of Fine Arts in Computer Arts in Animation. Both programs excel because of the research and broad spectrum of equipment provided by the Center for Electronic Communication which hosts them. Students are immersed in every aspect of computer art. Fine art is the main emphasis of the program, which means the graduates excel artistically as well as in their understanding of 3D computer animation.

Offers the following degrees: Master of Fine Arts, Bachelor of Fine Arts

Offers these audio courses: Audio Editing, Audio Recording, Sound Effects Creation and Design

Offers these game production courses: Editing, Video Direction, Producing

Offers these visual arts courses: 2D Texturing, 3D Modeling, Textures, Interface Design, Illustration/Storyboarding, 3D Animation, 2D Animation, General Visual Arts

Offers these game design courses: Lead Design, Creative Direction

Offers instruction for creating games in these platforms: Other UNIX, Linux, Windows XP, Windows NT/2000

Length of program: Undergrad: 4 years; grad: 2 years

Offers job placement assistance: No

Advice for potential students: You must have a bachelor's degree from an accredited college or university to apply to the graduate program. Your portfolio must show artistic talent.

Regularly attends these conferences: SIGGRAPH

Freehand Ltd. 643

Freehand Ltd.

The Courtyard

Bramley

Guildford

Surrey

6U2 9XX

United Kingdom

Tel: 44 (0) 1483 894000

Fax: 44 (0) 1483 894900

Website: www.freehand.co.uk

Contact person: Geoff Alder

Contact person's e-mail: geoffa@freehand.co.uk

Accredited school: Yes Established: 1990

Number of students in the program: Mostly corporate training—possibly about 6 students at a time.

Tuition fees: Courses are nearly always bespoke and costed to suite.

Offers financial aid: No

What sets us apart: We are a Discreet Authorized training Centre and offer training on only Discreet software. I have been given the honour of the most recent "Discreet Best UK Trainer."

Offers the following degrees: Certification

Offers these game production courses: Editing, General Game Production

Offers these visual arts courses: 2D Texturing, 3D Modeling, Textures, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Offers these game design courses: Level Design, Game Design

Offers instruction for creating games in these platforms: Web games, Microsoft Xbox, Sony PlayStation2, Sony PlayStation, Nintendo GameCube, Nintendo 64, Sega Dreamcast, DVD, CD-ROM

Length of program: As mostly bespoke can vary but mostly 4 days

Offers job placement assistance: No

Advice for potential students: Like I say, we have Discreet accreditation and learning 3ds max from us give valued certification from Discreet.

Regularly attends these conferences: ECTS (London), SIGGRAPH

Full Sail Real World Education

3300 University Blvd. Winter Park, FL 32792

Tel: 800-226-7625

E-mail: admissions@fullsail.com

Website: www.fullsail.com

Contact person: Andrew Solberg

Contact person's e-mail: asolberg@fullsail.com

Accredited school: Yes Established: 1979

Number of students in the program: 342—Game & Development Design Program; 3,793—entire school

Tuition fees: \$35,995

Offers financial aid: Yes. The Full Sail financial aid department has a number of federal and private loan options available to those who qualify.

What sets us apart: Full Sail's Game Design & Development program teaches students the skills necessary to design and create their own single and multi-player games for networks, consoles and personal computers. Full Sail is constantly on the cutting edge of technology, remaining current with industry trends and providing training on sophisticated, state of the art equipment. The detailed instruction covers a diverse array of industry topics such as C++ programming, artificial intelligence, 3D character modeling, data structures and asset production. With classes taught by established industry professionals, the emphasis is on project-based training that allows students to gain practical and marketable "real world" job skills.

Offers the following degrees: Associate of Science

Offers these game production courses: Licensing, Asset Managing, Q/A Testing, Producing, Project Lead/Management, Documentation, General Game Production

Offers these visual arts courses: 2D Texturing, 3D Modeling, Textures, Interface Design, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Offers these game design courses: Interface Design, Level Design, Game Design, Lead Design, Creative Direction

Offers instruction for creating games in these platforms: Sony PlayStation2, Windows XP, Windows 98, ME

Length of program: 14 months Offers job placement assistance: Yes

Game Institute, The 645

Advice for potential students: Full Sail students graduate in 14 months with a fully accredited Associate of Science degree, allowing them to enter the job market while most college students are just entering their sophomore year. The best way to see if Full Sail is right for you is to attend a Behind the Scenes Tour. Contact Full Sail's Admissions Department at 800-226-7625 or 407-679-6333 to reserve a Backstage Pass for the tour.

Regularly attends these conferences: GDC, E3, SIGGRAPH, National Association of Broadcasters

Game Institute, The

P.O. Box 21

Pound Ridge, NY 10576

Tel: 718-409-9058

E-mail: info@gameinstitute.com Website: www.gameinstitute.com Contact person: Joe Meenaghan

Contact person's e-mail: joe@gameinstitute.com

Accredited school: No Established: 2000

Number of students in the program: 4,000 Tuition fees: \$100 to \$200/course

Offers financial aid: No

What sets us apart: College accredited courses and Game Development Certificate available online and offline at partner schools. Complete technical curriculum, expert faculty, commercial tools, more...

Offers these audio courses: Game Audio Programming

Offers these game production courses: Graphics Programming, 3D Game Engine Development, Artificial Intelligence, Game Engine Physics, more...

Offers instruction for creating games in these platforms: PC (DirectX / OpenGL)

Length of program: 2 years (*individual courses and shorter programs available*)

Offers job placement assistance: No

Advice for potential students: This program is designed primarily for students who wish to pursue a career in game development. With the convenience of self-paced learning, affordable tuition, and a step-by-step approach, it is also suitable for hobbyists who have little or no technical experience and wish to try game development for the first time.

Regularly attends these conferences: Game Developers Conference (GDC)

GameEDU (division of University of Northwest)

307, South Ex Plaza-I, Masjid Moth, South Ex-II Delhi

110096

India

Tel: 26261075

E-mail: admin@gameedu.zzn.com

Website: www.gameedu.org

Contact person: Mr. Shailendra Tripathi

Accredited school: Yes Established: 2000

Number of students in the program: 25/course

Tuition fees: \$3,500 U.S. for a complete MS program in Gaming & Animation

Offers financial aid: No

What sets us apart: We offer MS Level degree program in Film Animation as well as Games Development.

Offers the following degrees: Master of Science, Diploma, Associate of Arts

Offers these game production courses: Editing, Video Direction, General Game Production

Offers these visual arts courses: 2D Texturing, 3D Modeling, Textures, Interface Design, Illustration/Storyboarding, 3D Animation, Character Animation, General Visual Arts

Offers these game design courses: Interface Design, Level Design, Game Design, Lead Design, Creative Direction

Offers instruction for creating games in these platforms: Arcade/coin-operated, Web games, Online game channel, DVD, CD-ROM, Linux, Windows XP, Windows NT/2000, Windows 98, ME

Length of program: 12 months Offers job placement assistance: Yes

Games Academy

Mainzer Strasse 23 Berlin 10247 Germany

Tel: +49 30 29779120 *Fax:* +49 30 29779150

Gemini School of Visual Arts & Communication 64

E-mail: info@games-academy.de Website: www.games-academy.com Contact person: Mr. Dlugaiczyk

Accredited school: Yes Established: 2000

Number of students in the program: 28 Tuition fees: 14.000 Euro/year

Offers financial aid: Part and full scholarship for every courses, CDV AG scholarship since '01.

What sets us apart: Beginning in October 2003, the Games Academy will offer a new two-year class. In the courses of two years, "Game & 3D Technology," "Game § 3D Technology" and "Game Design" (12 month) will prepare the students for a career in the important industry job profiles. The class focuses on arts and animation, programming and using modern 3D technologies such as Renderware®, emphasizing on the requirements of the games industry.

Offers the following degrees: Master of Science, Master of Arts

Offers these game production courses: Licensing, Asset Managing, Q/A Testing, Producing, Project Lead/Management, Localization, General Game Production

Offers these visual arts courses: 2D Texturing, 3D Modeling, Textures, Interface Design, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Offers these game design courses: Level Design, Game Design

Offers instruction for creating games in these platforms: Web games, Microsoft Xbox, Sony PlayStation2, Nintendo GameCube, Nintendo 64, Sega Dreamcast, DVD, CD-ROM, Game Boy Advance, Game Boy Color, Game Boy, Linux, Windows XP, Windows NT/2000, Windows 98, ME

Length of program: 2 years and 12 months

Offers job placement assistance: Yes

Regularly attends these conferences: E3, GDC, Games Convention (Leipzig, Germany)

Gemini School of Visual Arts & Communication

501 Prize Oaks Dr. Cedar Park, TX 78613

Tel: 512-249-1237 Fax: 512-257-8577

E-mail: info@geminischool.com Website: http://geminischool.com Contact person: Colette Barcilon

Accredited school: No Established: 2002

Number of students in the program: 25

Tuition fees: \$55,500 (1st yr. \$10,500; 2nd yr. \$12,500; 3rd yr. \$15,000; 4th yr. \$17,500)

Offers financial aid: No

What sets us apart: Our philosophy and purpose are focused on career preparation. At Gemini School of Visual Arts & Communication we understand that the successful artist of today combines high level skills in classical drawing and painting with digital technology. We've moved from hand drawn storyboards to sophisticated 3D modeling software to create all types of visual communication. In spite of our advances in technology, software is still only a tool, behind it is the artist who creates the images we live with each day. The school specializes in Illustration and offers a 4-year unique professionally geared program. Students learn from professionals currently working as artists in the video game, entertainment and advertising industries and graduate ready to succeed in any environment from large entertainment companies or ad agencies to small design firms.

Offers these visual arts courses: 3D Modeling, Illustration/Storyboarding

Length of program: 4 years

Offers job placement assistance: Yes

Advice for potential students: We are now taking applications for our full-time, four-year Diploma in Visual Arts & Communication course. We accept just twenty-five students each year through a portfolio review and interview process. All applicants must be at least 16 years of age, with a high school diploma or GED and must submit a completed Application Form, together with a portfolio of samples of their work; preferably original art, but slides, photographs and digital images will be accepted. Please contact us for a brochure providing additional information

Regularly attends these conferences: Electronic Entertainment Expo (E3), SIGGRAPH

Gnomon School of Visual Effects

1015 N. Cahuenga Hollywood, CA 90038

Tel: 323-466-6663 *Fax:* 323-466-6710

E-mail: admin@gnomon3d.com
Website: http://gnomon3d.com
Contact person: Kristin Bierschbach

Hong Kong Polytechnic University, The 649

Accredited school: No Established: 1997

Number of students in the program: 250

Tuition fees: Varied, depending on the program

Offers financial aid: Sallie Mae loans or in-house payment plans

What sets us apart: Gnomon specializes in training people for careers in high-end 2D and 3D computer graphics for film, television and game production. All of our instructors are working professionals with extensive practical production experience who teach the tools they use on a daily basis. Our curriculum has been developed under the guidance of the Alliance of Digital Effects Production Trainers. We have standardized on the AliaslWavefront software programs.

Offers the following degrees: Certification

Offers these visual arts courses: 2D Texturing, 3D Modeling, Textures, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation

Length of program: 21 months, 9 weeks or varied depending on the number of classes taken.

Offers job placement assistance: Yes

Advice for potential students: Because we specialize, our curriculum covers introductory through advanced-level courses. We also offer an extensive list of non-computer classes in traditional art and production skills. If you are looking to become a digital artist for games, our program is designed to produce well-rounded artists.

Regularly attends these conferences: SIGGRAPH, GDC

Hong Kong Polytechnic University, The

Multimedia Innovation Centre Hung Hom, Kowloon Hong Kong

Tel: 852-2766-6833 Fax: 852-2764-1593

Website: www.mic.polyu.edu.hk Contact person: Dr. Kenny Cheung

Contact person's e-mail: mckenny@polyu.edu.hk

Accredited school: Yes Established: 2001

Number of students in the program: Approx. 48 Msc students in 2003-2004 Academic Year

Tuition fees: \$111,600HKD

Offers financial aid: No

What sets us apart: Strengths of the Program: * An in-depth and up-to-date knowledge of multimedia and entertainment technology. * Practical skills through hands-on experience and (optionally) industrial placement. * The ability to evaluate, design, develop and implement a variety of multimedia and entertainment technologies with specialization in one field. * The ability to operate beyond the confines of a single discipline. * Integrated technical and theoretical knowledge according to the individual's aspirations through a number of electives. * Advanced theory and practical skills adaptable to a workplace environment. * Knowledge and skills that allow individuals to function in a variety of professional roles. * The ability to operate effectively as members of a team to create new products, processes and systems. * The ability to develop as creative and insightful learners who can work with abstract ideas and implement them in a practical environment.

Offers the following degrees: Master of Science

Offers these audio courses: Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Offers these game production courses: Project Lead/Management, General Game Production

Offers these visual arts courses: 3D Modeling, Textures, Interface Design, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Offers these game design courses: Level Design, Game Design

Offers instruction for creating games in these platforms: Web games, Online game channel, DVD, CD-ROM, Cell phone/WAP/Imode, Game Boy Advance, Windows XP, Windows NT/2000

Length of program: 1 year full-time

Offers job placement assistance: Yes

Advice for potential students: This program develops innovators in the rapidly evolving digital entertainment industry, individuals that possess a solid understanding of underlying technologies associated with digital media, production processes for both multimedia and hardware/software development, creativity to envision new products and applications, and the team skills for managing technical and design staff. Graduates will lead teams of designers and engineers to create products including electronic toys, film/television productions, computer animation, video games, and Internet and broadband-based online entertainment. The program also encourages entrepreneurship and the commercialization of projects. Aims to develop graduates that have the technical, design, and management skills to create next-generation multimedia and digital entertainment products.

Illinois Institute of Art—Chicago, The 651

Illinois Institute of Art—Chicago, The

Mart Center 350 North Orleans St. Chicago, IL 60654

Tel: 312-280-3500 Fax: 312-280-8562

E-mail: antonj@aii.edu

Website: www.ilic.artinstitutes.edu

Contact person: Philippe Cabana, Director of Game Art & Design Program

Contact person's e-mail: cabanap@aii.edu

Accredited school: Yes Established: 1916

Number of students in the program: 2,000 students in school total

Tuition fees: \$335/credit hour

Offers financial aid: A financial aid department exists to help students with financial aid issues.

What sets us apart: Our program (The Art Institute's system of schools) was named one of the top five game design programs in the world by Electronic Gaming Monthly magazine.

Offers the following degrees: Bachelor of Fine Arts

Offers these audio courses: Audio Editing, Audio Recording

Offers these game production courses: Editing, Video Direction, General Game Production

Offers these visual arts courses: 2D Texturing, 3D Modeling, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Offers these game design courses: Level Design, Game Design, Creative Direction

Offers instruction for creating games in these platforms: Interactive television, Arcade/coin-operated, Web games, MMPOG (UO, etc.), Online game channel, Microsoft Xbox, Sony PlayStation2, Sony PlayStation, Nintendo GameCube, Nintendo 64, Sega Dreamcast, DVD, CD-ROM, Cell phone/WAP/Imode, Palm OS, Game Boy Advance, Game Boy Color, Game Boy, Other UNIX, Linux, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Length of program: 12 quarters

Offers job placement assistance: Yes

Advice for potential students: Our Game Art & Design program focuses on the art creation side of games, not the programming aspects.

Regularly attends these conferences: SIGGRAPH

Image Campus

Salta 239 Buenos Aires, BA C1074AAE Argentina

Tel: -6584 Fax: -7332

E-mail: info@imagecampus.com.ar *Website:* www.imagecampus.com.ar

Contact person: Anibal Menezes

Contact person's e-mail: amenezes@imagecampus.com.ar

Accredited school: Yes Established: 2000

Number of students in the program: Varies

Tuition fees: Check our website for updated tuition information.

Offers financial aid: No

What sets us apart: It's a complete Games Programming career, in Spanish, focused on C ++ language that includes Discreet's 3Ds max official courses on 3D Modeling, Texturing and Animation. Students also get intensive training on digital audio editing, technical English, physics, and business ethics.

Offers the following degrees: Certification, Associate of Science

Offers these audio courses: Audio Editing, Sound Effects Creation and Design

Offers these game production courses: Editing, Video Direction, Project Lead/Management, Documentation, General Game Production

Offers these visual arts courses: 2D Texturing, 3D Modeling, Textures, Interface Design, Illustration/ Storyboarding, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Offers these game design courses: Level Design, Game Design

Offers instruction for creating games in these platforms: Web games, DVD, CD-ROM, Windows NT/2000, Windows 98, ME

Length of program: Approximately 2 years

Offers job placement assistance: Yes

Advice for potential students: Our program is highly focused on programming but also takes in account the need for a thorough knowledge of other steps in games development in order to learn and interpret specific needs of the different roles in the industry.

Regularly attends these conferences: SIGGRAPH

IT University of Copenhagen 653

IT University of Copenhagen

Glentevej 67, DK-2400 Copenhagen NW (until February 1st, 2003) Rued Langgaardsvej 7 (as of February 1st, 2003)

Copenhagen S

DK-2300

Denmark

Tel: +45 3816 8888

Fax: +45 3816 8899

E-mail: it-c@it-c.dk

Website: http://game.itu.dk

Contact person: Lisbeth Klastrup

Contact person's e-mail: klastrup@itu.dk

Accredited school: Yes Established: 1999

Number of students in the program: approx. 180

Tuition fees: None for day students

Offers financial aid: No

What sets us apart: The program in Design, Communication & Media is so far the only program in Denmark which offers courses in game theory and game design. The program also gives the students the opportunity to take courses on other programs such as software development, internet technology multimedia technology and e-business.

Offers the following degrees: Master of Science, Master of Arts, Diploma

Offers these audio courses: Audio Editing, Audio Recording

Offers these game production courses: Producing, Project Lead/Management

Offers these visual arts courses: 3D Modeling, Interface Design, General Visual Arts

Offers these game design courses: Game Design

Offers instruction for creating games in these platforms: Interactive television, Web games, CD-ROM, Cell phone/WAP/Imode, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Length of program: 2 years

Offers job placement assistance: No

Advice for potential students: The IT University admits quite a few international students. We advise you to contact our student counselors before applying: Studievejledningen@it-c.dk. The IT University, as the first in the world, hosts an interdisciplinary Center for Computer Games Research. Lecturers and graduate students affiliated with this center teach courses in computer design and theory every term. Currently, we are more oriented towards empirical and

theoretical studies of games, but courses will and can include elements of design and production and the program also includes possibilities of doing autonomous design projects independent of courses.

Regularly attends these conferences: Digital Games Research Conference, GDC GDCE, COSIGN, Netgames, Game Developers World

La Salle School of Engineering

Quatre Camins 2 Barcelona 8022 Spain

Tel: +34 93 290 24 42 Fax: +34 93 290 24 20 E-mail: sia@salleurl.edu Website: www.salleurl.edu

Contact person: Oscar Garcia-Panyella Contact person's e-mail: oscarg@salleurl.edu

Accredited school: Yes Established: 1903

Number of students in the program: 4000 Tuition fees: 3,000 to 6,000 euros

Offers financial aid: Of course. Depending on the economical situation of the student, we offer grants. We define four levels of tuition fees, depending on that.

What sets us apart: High percentage of insertion in the actual market. Theory and assignments well balanced. Personal access to the students. They are absolutely tutorized. Quality image: tradition, experience and prestige. We are highly recognized from the enterprises. We adapt to the social demand. Quality in research. A compromise for life by the Old Students Association. Internationality. Integral formation for our students.

Offers the following degrees: Doctorate, Master of Science, Certification, Diploma, Bachelor of Science, Associate of Science

Offers these audio courses: Audio Editing, Audio Recording, Sound Effects Creation and Design Offers these game production courses: Licensing, Editing, Video Direction, Q/A Testing, Producing, Project Lead/Management, General Game Production

Offers these visual arts courses: 2D Texturing, 3D Modeling, Textures, Interface Design, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation

Lulea Universtiy of Technology

Offers these game design courses: Interface Design, Level Design, Game Design, Lead Design, Creative Direction

Offers instruction for creating games in these platforms: Interactive television, Arcade/coin-operated, Web games, MMPOG (UO, etc.), DVD, CD-ROM, Cell phone/WAP/Imode, Palm OS, Game Boy Advance, Linux, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Length of program: 3 to 5 years plus master and PhD programs

Offers job placement assistance: Yes

Advice for potential students: We offer engineering programs, even in the multimedia area. We are not only concerned about the user level of software but about the low level programming and theory that lies underground. In other words, we teach what's a button for, but we also help the students understand how can we "create" this button and its functionality. We think that this approximation to the multimedia area creates though professionals in the matter, very strongly formed and ready for the global market. Some of our multimedia graduates are working abroad (USA, Canada, London, Norway, ...) as thorough engineers.

Regularly attends these conferences: Eurographics, SIGGRAPH, Computers in Cardiology CEIG (national computer graphics congress associated to Eurographics), Europrix Art Futura

Lulea Universtiy of Technology

Skeria 3

Skelleftea

AC

93187

Sweden

Tel: +46 910 585300

Fax: +46 910 585399

E-mail: gscept@tt.luth.se

Website: www.gscept.com

Contact person: Arash Vahdat

Contact person's e-mail: arash.vahdat@tt.luth.se

Accredited school: Yes

Established: 1971

Number of students in the program: 35

Tuition fees: None

Offers financial aid: No, there is an organization called CSN that offers financial aid for all the students in Sweden

What sets us apart: The two main Computer Studies fields, Programming and Graphics are combined here, and offered in creative surroundings very similar to the production environments at gaming development companies.

Offers the following degrees: Bachelor of Science, Associate of Arts

Offers these audio courses: Sound Effects Creation and Design

Offers these game production courses: Project Lead/Management, General Game Production

Offers these visual arts courses: 2D Texturing, 3D Modeling, Textures, Interface Design, Illustration/Storyboarding, 3D Animation, Character Animation, General Visual Arts

Offers instruction for creating games in these platforms: Sony PlayStation2, Cell phone/WAP/Imode, Linux, Windows XP, Windows NT/2000, Windows 98, ME

Length of program: 3 years

Offers job placement assistance: No

Regularly attends these conferences: GDC Europe

Media Design School

242 Queen St. Centrral City Auckland

New Zealand

Tel: +64 9 303 0402 *Fax:* +64 9 303 0646

E-mail: enquiries@mediadesign.school.nz

Website: www.mediadesign.school.nz

Contact person: Nick Brown

Accredited school: Yes Established: 1998

Number of students in the program: 20/intake Tuition fees: Domestic Fees NZ\$7,650/year

Offers financial aid: Funding and loans for domestic students

What sets us apart: The Graduate Diploma of Game Development has two streams—one specializing in programming and the other in design. The course has been purposely designed to replicate the industry environment with game graphic designers working with game programmers. No other program exists in New Zealand dedicated to computer games development

Offers the following degrees: Diploma

Mercy College, Center for Digital Arts 657

Offers these audio courses: Sound Effects Creation and Design

Offers these game production courses: Asset Managing, Q/A Testing, Producing, Project Lead/Management, Documentation, General Game Production

Offers these visual arts courses: 2D Texturing, 3D Modeling, Textures, Interface Design, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Offers these game design courses: Interface Design, Level Design, Game Design

Offers instruction for creating games in these platforms: Web games, Online game channel, Microsoft Xbox, CD-ROM, Cell phone/WAP/Imode, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Length of program: 64 weeks

Offers job placement assistance: Yes

Advice for potential students: Media Design School is New Zealand's leading visual effects institute—focusing on high-end industry training. The school welcomes students from around the globe, and currently has students from the United States and Europe studying animation, computer graphics, and digital media.

Regularly attends these conferences: E3, SIGGRAPH, GRAPHITE (Australia), Armageddon (New Zealand), The Games Forum (New Zealand)

Mercy College, Center for Digital Arts

277 Martine Ave. White Plains, NY 10601

Tel: 800-MERCY-NY

E-mail: computerarts@mercy.edu

Website: www.mercy.edu/cda/ Contact person: Jeff Bellantoni

Accredited school: Yes Established: 1950

Number of students in the program: 90

Tuition fees: \$5,350/semester; \$175 lab fee for studio classes

Offers financial aid: Yes, federal and NY state financial aid; scholarships; student loans

What sets us apart: The Computer Arts and Technology program at Mercy College investigates the creative capacity of digital technology to improve communication, develop creative self-expression, and explore perception and interaction among people, objects, and ideas. The Computer Arts + Technology (CART) program offers a comprehensive four-year Bachelor of

Fine Arts (BFA) degree supported by the highest quality resources and facilities. After a sequence of intensive core foundation courses, students focus their studies by choosing from electives in Animation, Gaming, and Digital + Interaction Design.

Offers the following degrees: Bachelor of Fine Arts

Offers these audio courses: Audio Editing, Audio Recording, Sound Effects Creation and Design

Offers these game production courses: General Game Production

Offers these visual arts courses: 2D Texturing, 3D Modeling, Textures, Interface Design, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Offers these game design courses: Interface Design, Game Design, Creative Direction

Offers instruction for creating games in these platforms: Web games, DVD, CD-ROM, Windows XP

Length of program: 4 years

Offers job placement assistance: Yes

Advice for potential students: We have a "sister program" in music recording and engineering with a fully digital sound recording studio available. The campus is located within a 30-minute train ride from New York City. Private school education at public school prices. Mercy College became independent and non-sectarian in 1969. Our faculty is comprised of professors and professionals from the industry. The Center for Digital Arts is one block from Blue Sky Studios and JJ Sedelmaier Productions, Inc.

Regularly attends these conferences: GDC

Moraine Valley Community College

10900 S 88th Ave.

T401

Palos Hills, IL 60465

Tel: 708-974-5629

Fax: 708-974-0078

Website: www.morainevalley.edu/cad

Contact person: Richard Lapidus, Discreet Certified Instructor

Contact person's e-mail: lapidus@morainevalley.edu

Accredited school: Yes Established: 1967

Number of students in the program: 16,297

Tuition fees: See www.morainevalley.edu/admiss/tuition.html

Offers financial aid: See www.morainevalley.edu/FinancialAid/

New Media Campus (NMC) 655

What sets us apart: Intense training using mostly Discreet Software. Concepts shared with professional clients taking classes through the Discreet Training Center are updated into the credit courses. Full-time Discreet Certified Instructor on-staff. Hardware and software updated on a timely basis.

Offers the following degrees: Diploma

Offers these game production courses: Editing, Video Direction, Producing, General Game Production Offers these visual arts courses: 2D Texturing, 3D Modeling, Textures, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Offers instruction for creating games in these platforms: Windows NT/2000

Length of program: 21 credits

Offers job placement assistance: Yes

Regularly attends these conferences: SIGGRAPH

New Media Campus (NMC)

1831 College Ave.

3rd Fl.

Regina, SK

54P 4V5

Canada

Tel: +1 306 721 1460

Fax: +1 306 721 1461

E-mail: info@newmediacampus.com *Website:* www.newmediacampus.com

Contact person: Janea Bellay, Director of Marketing

Accredited school: Yes Established: 2000

Number of students in the program: 120

Tuition fees: \$12,000/year

Offers financial aid: Approved for all student loans, scholarships, and their funding programs.

What sets us apart: New Media Campus is a post-secondary school with courses in Multimedia and 3D Animation & Game Design Studies. Students can learn in the classroom in Saskatchewan or through online courses. Qualified professional instructors guide students to create portfolios for careers in multimedia and animation. Course outlines and students work can be found online. NMC stands apart through its high quality teaching methods and its curriculum design. Located in the prairies, NMC is in the heart of the film industry.

Offers the following degrees: Certification, Diploma

Offers these visual arts courses: 2D Texturing, 3D Modeling, Textures, Interface Design, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Offers these game design courses: Lead Design, Creative Direction

Offers instruction for creating games in these platforms: Interactive television, Arcade/coin-operated, Web games, MMPOG (UO, etc.), Online game channel, Microsoft Xbox, Sony PlayStation2, Sony PlayStation, Nintendo GameCube, Nintendo 64, Sega Dreamcast, DVD, CD-ROM, Cell phone/WAP/Imode, Palm OS, Game Boy Advance, Game Boy Color, Game Boy, Other UNIX, Linux, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Length of program: Multimedia: 9 months; 3D Animation: 10 months

Offers job placement assistance: Yes

Advice for potential students: 1. Online Multimedia Professional Studies Certificate, www.newmediacampus.com/online page.htm. Program Level: Certificate. Credential Type: Diploma. The Online Multimedia Professional Studies Program is specifically designed to enable education online via the Internet featuring the latest in digital technology for a career in multimedia. Through dedicated research, New Media Campus provides the online student with an innovative course delivery system allowing real time access to their tech advisor who can provide immediate resolution to problems and questions. 2. In-Class Multimedia Professional Studies Certificate, www.newmediacampus.com/multimedia_page.htm. Program Level: Certificate. Credential Type: Diploma. The In-Class Multimedia Professional Studies Program is specifically designed to enable education in a group setting featuring the latest in digital technology for a career in multimedia. Industry professionals utilizing multimedia-editing software teach the In-Class Multimedia Program. 3. 3D Animation & Game Design Certificate, www.newmediacampus.com/animation page.htm. Program Level: Certificate. Credential Type: Diploma. Pre-requisite: Multimedia Professional Studies (online or in-class). The 3D Animation & Game Design Studies Program is specifically designed to teach students character animation and to give students a solid understanding of the modeling, animating and rendering capabilities of Alias Wavefront's Maya. Students will develop problem solving skills, modeling skills, animation skills, and rendering skills. The course allows students the freedom of creativity to produce their own demo reel, a 2-3 minute short animation film. Students will also learn traditional animation skills in the areas of storyboarding, character design, animation theory and camera layout. This course will include instructed classes from a top industry professional as well as lab time during which time the instructor is available for one-on-one to answer questions.

Regularly attends these conferences: SIGGRAPH

Pratt Institute 661

Palomar College

1140 West Mission Rd. San Marcos, CA 92069

Tel: 760-744-1150 x5410

E-mail: palomar@edmagnin.com

Website: www.edmagnin.com/palomar.html

Contact person: Ed Magnin

Contact person's e-mail: Ed@EdMagnin.com

Accredited school: Yes Established: 1946

Number of students in the program: 50

Tuition fees: \$18/unit CA-residents, \$134 out-of-state, \$159 international

Offers financial aid: Fee waivers

What sets us apart: We offer both video game programming and video game artist certificate programs at public community college tuition rates.

Offers the following degrees: Certification, Associate of Science, Associate of Arts

Offers these game production courses: General Game Production

Offers these visual arts courses: 2D Texturing, 3D Modeling, 2D Animation, General Visual Arts

Offers these game design courses: Game Design

Offers instruction for creating games in these platforms: Windows NT/2000, Windows 98, ME

Length of program: Art: 1 year; programming: 1 year after proficient in C/C++

Offers job placement assistance: No

Advice for potential students: Make sure it's something you really want to do, and then come ready to apply yourself to prepare for an exciting career as a video game programmer or artist.

Regularly attends these conferences: GCD, E3

Pratt Institute

200 Willoughby Ave. ARC F10A Brooklyn, NY 11205

Tel: 718-636-3411 *Fax:* 718-399-4494 *Website:* www.pratt.edu

Contact person: Maureen Wolff

Contact person's e-mail: mwolff@pratt.edu

Established: 1887

Number of students in the program: 175 undergraduate; 90 graduate

Tuition fees: 1 to 11 undergraduate credits: \$705/credit; 12 to 18: \$22,196 annually; Graduate: \$802/credit

Offers financial aid: Yes. We offer a large number of undergraduate and graduate grants, scholarships, loans, assistantships and other awards on the basis of academic achievement and/or financial need.

What sets us apart: Enjoying a history of artistic accomplishment since its founding in 1987, The Department of Computer Graphics and Interactive Media (CGIM) is one of the first degree-granting programs in the digital arts. In 1995 the CGIM graduate program was voted "Best Computer Graphics Program in the nation" by Computer Graphics World Magazine.

Offers the following degrees: BFA and MFA in Computer Graphics

Offers these visual arts courses: Wide range of traditional and technical courses.

Specialty: Pratt Institute is one of the oldest and most famous centers for visual arts in the USA, producing a number of famous figures in the worlds of art, design and architecture. The Computer Graphics and Interactive Media department program offers courses in 2D and 3D animation, 2D texturing, 3D Modeling, Storyboarding, VR and Game Graphics, Animation for the Web and programming.

Seeking outside programming help in: Audio Programming, Graphics Programming, AI Programming, General Programming

Seeking outside audio help in: Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Seeking outside game production help in: Licensing, Asset Managing, Editing, Video Direction, General Game Production

Seeking outside visual arts help in: 3D Animation, Character Animation

Seeking outside game design help in: Interface Design, Game Design, Creative Direction

Regularly attends these conferences: SIGGRAPH

Replica 3D Animation School

1400A Marsland Place Courtenay BC V9N 8X7 Canada

Tel: 250-338-8784

Seattle Central Community College 66

E-mail: info@replica3d.ca Website: www.replica3d.ca Contact person: A. Frandsen

Accredited school: Yes Established: 2001

Number of students in the program: 8

Offers financial aid: Students are eligible for government student loans and grants

What sets us apart: At Replica our programs are concentrated and taught in a enjoyable atmosphere. With our high instructor to student ratio, students can be sure they will have assistance they need to understand the concepts being taught. This also ensures students receive more one on one time which gives them the ability to excel.

Offers the following degrees: Certification
Offers these audio courses: Audio Editing
Offers these game production courses: Editing

Offers these visual arts courses: 2D Texturing, 3D Modeling, Textures, Illustration/Storyboarding, 3D Animation, Character Animation, General Visual Arts

Offers these game design courses: Creative Direction

Offers instruction for creating games in these platforms: Windows NT/2000

Length of program: 38 weeks

Offers job placement assistance: Yes

Advice for potential students: If you are a creative and hardworking individual with an interest in the Game and Animation Industry, contact Replica 3D Animation School to see what we can do for you.

Regularly attends these conferences: SIGGRAPH, E3

Seattle Central Community College

1701 Broadway Seattle. WA 98122

Tel: 206-587-5448 Fax: 206-587-4904

Website: www.learnatcentral.org

Contact person: Jeff West

Contact person's e-mail: jewest@sccd.ctc.edu

Accredited school: Yes

Established: 1966

Number of students in the program: Approximately 30 Tuition fees: They vary, but average around \$325/course Offers financial aid: Not for this program—it is non-credit.

What sets us apart: The student/instructor ratio is very low. Prices are reasonable; excellent instructors

Offers the following degrees: Associate of Science, Associate of Arts

Offers these game production courses: General Game Production

Offers these visual arts courses: 3D Modeling, Textures, 3D Animation, General Visual Arts

Offers these game design courses: Game Design

Offers instruction for creating games in these platforms: Windows XP

Length of program: 3 months, plus the option of other courses

Offers job placement assistance: No

Advice for potential students: The 3D area is non-credit, but as such is reasonably priced with instructors current in the field.

Success College of Applied Arts & Technology

933 Salisbury Rd.

Moncton, NB

E1E 1C4

Canada

Tel: 506-855-8555 *Fax*: 506-852-3922

Website: www.thinksuccess.ca Contact person: Paul Grewal

Contact person's e-mail: pgrewal@thinksuccess.ca

Accredited school: Yes Established: 1893

Number of students in the program: 22

Tuition fees: \$11,900

Offers financial aid: Student Aid, Scholarship and bursaries

What sets us apart: We are the only college offering this within 300 mile radius.

Offers the following degrees: Associate of Arts

Offers these audio courses: Sound Effects Creation and Design

Tulipa Learning Center 665

Offers these game production courses: Project Lead/Management, Documentation, General Game Production

Offers these visual arts courses: Illustration/Storyboarding, 3D Animation, General Visual Arts

Offers these game design courses: Game Design, Creative Direction

Offers instruction for creating games in these platforms: Windows XP, Windows NT/2000

Length of program: 14 months Offers job placement assistance: Yes

Advice for potential students: Be prepared to work hard, very hard.

Tulipa Learning Center

Av. Dr. Arnaldo, 1652

Sumare

Sao Paulo

SP

01255-000

Brazil

Tel: 55 11 3871-3423

E-mail: cursos@tulipa.rec.br

Website: www.tulipa.rec.br

Contact person: Savio Ponte

Contact person's e-mail: savio@tulipa.rec.br

Established: 2002

Number of students in the program: 50

Tuition fees: U.S. \$400/month

Offers financial aid: No

Offers the following degrees: Certification, Diploma

Offers these audio courses: Audio Editing, Sound Effects Creation and Design, Music Composition

Offers these game production courses: Project Lead/Management, Documentation, General Game Production

Offers these visual arts courses: 3D Animation, 2D Animation

Offers these game design courses: Interface Design, Level Design, Game Design

Offers instruction for creating games in these platforms: Arcade/coin-operated, Web games, MMPOG (UO, etc.), Online game channel, DVD, CD-ROM, Cell phone/WAP/Imode, Palm OS, Other UNIX, Linux, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Length of program: 6 months

Offers job placement assistance: Yes

Regularly attends these conferences: E3

University of Advancing Technology (UAT), The

2625 W. Baseline Rd. Tempe, AZ 85283

Tel: 800-658-5744 Fax: 602-383-8222

E-mail: admissions@uat.edu

Website: www.uat.edu

Contact person: Admissions office

Accredited school: Yes Established: 1983

Number of students in the program: 850

Tuition fees: \$349/credit hour

Offers financial aid: Yes. Some students are eligible for grants, scholarships, parent loans and conventional loans with lenders pre-selected by UAT. UAT students are also eligible for low interest federal loans.

What sets us apart: The University of Advancing Technology offers one of the nation's top game development programs. We are nationally recognized and have been listed as "one of the top five gaming programs in the country" by publications like GamePro and Electronic Gaming Monthly. UAT is one of the only institutions currently following the International Game Developers Association (IGDA) curriculum framework for teaching game design and programming. Students attending UAT will not only leave with one of the finest educations in game development, but also with a well-rounded education through the general studies required to earn a degree. Students can earn a bachelor's or associate's degree, not just a certification, completely in gaming. UAT has ties, and is consistently receiving feedback from industry leaders and top game companies to better find out what the market is currently looking for to consistently better UAT's program. The university also hosts Tech Forums which brings some of the biggest names on campus to give seminars, talk with students and network. UAT sponsors trips to shows like E3, GDC, Comdex, SIGGRAPH and South by Southwest to give our students exposure to the latest happenings in the industry, and also for networking opportunities. Last, but not least, UAT is one of the first to offer an associates of arts degree in game design completely online. This is giving students across the country the chance to earn this highly prestigious degree even if they can not travel to Tempe, Arizona.

University of Calgary 667

- Offers the following degrees: Master of Science, Certification, Bachelor of Science, Bachelor of Arts, Associate of Science, Associate of Arts
- Offers these audio courses: Voice Acting, Audio Editing, Audio Recording, Sound Effects Creation and Design
- Offers these game production courses: Licensing, Asset Managing, Editing, Video Direction, Q/A Testing, Producing, Project Lead/Management, Documentation, General Game Production
- Offers these visual arts courses: 2D Texturing, 3D Modeling, Textures, Interface Design, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation, General Visual Arts
- Offers these game design courses: Interface Design, Level Design, Game Design, Lead Design, Creative Direction
- Offers instruction for creating games in these platforms: Web games, MMPOG (UO, etc.), DVD, CD-ROM, Cell phone/WAP/Imode, Other UNIX, Linux, Windows XP, Windows NT/2000, Windows 98, ME

Length of program: 60 credit hours for associate's degree, 120 credit hours for bachelor's degree Offers job placement assistance: Yes

Regularly attends these conferences: E3, GDC, Comdex, SIGGRAPH, DefCon, South by Southwest (SXSW)

University of Calgary

2500 University Dr. NW Calgary, AB T2N 1N4 Canada

Tel: 403-220-6015 Fax: 403-284-4707

E-mail: discover@cpsc.ucalgary.ca

Website: www.cs.ucalgary.ca Contact person: Dan Seneker

Contact person's e-mail: seneker@cpsc.ucalgary.ca

Accredited school: Yes Established: 1966

Number of students in the program: 600

Tuition fees: \$4,700/year Cdn

Offers financial aid: Office of Student Awards and Financial Aid

What sets us apart: The Games Design Concentration at the University of Calgary is the only degree concentration available in Canada. Students learn current gaming techniques from an active gaming company and work in conjunction with the gaming company and U of C professors to create a working video game in groups of up to five students.

Offers the following degrees: Doctorate, Master of Science, Bachelor of Science, Bachelor of Arts

Offers these audio courses: Sound Effects Creation and Design, Music Composition

Offers these game production courses: General Game Production

Offers these visual arts courses: 2D Texturing, 3D Modeling, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Offers these game design courses: Interface Design, Game Design

Offers instruction for creating games in these platforms: Arcade/coin-operated, Web games, Microsoft Xbox, Sony PlayStation2, Sony PlayStation, Nintendo GameCube, Nintendo 64, Sega Dreamcast, DVD, CD-ROM, Game Boy Advance, Game Boy Color, Game Boy, Other UNIX, Linux, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Length of program: Minimum 4-year degree program

Offers job placement assistance: Yes

Advice for potential students: For general information on the University of Calgary please visit us at: www.ucalgary.ca

Regularly attends these conferences: E3, SIGRAPH

University of Hull

Department of Computer Science Cottingham Rd. Hull

HU6 7RX

United Kingdom

Tel: +44 1482 465951

Fax: +44 1482 466666

E-mail: dcs@hull.ac.uk

Website: www.mscgames.com

Contact person: Dr Jon Purdy

Contact person's e-mail: admissions@dcs.hull.ac.uk

Accredited school: Yes Established: 1910

University of North Carolina at Chapel Hill 669

Number of students in the program: 20

Tuition fees: £9000 for MSc (1 year)—approx. \$15,000

Offers financial aid: No

What sets us apart: The MSc is a hardcore game programming course covering high level physics, AI and graphics programming. Students require a good first degree in a technical subject and experience in programming to gain a place on the course.

Offers the following degrees: Doctorate, Master of Science, Bachelor of Science

Offers these game design courses: Game Design

Offers instruction for creating games in these platforms: Microsoft Xbox, Sony PlayStation2, Sony PlayStation, Nintendo GameCube, Cell phone/WAP/Imode, Palm OS, Game Boy Advance, Windows XP, Windows NT/2000, Windows CE, Windows 98, ME

Length of program: 1 year

Offers job placement assistance: Yes

Advice for potential students: The Department of Computer Science has active research groups in Computer Graphics, VR, AR, Distributed Systems and AI. Applicants for games related technical PhDs are welcome.

Regularly attends these conferences: GDC, GDCE, Microsoft Mobility Developers Conference

University of North Carolina at Chapel Hill

Department of Computer Science Sitterson Hall CB#3175 Chapel Hill, NC 27599-3175

Tel: 919-962-1900

Fax: 919-962-1799

Website: www.cs.unc.edu

Contact person: Prof. Ming Lin or Prof. Greg Welch

Contact person's e-mail: lin@cs.unc.edu

Accredited school: Yes Established: 1795

Number of students in the program: 200 undergrad majors, 150 grad

Tuition fees: See website for current fees.

Offers financial aid: Yes

What sets us apart: Probably the largest faculty in computer graphics and image processing in the U.S. Wide coverage of most aspects of the field. Rated number one program in Graphics by US News and World Report.

Offers the following degrees: Doctorate, Master of Science, Bachelor of Science, Bachelor of Arts

Offers these game production courses: Project Lead/Management

Offers these visual arts courses: 3D Modeling, Interface Design

Offers instruction for creating games in these platforms: Web games, Linux, Windows XP, Windows NT/2000

Length of program: 4 years for bachelor's, 2 years for M.S., about 5 for Ph.D.

Offers job placement assistance: Yes

Regularly attends these conferences: SIGGRAPH, GDC, Virtual Reality, IEEE, I3D

University of North Texas

P.O. Box 311277

Denton, TX 76203-1277

Tel: 800-UNT-8211 or 940-565-2681

E-mail: undergrad@unt.edu

Website: www.cs.unt.edu

Contact person's e-mail: undergrad@unt.edu

Accredited school: Yes

Established: 1890

Number of students in the program: 750 undergrad, 150 masters, 15 doctoral in computer science

Tuition fees: We are a public university, so tuition is relatively low.

Offers financial aid: Yes. Scholarships, grants, work-study, loans.

What sets us apart: UNT has offered computer game programming since 1994.

Offers the following degrees: Doctorate, Master of Science, Bachelor of Science, Bachelor of Arts

Offers these audio courses: Music Composition

Offers these visual arts courses: General Visual Arts

University of Paisley

High St.

Paisley

PA1 2BE

Scotland

Tel: +44 (0)141 848 3000

Fax: +44 (0)141 848 3542

University of Paisley 671

E-mail: uni-direct@paisley.ac.uk

Website: www.paisley.ac.uk

Contact person: Thomas Connolly

Contact person's e-mail: thomas.connolly@paisley.ac.uk

Accredited school: Yes Established: 1897

Number of students in the program: 80

Tuition fees: For international (Non-European Union) students: 7,600 pounds sterling, annually.

Offers financial aid: Scholarship information available from www.paisley.ac.uk/scholarship.htm

What sets us apart: The Computer Games Technology program is a three or four year full-time program, leading to the award of a BSc (Honours) degree. The program has been developed with considerable input from professionals in the industry and is focused on helping students to develop the skills required of games programmers. The core topics studied are software engineering in C and C++, with 2D and 3D graphics classes using DirectX and OpenGL. Other classes cover topics such as the business of games, Artificial Intelligence for computer games, and development for web, internet and mobile games. With living costs for students in Paisley (just 15 minutes from Glasgow) estimated at £6000-£7000 per year, study in Scotland offers real value for money.

Offers the following degrees: Doctorate, Master of Science, Master of Arts, Certification, Diploma, Bachelor of Science, Bachelor of Arts

Offers these audio courses: Audio Editing, Audio Recording, Sound Effects Creation and Design, Music Composition

Offers these game production courses: Editing, Video Direction, Q/A Testing, General Game Production

Offers these visual arts courses: 3D Modeling, 3D Animation, 2D Animation, Character Animation

Offers these game design courses: Interface Design, Game Design

Offers instruction for creating games in these platforms: Web games, DVD, CD-ROM, Cell phone/WAP/Imode, Windows XP, Windows NT/2000, Windows 98, ME

Length of program: 3 or 4 years

Offers job placement assistance: Yes

Regularly attends these conferences: GDC, GDCE, Game-On

University of Texas at Dallas, The Institute for Interactive Arts and Engineering

P.O. Box 830688, J031 Richardson, TX 75083-0688

Tel: 972-883-4379

Fax: 972-883-2762

Website: http://iiae.utdallas.edu Contact person: Dr. Thomas Linehan

Contact person's e-mail: thomas.linehan@utdallas.edu

Accredited school: Yes Established: 1970

Number of students in the program: 350 undergraduate, 25 graduate

Tuition fees: Semester: approx \$3,000 for Texas Residents, \$7,000 out-of-state

Offers financial aid: Yes, scholarships, graduate fellowships/assistantships and loans

What sets us apart: Significant merger of advanced technology faculty, humanities and film/video faculty and experienced game development faculty from Texas companies.

Offers the following degrees: Master of Fine Arts, Master of Arts, Bachelor of Science, Bachelor of Arts

Offers these audio courses: Sound Effects Creation and Design, Music Composition

Offers these game production courses: Editing, Video Direction, Producing, Documentation, General Game Production

Offers these visual arts courses: 2D Texturing, 3D Modeling, Textures, Interface Design, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Offers these game design courses: Interface Design, Level Design, Game Design, Creative Direction

Offers instruction for creating games in these platforms: DVD, CD-ROM, Cell phone/WAP/Imode, Palm OS, Other UNIX, Linux, Windows XP, Windows NT/2000, Windows 98, ME

Length of program: 4-year BA degree

Offers job placement assistance: Yes

Advice for potential students: Dallas is a great center for the arts and video as well as advanced telecommunication and game development. Students have access to corporate as well as academic experts during their study.

Regularly attends these conferences: ACM, SIGGRAPH, GDC, Military Conferences, DiGRA Digital Games Research Assoc.—Utrecht, Netherlands

Vancouver Institute of Media Arts (VanArts) 673

Vancouver Institute of Media Arts (VanArts)

837 Beatty St. Vancouver, BC V6B 2M6 Canada

Tel: 604-682-2787 or 800-396-2787

Fax: 604-684-2789

E-mail: info@vanarts.com Website: www.vanarts.com Contact person: Ken Priebe

Contact person's e-mail: ken@vanarts.com

Accredited school: Yes Established: 1995

Number of students in the program: 200

Tuition fees: Classical Animation \$13,900; Computer Animation/Game Art & Design \$17,900

Offers financial aid: Yes, for Canadian and U.S. students

What sets us apart: 1. For one thing, we are an "animation school", not an "animation department." Other schools may have a wider variety of subjects to choose from, but we are much more focused on strictly character animation (classical, computer and gaming), along with things like storyboarding, layout, in-betweening, modeling, life drawing, etc. Animation is what we love and it's what we do, so students here get a much more specialized, focused training experience. 2. The atmosphere of the school has more of an art-school quality to it, rather than a slick, corporate one. We are situated in a historic Yaletown building with a cozy "real" look to it. 3. A major advantage our students have is access to their own personal workstations. Many other schools only provide scheduled access to computers and light tables. Our students are given their own space to "move in" to, free to decorate with pictures or toys, and work late into the evenings and weekends. 4. Our class sizes are kept deliberately small (15 to 20 students), so students have more opportunities for one-on-one personalized instruction from their industry-experienced teachers. 5. Students' work is evaluated in personal critiques with their classroom instructors, rather than by any outside parties. Their final work is always critiqued in the context of their progress, skills, and work ethic. Teachers get to know their students personally and serve as excellent mentors during and beyond the program.

Offers the following degrees: Certification, Diploma

Offers these game production courses: General Game Production

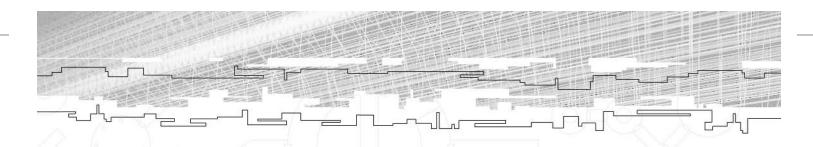
Offers these visual arts courses: 2D Texturing, 3D Modeling, Textures, Interface Design, Illustration/Storyboarding, 3D Animation, 2D Animation, Character Animation, General Visual Arts

Offers these game design courses: Interface Design, Level Design, Game Design Offers instruction for creating games in these platforms: Web games, Windows NT/2000 Length of program: 24 or 48 weeks

Offers job placement assistance: Yes

Advice for potential students: Technology for animation is increasing and changing rapidly, and it's no surprise that computers are being used more and more in all aspects of the medium. However, the computer is just a tool. Computers do not create animation, artists do! Computer animation studios want to hire people with knowledge of 3D software, but more importantly strong fine art skills! The ability to visualize ideas and understand color theory, composition, lighting, perspective, life drawing and anatomy is vital for the computer animator or modeler. You should be able to illustrate concepts with traditional art first, and then create the final product using the computer. The highest quality computer animation, seen in feature films, TV or video games, is all created by artists who understand these concepts and have a strong foundation in classical art/animation. This is exactly what VanArts offers!

Regularly attends these conferences: Chennai, India; Coimbatore, India; SIGGRAPH



INDUSTRY EVENTS

s the game industry has grown, so have the conventions, expos, conferences and workshops associated with it. Some are specialist events that focus on a particular discipline, and others are industry-wide affairs that attract thousands. Whatever your interest, you can probably find an event to satisfy it in the following listings.



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3D Awards

http://www.3dawards.org/

Event Description: The International 3D Awards honors the achievements of companies and individuals in the 3D computer graphic arts industry. Held annually at the 3D Festival in Copenhagen, Denmark, it covers the entire spectrum of the 3D industry from animation and digital effects to gaming, architectural visualization and independent productions. The 3D Awards is a non-profit organization held by a committee of industry luminaries.

3D Festival

http://www.3dfestival.com/

Event Description: 3D Festival is the leading European event for 3D computer graphic artists. Comprising of three conferences: 3D Festival Conference, Game Developers World and Architectural Visualization Conference; and the largest exhibition of creative services in Europe, 3D Festival prides itself in its ability to attract the industry's most prominent professionals to participate in the annual event.

The 2003 3D Festival was held in Copenhagen, Denmark in May.

AnimeExpo: Tokyo!

http://www.anime-expo.org/tokyo2004/

Event Description: AX-Tokyo is the dream convention for fans of Japanese animation, comics, and pop culture. Combining the best features from conventions held in Japan and the United States of America, AX-Tokyo is an unparalleled event. The same features (film and video theaters, masquerade and cosplay events, panels and workshops presented in both Japanese and English, exhibit hall, etc.) that you have come to expect will be present. Features for AX-Tokyo will include industry and fan panels and discussions, interactive workshops, cel collecting, exhibit hall, art exhibitions, art forums, game shows, cosplay events, contests, video premieres, karaoke, and much more.

AX-Tokyo will be held in the Sunshine City Convention Center in Ikebukuro, Tokyo, Japan from January 16-18th, 2004.

Classic Gaming Expo (CGE) 677

Austin Game Conference

http://www.GameConference.com/

Event Description: The Austin Game Conference is produced by the Austin Game Initiative. Austin is the # 3 location in the U.S. for game development. Some 35 game companies call Austin home and industry leaders including Electronic Arts, Sony, Microsoft, Nintendo and others have studios in the region. Central Texas is also home to a vibrant community that supports the games industry. These range from software development, a burgeoning film and digital entertainment community and leading computer, hardware, software and wireless companies providing a range of tools and solutions to the game industry. The Conference is dedicated to meeting the needs of professionals focused on next generation game development such as multiplayer Internet-based games and mobile games. Additionally, special sessions focus on the latest PC and console tools, hardware and technologies.

The 2003 conference was held on September 11-12, at the Austin Convention Center.

Australian Game Developers Conference (AGDC)

http://www.agdc.com.au/

Event Description: The Australian Game Developers Conference (AGDC) is Australia's leading forum where industry professionals gather to discuss the latest in cutting edge technology and the changing face of the game development industry worldwide. The conference is a mixture of keynotes, technical panels and tutorials, highlighting industry leaders from game design, development, publishing and platforms. Tutorials concentrate on specific development platforms as well as introducing new tools. Attendees learn from the actual developers and designers who have developed some of the most creative games in the industry. Technical sessions teach game developers about video, audio, programming, game design and production. Key international speakers present views on reaching new audiences, developing online games and new platforms.

The AGDC 2003: Innovation • Imagination • Integration will be held from November 20-23 at the Melbourne Convention Centre in Melbourne, Australia.

Classic Gaming Expo (CGE)

http://www.cqexpo.com/

Event Description: Classic Gaming Expo is the world's first and largest event paying tribute to the people, systems and games of yesteryear. Each year Classic Gaming Expo draws over a thousand attendees from all over the world. The show has tons to offer including a huge classic game arcade, keynote presentations by dozens of video game alumni, game tournaments,

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demos of the latest software by several major software publishers, and the world's largest classic video game museum. First and foremost though, the show always has been and always will be, about people. Putting faces to the names you have encountered through the mail and the Internet over the years, meeting the people who designed the games you spent countless hours or quarters playing, or just hanging out and having a good time. This is a community brought together for one incredible weekend each year.

The 2003 event took place August 9-10th at Jackie Gaughan's Plaza Hotel and Casino, Las Vegas, Nevada.

Computational Semiotics in Games and New Media (COSIGN)

http://www.cosignconference.org/

Event Description: COSIGN is the third international conference on Computational Semiotics for Games and New Media. This year's has been the largest COSIGN event yet, and promises the same vibrant, cross-disciplinary, mixture of computer science and art that it has become famous for. The theme of the conference is, as always, issues of meaning in new media, particularly the way in which semiotic-based theories can be applied to creating and analyzing computer-based media.

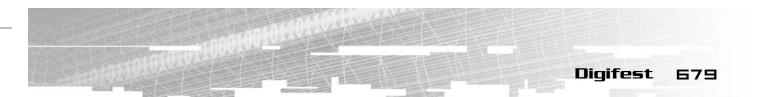
The 2003 event took place September 9-12th at the University of Teesside, Middlesbrough, United Kingdom.

Consumer Electronics Show (CES)

http://www.CE.org/

Event Description: With more than 2,200 exhibitors occupying more than 1.2 million square feet of space, the Consumer Electronics Association (CEA) is the world's preeminent trade association promoting growth in the consumer technology industry. CEA represents more than a thousand corporate members involved in the design, development, manufacturing, distribution and integration of audio, video, mobile electronics, wireless and landline communications, information technology, home networking, multimedia and accessory products, as well as related services that are sold through consumer channels. Combined, CEA's members account for more than \$85 billion in annual sales. CE.org is the definitive source for information about the consumer electronics industry.

The 2003 conference was held in January at the Las Vegas Convention Center.



COMDEX

http://www.comdex.com/

Event Description: COMDEX is the place to go for IT professionals. In fact, most of the educational programs at COMDEX are specifically geared toward helping IT professionals understand what's coming next. They get to evaluate new technologies, implement winning IT strategies, improve their development skills, and ultimately make the right technology decisions for their organizations. COMDEX is the universal IT marketplace that unites technology buyers and sellers online and in person. While continuing global expansion and influence, COMDEX is steadily refining its customer-centric philosophy by segmenting and personalizing everything from the exhibit floor to conference content to encourage community development, making it easier for buyers and sellers to meet and make smarter purchasing decisions.

The 2003 conference was held in November at the Las Vegas Convention Center.

D.I.C.E. Summit

http://www.interactive.org/dice/

Event Description: The Academy's D.I.C.E. Summit (Design, Innovate, Communicate, Entertain) was created to explore approaches to the creative process and artistic expression as they uniquely apply to the development of interactive entertainment. D.I.C.E. is solely focused on the creative endeavor inherent in game development. Speakers concentrate on the challenges of various aspects of game design and creation and offer solutions to help developers maintain the creative edge in this rapidly evolving industry. Topics are design-focused and intended to inspire new ways of approaching the art of making games. The D.I.C.E. Summit features two days of seminars by some of the most celebrated and creative minds in the games industry as well as a few surprises from other mainstream entertainment fields. Because of the limited number of places available at the summit and the single-track format, D.I.C.E. can provide unparalleled access to industry leaders and opportunities to share ideas and experiences with other attendees in an intimate setting.

The 2003 D.I.C.E. Summit was held in early March in Las Vegas.

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Digifest

http://www.dx.org/digifest/

Event Description: Digifest is Canada's leading festival of digital culture, creativity and innovation. It is a four-day celebration featuring the best in interactive digital media from across Canada and around the world. The theme of Digifest 2003 was Electronic Cities, and the festival began with the one-day Electronic Cities Conference. The following two days were devoted to the New Voices Competition, which celebrates leading digital innovations in the realms of 3D Web design, computer gaming design, immersive spaces and film. The festival concluded on Saturday with the Fluid Youth digital culture fair. Programming also includes the unveiling of four original commissioned real time works, keynote speakers, a series of roundtables, demonstrations and workshops, as well as exhibitions and additional off-site activities.

The 2003 Digifest was held in late March in Toronto, Canada.

Digital Arts World

http://show.digitalartsworld.co.uk/digitalarts/V40/index.cvn?

Event Description: Digital Arts World has carved itself a niche as the UK's only dedicated 3D/graphics animation event for the TV/film, graphic design, games, web and industrial markets. It's a total digital experience and the perfect opportunity for creators, industry gurus and exhibitors to meet, connect and inspire each other. Conceived just under ten years ago as a high end computer graphics show, Digital Arts World now covers the breadth of digital content creation for TV/film, games development, graphic design, web and interactive entertainment, DV, industrial 3D and audio/music.

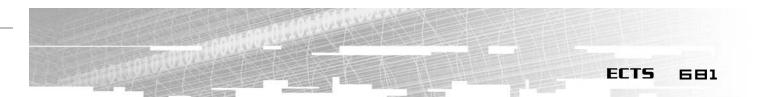
The 2003 Conference was held in October in London.

Digital Games Research Conference

http://www.gamesconference.org/

Event Description: The Digital Games Research Conference functions as a liaison between the academic research community and the professional gaming community. The conference explores the aesthetic as well as narrative and structural issues regarding computer games. The approach is interdisciplinary and comprehensive. The emphasis is on the analysis of games and gaming communities. Attendees will advance their study of interactive media, create fruitful exchange of perspectives with professional game developers, and help further the development of digital culture.

The 2003 conference was held in November at the University of Utrecht, The Netherlands.



Electronic Entertainment Expo (E3)

http://www.e3expo.com/

Event Description: The largest and most important annual trade event in the electronic media industry, the Electronic Entertainment Expo (E3) has become legendary as The Place To Be to network, make deals, and to stay abreast of changes in the business. E3 hosts over 60,000 of the world's most influential investors, inventors, retailers, distributors, developers and media. It's a three-day, three-ring electronic circus. As advances and developments in the interactive entertainment industry continue unabated, the E3 Conference Program stays abreast—and often one step ahead of—important industry trends. The conference program pays special attention to some of the hottest issues facing the industry today, including: the business models behind online and mobile gaming; the latest console game trend of connecting gamers via the web; and continued advances in computer games, especially in the areas of technology and content development. Last year's conference program included 35 sessions of workshops, panel discussions, and special interviews.

The 2003 expo was held in May at the Los Angeles Convention Center.

Note: E^3 is a trade event and is not open to the general public. No one under the age of 18 can be admitted, including infants with parents.

Eurographics Convention

http://www.eg.org/

Event Description: This is the major annual computer graphics conference in Europe. It brings together graphics experts from around the world to describe the latest developments. It offers an ideal opportunity to find out what is happening and to meet the people behind the developments. There are also courses at both introductory and advanced levels for managers and technical staff, offering a cost-effective training mechanism for specialized subjects.

Eurographics 2003 was held in early September in Granada.

ECTS

http://www.ects.com/

Event Description: ECTS is where games mean business. It is the only place in Europe where the entire interactive entertainment industry comes together for three days to do business. ECTS is Europe's leading trade event for the interactive entertainment industry.

The 2003 ECTS was held in late August in London.

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CEDIA EXPO

http://www.cedia.net/

Event Description: CEDIA EXPO is the heart of the custom electronic design and installation industry. It is the one place and time that brings together everything you need to succeed: the most important manufacturers, the industry's best instructors, and the world's leading custom electronic designers and installers. Most important, CEDIA EXPO is designed by custom electronic designers and installers who have the same needs you do. They understand your business because it's their business, too. CEDIA EXPO is centered on you and your unique business needs. It's supported by the industry's leading manufacturers and technical experts.

The 2003 CEDIA EXPO was held in early September in Indianapolis.

CTIA WIRELESS

http://wireless2004.ctsq.com/

Event Description: In the past few decades, wireless technology has managed to grow from a very vertical and niche market to one that is expansive and ubiquitous. Wireless has become the glue that brings multiple industries and businesses together through one very basic thing: connectivity, thereby giving us access to the most important tool of business—information. Wireless has also penetrated every aspect of consumer life—giving us mobility, making us safer and providing us with new forms of entertainment. For three intense days, this global event attracts not only the traditional wireless audience of network providers, carriers and manufacturers but also brought in the users of wireless such as healthcare, government, military, automotive, just to name a few.

The 2003 Conference was held mid-March in New Orleans, Louisiana.

Game Developers Conference (GDC)

http://www.qdconf.com/

Event Description: GDC is the largest annual event for the gaming industry, attracting over 10,000 attendees, exclusively for the game development professionals driving the \$9 billion video game industry. More than 300 lectures, tutorials and roundtable discussions cover all aspects of game development across all genres and platforms. The most innovative companies in the world are at the GDC Expo demonstrating the tools developers will use to create the games that will be on store shelves two to three years from now. The IGDA hosts an annual Academic Summit at GDC as well.

Game Marketwatch Conference 683

The Game Developers Conference defines the future of the game industry and shapes the next generation of entertainment. GDC is run by The Gama Network, the only media organization targeted exclusively at developers and publishers of electronic games. Our vision is to make games the leading entertainment form of the 21st century by empowering and inspiring this strategic community. Our publications, events, web sites and research are focused on facilitating business relationships and the exchange of ideas, thereby advancing the state of the art and driving growth in the game market.

Our attendees, readers, and members are the technical, creative and business talent behind today's and tomorrow's hottest games. They are game designers, artists, animators, programmers, producers, sound designers, testers, audio engineers, publishers, level designers, and, above all, pioneers. They employ a broad tool set, including hardware, software, and services, to create applications that entertain over 100 million people worldwide. Their work is responsible for the emergence of games as a major market force.

The 2004 conference will be held from March 22-26 at the San Jose Convention Center.

Game Developers Conference Europe (GDCE)

http://www.gdc-europe.com/

Event Description: GDC Europe addresses the serious issues facing game developers today and tomorrow. Four days of thought-provoking keynotes, lectures, tutorials, panels and roundtables provide relevant and essential information and inspiration across the technical, artistic, and business aspects of game development. Join Europe's leading developers to explore the future of development and make better games. The IGDA hosts the Academic Day at GDC Europem as well. These events further the work of the Education Committee, providing a forum for academics and developers to converse and connect to build stronger ties.

The 2003 conference was held in August in London.

Game Marketwatch Conference

http://www.jupiterevents.com/

Event Description: Game Market Watch Conference is a unique two-day event, which brings together the biggest names in the PC, console and handheld games market for a comprehensive look at the industry. The event is designed to educate industry professionals about the future of the marketplace. Keynote presentations and sessions are designed to provide strategic guidance that will help attendees succeed as the market evolves.

The 2003 conference was held in April at The Hliton Los Angeles/Universal City, Los Angeles, California.

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Games Convention (GC) (Germany)

http://www.gc-germany.de/

Event Description: There is an exciting world of adventure and discovery which will whet your appetite for gaming and learning with the new media. And it takes place at Germany's Games Convention (GC). It's an opportunity to talk shop with like-minded enthusiasts. It showcases the latest developments and encourages people to ask questions. Here you won't get funny looks just because you don't know what a CPU is, or because you want to find out at long last what "UMTS" and "GPRS" mean, and exactly what the difference is between them.

The 2003 Games Convention was in Leipzig from August 21-24th.

Graphite

http://www.anzgraph.org/

Event Description: GRAPHITE (The International Conference on Computer Graphics and Interactive Techniques in Australia and South East Asia) is a new conference that has come about after the enthusiasm experienced by an ACM SIGGRAPH tour through Australia, New Zealand and Singapore in March/April 2002. Organized by two new Graphics societies ANZ-GRAPH (Australia/NZ) and SEAGRAPH (South East Asia), it takes place in Melbourne. The conference includes a world-class combination of technical sessions, tutorials, an art show, a video program, and social events. The conference brings together people and technologies from a variety locations and disciplines from both downunder and abroad to share ideas and to form new partnerships in computer graphics and interactive techniques.

The 2003 conference was held in February at The Australian Centre for the Moving Image (ACMI), Melbourne, Australia.

Game Technology Conference (GTec)

http://www.gametechnology.org/

Event Description: The Game Technology Conference (GTec) was introduced by Hong Kong Digital Entertainment Association (HKDEA) to promote the growth and development of the digital entertainment industries bringing together businesses to share ideas and foster cooperation. In addition, the conference also offers training workshops on new software and hardware tools and techniques related to the industries.

Independent Game Festival 685

In its third year running, HKDEA joins hands with the ChinaJoy Committee. The ChinaJoy GTec is a big convention, and it is the first Chinese Digital Entertainment Expo & Conference authorized by the China Council for the Promotion of International Trade. ChinaJoy GTec continues to host game developers and entertainment companies from Europe, the United States, Japan, Korea, Mainland China, Taiwan, Hong Kong and Southeast Asia and focuses on demonstrating and discussing the latest digital interactive entertainment products, services and technologies. GTec consists of two parts: Expo and Conference. The Conference consists of two components: ChinaJoy GTec'03 Game Technology Conference and China Digital Entertainment Forum.

The ChinaJoy GTec'03 was to be held in July at the Beijing Exhibition Centre, Beijing, but it was pushed back to Jan 15-17th, 2004.

International Consumer Electronics Show

http://www.cesweb.org/

Event Description: With more than three decades of history, the International CES reaches across markets, spans the globe and helps thousands of consumer electronics businesses grow and thrive each year. From education to entertainment, the International CES offers critical information for all consumer technology markets: audio, digital imaging, gaming, home networking and computing, home theater, mobile electronics, wireless, video, embedded and emerging technology.

The 2004 CES will be held January 8-11th at the Las Vegas Convention Center.

Independent Game Festival

http://www.iqf.com/

Event Description: The Gama Network (producer of *Game Developer* magazine, Gamasutra.com, and the Game Developers Conference) established the Independent Games Festival in 1998 to encourage innovation in game development and to recognize the best independent game developers. We saw how the Sundance Film Festival benefited the independent film community, and we wanted to create a similar event for independent game developers as well as the student population of game developers. There are two sections in the event: the IGF Competition and the IGF Student Showcase.

The 2004 festival will be held March 24-26th in San Jose, California.

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IDG World Expo

http://idg.iconvention.com/idgworldexpo/V40/index.cvn

Event Description: IDG World Expo produces IT-focused tradeshows, conferences and events for professionals seeking world-class education, peer-to-peer networking and one-stop comparison shopping. As the leading IT event management company, IDG World Expo leverages its experience and knowledge of IT-focused events and conferences, enabling technology companies to capture the attention and loyalty of influential buyers. IDG World Expo's portfolio of conferences and events includes Macworld Conference & Expo, LinuxWorld Conference & Expo, Bio-ITWorld Conference & Expo, COMNET Conference & Expo, Integrated Security Conference & Expo, BiometricsWorld Conference & Expo and Portable Power Conference & Expo. IDG World Expo is a business unit of IDG, the world's leading technology media, research and event company.

Java0ne

http://java.sun.com/

Event Description: The conference is a great opportunity to connect with your peers, discover the latest commercial solutions for your Java technology-based development projects, as well as connect directly with the Java technology experts. JavaOne technical sessions and Birds-of-a-Feather sessions will provide you with the latest updates on the technology. In addition, this year's conference provides more learning opportunities than ever before.

New Learning Paths have been created to assist you to fine-tune your learning experience among a breadth of Java technologies. To help increase your awareness and learning, we have provided you with a means to quickly identify other areas for you to explore related to those technologies that interest you most. Whether a technology is new to you or you are experienced with a specific technology, Learning Paths are designed to recommend and help you to insert yourself where you and your interests fit best. Hands-on Labs are another new addition this year.

The 2003 conference was held in June in San Francisco, California.

Jupiter Online Media Conference & Expo

http://www.jupiterevents.com/

Event Description: It's a two-day event designed specifically for executives from news organizations, television, magazine, book publishing and other online media. Over the past nine years, Jupiter Online Media Conference & Expo has become the premier event for the online



media industry, providing a forum for discussing the latest trends and challenges surrounding the Internet's impact on media.

The 2003 conference was held in March at The Puck Building in New York.

Macworld Conference & Expo

http://www.macworldexpo.com/

Event Description: Macworld Conference & Expo is the world's most comprehensive Macintosh OS event. Macworld Conference & Expo showcases products and services for professionals involved in media and creative content development for corporate and home applications, as well as consumers using the Mac at home. Macworld Conference & Expo brings together the loyal base of Mac OS audiences in creative services, education, application development, entertainment, small office/home office and Internet-based environments. Macworld Conference & Expo offers professionals and consumers alike the opportunity to discover the latest developments and hottest products these markets offer.

The 2003 Macworld CreativePro Conference took place July 14-18th at New York City's Javits Center.

MILIA

http://www.milia.com/

Event Description: The event is designed with a special focus on content opportunities for Mobile, iTV and Broadband while promoting synergies with TV. It's format creates a strong cross-over between key decision-makers from interactive content, games, telecoms and broadcasting. MILIA is attended by 1,400 delegates from 48 countries in addition to having strong attendance from MIPTV participants. MILIA brought together 100 speakers from 20 countries with 37 panel sessions and case studies.

MILIA 2003 took place in Cannes, France in March 26-28th. For the first time, MILIA 2003 ran alongside the television industry's flagship event, MIPTV.

Project Bar-B-Q

http://www.projectbarbq.com/

Event Description: Project Bar-B-Q is an intense conference held annually on a 360 acre ranch in Texas. Every Autumn, 50 of the brightest minds in the computer industry trade the comforts and chaos of corporate America to converge on the secluded ranch to discuss, argue, debate,

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brainstorm and possibly alter the course of history for music on computer over the next five years. It is one of the most prestigious, influential and beneficial networking events of the year, gathering movers and shakers of the audio and computer industries.

Unlike conventional meetings, BBQ shuns neckties, company logos and fluorescent lights as detrimental to group thinking processes. BBQ uses natural catalysts to deepen and broaden thought. Attendees do their work under wide Texas skies. They sleep in cabins named for philosophers, are fed gourmet food, and given lots of equipment for making music and adequate structure for brainstorming.

The 2003 Project Bar-B-Q was held in mid-October in Boerne, Texas.

561 Global Developer Conference

http://www.sgi.com/developers/conference/

Event Description: The 2003 SGI® Global Developer Conference is the main event for our entire community of IRIX® and Linux® developers to come together, learn more about SGI, and network with their peers. Developers are key to SGI's success. You, our developers, provide the applications that take advantage of the SGI hardware and enable technical breakthroughs for our customers.

The 2003 conference was held in May at the Marriott, San Jose, California.

Shareware Industry Conference

http://www.sic.org/

Event Description: The Shareware Industry Conference is a three-day event that culminates with the Shareware Industry Awards ceremony. There are also dozens of informative, educational breakout sessions covering a wide variety of topics. Also an Exhibit Night featuring the best software development products and services.

The 2003 conference was held in July at the Hyatt Regency Hotel, Rochester, New York.

SIGGRAPH

http://www.siggraph.org/conferences/

Event Description: In the span of 30 years, ACM SIGGRAPH has grown from a handful of computer graphics enthusiasts to a diverse group of researchers, artists, developers, filmmakers, scientists, and other professionals who share an interest in computer graphics and interactive



techniques. Our community values excellence, passion, integrity, volunteerism, and cross-disciplinary interaction. We sponsor not only the annual SIGGRAPH conference, but also focused symposia, chapters in cities throughout the world, awards, grants, educational resources, online resources, a public policy program, traveling art show, and the SIGGRAPH Video Review.

The 2003 conference was held in late July at the San Diego Convention Center.

Software & Information Industry Association (SIIA) Annual Conference

http://www.siia.net/

Event Description: This event speaks directly to the software and digital content industry. No other forum brings together the industry leadership to openly discuss industry challenges, opportunities and potential solutions. This is also the only event where top executives can connect with their peers and colleagues to openly discuss the future and explore new strategies.

The 2003 conference was held in May at the Palace Hotel, San Francisco, California.

Tokyo Game Show

http://tgs.cesa.or.jp/english/

Event Description: First held in 1996, the Tokyo Game Show is co-organized with Nikkei Business Publications, Inc., one of Japan's largest publishing companies, providing cutting edge information on business and technology. We have successfully expanded the Trade and Press day, widened the range of visitors, and reached a record high number of overseas exhibitors from Korea, Taiwan, Hong Kong, Singapore, France, etc. To adapt to changes in our environment, such as the globalization of the videogame market, the growing popularity of online games, the fusion of video games with other entertainment, including animation, movies, music, and sports, and to play a role in further developing the computer entertainment industry, we aim to enhance the Trade & Press Day for entertainment industry participants, creators, developers, distributors, and investors, with the co-organized TGS Forum seminar remaining as the core.

The 2003 Tokyo Game show took place in late September at Nippon Convention Center, Japan.

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World Cyber Games

http://www.worldcybergames.org/

Event Description: The World Cyber Games is the world's first and greatest game culture festival, designed to build an E-sports ideology. Gamers from around the world can share in the excitement during the WCG as they come together to compete against each other, striving to honor their own countries via fair play. Held on an annual basis ever since 2000, the World Cyber Games has lead the Digital Entertainment Culture through e-sports. It has continued to set the standard in global game competitions as well as providing comprehensive and fun game-related content to the world. The youth of the world can find a new world—beyond the all barriers like language, culture and race—in WCG.

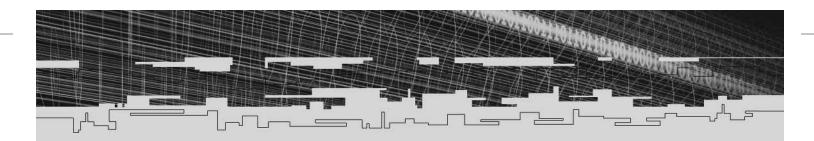
The 2003 Games were held in three dozen countries.

Xtreme Game Developer's Xpo (XGDX)

http://www.xqdx.com/

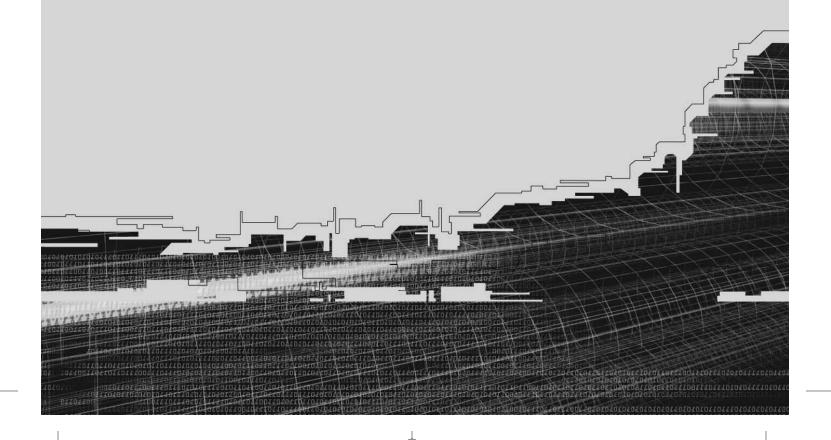
Event Description: This 2-day conference takes place annually during September in the Silicon Valley. Formerly XGDC inaugurated in 2000 by Andre' LaMothe, CEO of Xtreme Games LLC, Premier Press worked in close cooperation with Mr. LaMothe to produce XGDX. XGDX was created to give game developers, programmers and designers a forum to exchange ideas, share strategies, and learn about new game technologies. The event is targeted to all levels of game developers from the new game programmer to the seasoned professional. There are approximately 20-25 technical lecture sessions and roundtable discussions scheduled each day. XGDX provides an informal environment where people in every aspect of the gaming community can gather and share their passions for games.

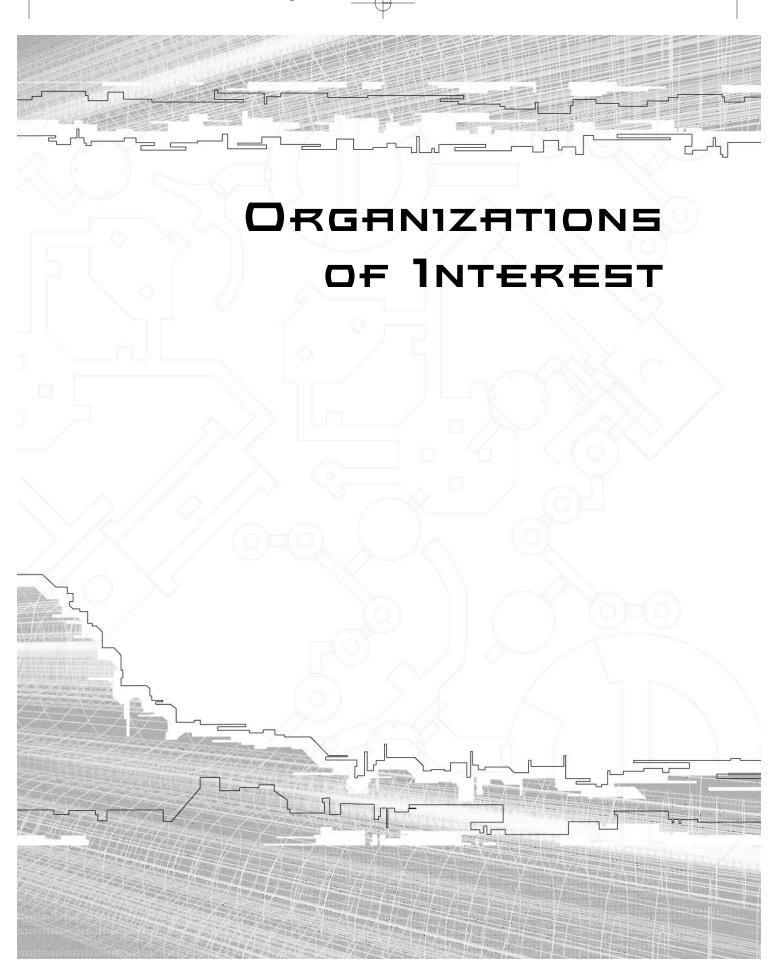
XGDX 2003 was held at The Westin Santa Clara, CA on September 6-7.



SECTION III

RESOURCES





694 Organizations of Interest

The International Game Developers Association (IGDA)

http://www.iqda.org

Organization's Description: The IGDA is the independent, non-profit association established by game developers to foster the creation of a worldwide game development community. The IGDA's mission is to build a community of game developers which leverages the expertise of our members for the betterment of the industry and the development of the art form.

The goals of the IGDA are:

- ◆ To build a community of game developers to effect change and strengthen the industry
- ◆ To provide a voice and to effect change on issues of concern, including representing game developers on issues of public debate
- ◆ To promote relevant education for the next generation of game developers as well as professionals in the industry today
- ◆ To promote the art form of games, including increasing artistic and financial recognition for developers
- ◆ To provide access to business resources, including financial, legal and strategic planning, for individual developers and development companies

For much more on the IGDA, please see Jason Della Rocca's articles (articles 10 and 11) in Section I of this book.

Computer Game Artists Association (CGA)

http://www.vectorg.com/cga/CGA.htm

Organization's Description: The CGA exists to form a community of computer game artists that interact with (share, learn, teach, influence) each other and their industry. Call it hanging out, call it networking, call it having a party, but we computer game artists need each other. In an industry as volatile as computer entertainment, it's easy to be isolated in our endless-deadline careers. Here's what we do with our time:

- ◆ The CGA facilitates peer reviews and opinions of 3D modeling tools, 2D image editors, handy graphics utilities, and even cool resources for source art.
- ◆ Skill development: Since we don't always find time to maintain and improve our skills, the CGA will make this a lot easier by holding useful practice seminars, roundtables, and lectures, demos, and hands on experiments that offer opportunities to practice (and learn new) skills that we really need in our job. We'll cover areas like:

Organizations of Interest 6

- Traditional Art: Communicating realism, motion, emotion, via classical and modern understandings of drawing and painting, animation, lighting, sculpture, camera skills, etc.
- ◆ Computer Art: Actual field-tested knowledge motion capture, 3D animation, real-time 3D modeling, palette optimization, and more...
- ◆ Related Skills: visual story-telling tricks from film-makers, game design/level layout theory, communication with the rest of the game development team, and much more.
- ◆ Fix our tools: Together, we'll review problems, praise, and generally talk to tool-makers (especially big ones like Kinetix, Adobe, SGI, and Microsoft) to make art tools that do what artists need them to. We are professionals, but we're also people who like to hang out and have fun together.
- ◆ The CGA is designed to serve full-time professional artists who have years of experience in the game industry. We're not exclusive, though. Wannabe's, curious programmers, managers, tool-makers, press, and others are also welcome to come see what happens when we artists get together!

Entertainment & Leisure Software Publishers Association (ELSPA)

http://www.elspa.com/

Organization's Description: ELSPA was founded in 1989 to establish a specific and collective identity for the British computer and video games industry. Since then, the membership has steadily grown from 12 to nearly 100 companies, including almost all the major companies concerned with the publishing and distribution of interactive leisure and entertainment software in the UK. ELSPA works to protect, promote and provide for the interests of all its members, as well as addressing issues that affect the industry as a whole through:

- **◆** Industry Promotion
- ♦ Sales Charts & reports
- ◆ Conferences & Seminars
- Anti piracy enforcement
- ◆ Reviewing proposed Legislation
- ◆ Content ratings
- ◆ Research reports
- ◆ Careers promotion

696 Organizations of Interest

iGAMES: Uniting Game Centers Around The World

http://www.igames.org/

Organization's Description: iGAMES mission is to establish game centers as the driving force enabling the interactive entertainment industry to become the #1 form of entertainment around the world.

iGames believes that in addition to the continuous development of a variety of games, the social environment and interaction provided by game centers is the key ingredient for expanding interactive entertainment to a very diverse and broad community of gamers.

Who We Are: iGames is an organization of independent and franchised game centers working together to prosper as a whole. iGames has established strong relationships with a broad group of game industry leaders in order to provide a wide variety of products, services and programs to member game centers and gamers. By working as a group, we are able to attain bigger and better discounts, events and impact on the entertainment industry. Some of the products and programs facilitated and/or developed by iGames include game community development, hardware discounts, exclusive game previews/demos, classes, game launch events, tournaments, leagues and WAN parties.

International Computer Games Association (ICGA)

http://www.cs.unimaas.nl/icqa/

Organization's Description: The ICGA was founded as the ICCA in 1977 by computer chess programmers to organize championship events for computer programs and to facilitate the sharing of technical knowledge via the ICCA Journal. Renamed the 'ICGA' in 2002, the association now more broadly fosters the Computer Games community through its relationships with Computer Science, Commercial and Game organizations throughout the world.

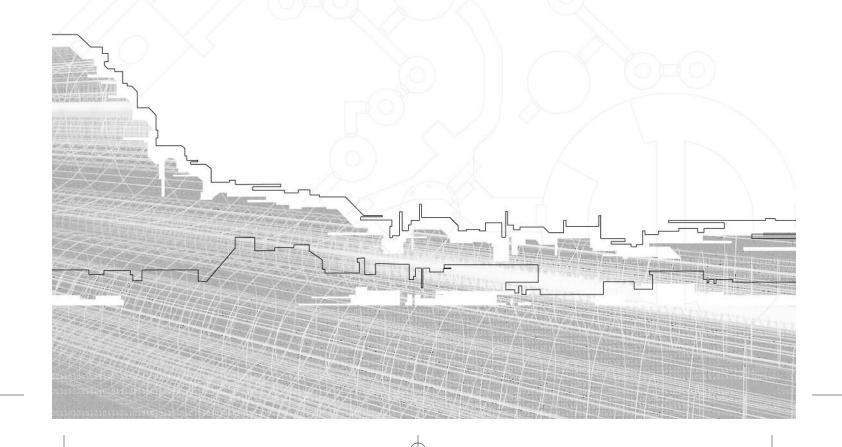
The ICGA's broader scope reflects the more general way in which computer-game capability contributes to Artificial Intelligence and to the human experience of game-playing.

The aims of the ICGA are to:

- ◆ Publish a quarterly journal, the ICGA Journal
- ◆ Hold competitions involving computers as competitors, including a Triennial World Computer Chess Championship
- ◆ To strengthen ties between computer-game researchers and competitors
- ◆ To champion computer-gaming and to add value to the human experience of game-playing
- To work with national computer-game-playing, game-playing and tournament organizations



WERSITES AND MAGAZINES OF INTEREST



698 Websites and Magazines of Interest

WEBSITES OF INTEREST

Adrenaline Vault

www.avault.com

Description: The Adrenaline Vault has a reputation as being the independent source of uninfluenced and unbiased PC and video game information. Launched in 1995, the Adrenaline Vault is published daily, by a group of passionate gamers committed to excellence and honesty. The site is packed with news, previews, cheats, and hints for almost every game on the planet. And the downloads are excellent for obtaining the latest demos and game patches.

FlipCode

www.flipcode.com

Description: FlipCode is a gaming/multimedia news and information site with an emphasis on development. One of its primary goals is to help anyone interested in gaming to realize and embrace the amazing technology and ideas behind the multimedia and gaming industry. The site does this by providing you with daily news, links to the latest happenings in the industry, interviews, tutorials, documents, features, and lots more to keep you coming back everyday.

Gamasutra

http://www.gamasutra.com

Description: Part of the Gama Network, Gamasutra is the premier and industry-obsessed online game developer's community site and favorite of gamers around the world. Its magazine, *Game Developer* is also incredibly popular. The Gamasutra web site is an excellent "community" site, offering weekly articles, tips, company listings, industry news, and, of course, forums. No site is as popular or offers so much for the game developer.

Game Development Search Engine

www.gdse.com

Description: This is a definite site for those wanting to become game developers. The Game Development Search Engine includes the web master's links to his favorite developer sites and a search engine limited to sites relevant to developers any and everywhere. The key is that no matter what you search for, it's all game-related. The site even offers a special section for beginning developers.

Game Tutorials

www.gametutorials.com

Description: This site is here to alleviate some of the frustration that comes with programming. The site is broken into two main venues, general programming and game specific programming. This site will mold you from scratch into a game programmer. They regularly write and add new tutorials every few weeks, so check back often. Most tutorials focus on the C, C++, Win32, and OpenGL programming languages.

GameDev.net

http://www.GameDev.net

Description: This is one of the best, if not the best, sites on the web devoted to developers and gamers and their concerns. GameDeve.net features news, columns, contests, really helpful articles, resources, community pages, directories, job postings, books & software news, a section for beginners, forums, a GD showcase, an IRC chat network, an area for member searches, designer diaries, a game dictionary, and, of course, a newsletter. Industry professionals and beginning developers alike visit this site daily – and so should you.

MSDN DirectX

www.microsoft.com/directx

Description: Microsoft DirectX is an advanced suite of multimedia application programming interfaces (APIs) built into Microsoft Windows operating systems. DirectX provides a standard development platform for Windows-based PCs by enabling software developers to access specialized hardware features without having to write hardware-specific code.

MSDN Visual C+

www.microsoft.com/visualc

Description: Visual C++ .NET is the most productive C++ tool for creating the highest-performance applications for Windows® and the Web. Visual C++ .NET brings a new level of productivity to C++, without compromising flexibility, performance, or control. View product information, including case studies, news and reviews, system requirements, and information on how to obtain that latest on Visual C++.

700 Websites and Magazines of Interest

OpenGL

www.opengl.org

Description: OpenGL is for developing portable, interactive 2D and 3D graphics applications. Since its introduction in 1992, OpenGL has become the industry's most widely used and supported 2D and 3D graphics application programming interface (API), bringing thousands of applications to a wide variety of computer platforms. OpenGL fosters innovation and speeds application development by incorporating a broad set of rendering, texture mapping, special effects, and other powerful visualization functions. Developers can leverage the power of OpenGL across all popular desktop and workstation platforms, ensuring wide application deployment.

Wizard Entertainment

http://www.wizarduniverse.com/

Description: WIZARD has grown over the past twelve years from one monthly magazine (Wizard) to a multi-title publishing company (Anime Invasion, ToyFare, and InQuest Gamer, to name a few). In 1997, WIZARD purchased the Chicago Comicon to expand from its core publishing business into trade/consumer conventions. In just a few short years, the now renamed Wizard World Chicago event boasts a weekend attendance of over 40,000 people. The site covers all things Wizard-related, which is quite a lot.

MAGAZINES OF INTEREST

Computer Games Magazine

http://www.cgonline.com/

Description: The only independently-owned PC magazine dedicated to PC gaming, with good reviews.

Computer Gaming World

http://www.gamers.com/cgw/index.jsp

Description: This is deemed the king of PC computing gaming magazines, especially tasty are the highly opinionated reviews.

Computer Pilot

http://www.computerpilot.com/

Description: Computer Pilot is the only monthly magazine dedicated to flight simulation. It's jammed with flight sim and combat sim articles, reviews, general interest stories and technical tutorials.

Digital Games

http://www.digitalgames.com/

Description: Digital Games is all about attitude. It's run by a bunch of fanatics in Silicon Valley who admit what they offer is "raw, unadulterated opinions, ideas, and mostly self-serving blathering from a bunch of guys whose only qualification is to cough up enough cash every month to pay for DG's ISP."

Electronic Gaming Monthly

http://www.qamers.com/eqm/index.jsp

Description: Electronic Gaming Monthly is rightly considered by many to be the best and most comprehensive console gaming magazine published.

ESC Magazine

http://www.escmaq.com/v5/

Description: ESC offers PC and console reviews, industry news, and other game-related fun.

Game Briefs

http://www.gamebriefs.com

Description: Offers a unique, lighthearted perspective on the computer game industry, featuring game news, reviews, strategies and more.

702 Websites and Magazines of Interest

GameDAILY

http://www.gamedaily.com

Description: Since 1999, gaming industry professionals have relied on GameDAILY for the breaking news and information they need to stay competitive. GameDAILY features comprehensive editorial coverage of the core elements of the video and PC gaming industry. Today, over 18,000 game publishers and developers, retail buyers and store managers, magazine and website editors, and Wall Street analysts and venture capitalists, start their day with the GameDAILY newsletter. GameDAILY, by the way, is independently owned and operated by Gigex, Inc. based in San Francisco.

Game Developer

http://www.qdmaq.com/

Description: This is the print publication of the Gama Network. It is written specifically for creators of entertainment software, provides technical and industry information to over 35,000 professional game developers, industry leaders and game development experts, all of whom share technical solutions, review new products, and discuss strategies for creating innovative, successful games. Professional game developers count on *Game Developer* magazine for the most relevant and respected content in the game industry.

GameFaqs

http://www.gamefaqs.com/

Description: Industry news and player reviews, game release dates, etc.

GameNOW

http://www.gamers.com/gn/index.jsp

Description: The creators claim that NOBODY publishes better walk-throughs of the hottest games than they do.

Game-Over!

http://www.game-over.co.uk/

Description: Game-Over is a general computer games magazine providing news, reviews, previews, features and competitions.

GamePro

http://www.gamepro.com/

Description: GamePro is one of the biggest mags in game town, especially for console games. GamePro was the first game magazines to ever crack the 500,000 circulation mark. The magazine can cover a lot of games, because generally the reviews and previews are short, and each issue has a strategy section. A great mag for console lovers, but not the best choice if you only play PC games.

Game Revolution

http://www.qame-revolution.com/

Description: This online magazine is for both computer games and video game consoles. It includes reviews, cheats, previews, downloads, and more.

Game Studies

www.gamestudies.org

Description: This is what might be called a cross-disciplinary journal dedicated to games research. It's academic, and web-published several times a year. "Our primary focus is the aesthetic, cultural and communicative aspects of computer games." Enough said.

Gamer's Pulse

http://www.gamerspulse.com/

Description: The site claims that it's "energizing the gaming community." It's mostly a consumer review site with industry news and articles.

704 Websites and Magazines of Interest

Games Domain Review

http://www.gamesdomain.co.uk/gdreview/

Description: A leading UK game review magazine. Check it out for reviews, previews, screenshots, interviews, news, press-releases, and much more.

Games First

http://www.gamesfirst.com/

Description: Games First offers computer game software and hardware previews, game reviews and tips on certain games.

Games Radar

http://gamesradar.msn.co.uk/

Description: A popular UK site and magazine devoted to news, reviews, and more on the latest software and hardware for PC, Sony PlayStaion, PS2, Sega, Microsoft Xbox, Nintendo GameCube, and Game Boy/GBA.

GamesIndustry.biz

http://www.gamesindustry.biz/

Description: This is a web site for the games and interactive entertainment industry, with information on development, publishing, retail, and distribution in the UK and beyond.

GameSlice

http://www.gameslice.com/

Description: GameSlice is edited by the one and only Geoff Keighley and covers everything from games, game creators, games in pop cultures, and often gives an inside look at what goes on behind the game-creation process. A really fun site.

Inside Mac Games

http://www.insidemacqames.com/

Description: Inside Mac Games was founded in 1993 as a floppy disk-based magazine. But it's still around. Since its inception, IMG has been at the forefront of the Mac gaming scene, providing news, previews, and reviews to hundreds of thousands of readers throughout the world. IMG is among the most popular MAC gaming sites on the Internet.

Intelligamer

http://www.intelligamer.com/

Description: Intelligamer is a nicely run site with reviews, news, demos, simulations, articles, and – now this is new—*Kerbe*, the Beagle In Chief.

Official US PlayStation Magazine

http://www.gamers.com/opm/index.jsp

Description: The only official PlayStation magazine that includes a PlayStation®2 Interactive DVD with every issue. This is by far the best magazine for PlayStation®2 users.

Old Computer Mags

http://www.old-computer-mags.co.uk/

Description: Site featuring great British computer games magazines circa 1980,including *Zzap!* 64, *Atari User, Crash, Big K, C&VG, Dragon User, Sinclair User, Your Sinclair, Personal Computer Games*, and more.

PC Gamer

http://www.pcgamer.com/

Description: Offers industry news, product previews and reviews, tips and cheats, and advice about hardware, software, and accessories for Windows-based gaming.

706 Websites and Magazines of Interest

PC Zone

http://www.pczone.co.uk/

Description: Britain's first and best PC games mag is now an online giant, featuring thousands of full games reviews, downloadable demos, cheats, competitions, and chat.

Total Games Network

http://www.totalgames.net/

Description: Still the source for video game news, reviews, and previews.

Underground Online

http://www.ugo.com

Description: Underground online covers everything entertainment related, including movies, games, sports, television, and music. More a general entertainment site than a gaming site, but it does have game coverage.

Xbox Nation

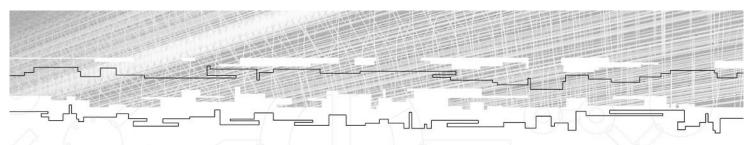
http://www.gamers.com/xbn/index.jsp

Description: Ziff Davis's newest gaming magazine. It is by far the most independent and comprehensive guide to all things Xbox.

ZeroTolerance's Game Domain

http://www.ztgamedomain.com/

Description: This is an online gaming magazine with reviews, news, info, and cheats for PlayStation, Dreamcast, and Nintendo 64.



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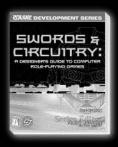
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