

# GAME PRODUCTION REFERENCES

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Jon Dean / 2018

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## TERMINOLOGY

The following is not an exhaustive list of game industry terminology, but it is a start! In some studios/publishers/countries, the terminology will vary so I have tried to use the generally accepted version in US/EU.

### Development Process

<b>Term</b>	<b>Meaning</b>
<i>Agile</i>	Methodology: continually monitored, define mvp upfront, refine as you go, directed
<i>Alpha</i>	Definition of state: all features complete, no more planned before live. Bugs exist but none that stop all features being tested or game fully navigable
<i>Approval</i>	The game is approved by a license holder for distribution (eg an IP licensor such as Universal Film, or a distribution partner such as Nintendo, Microsoft, Sony, iTunes, Google Play). Can sometimes mean stakeholder approval too
<i>Beta</i>	Definition of state: no open bugs that prevent the game from launching, and this zero-bug state has been maintained for 3 or more days
<i>Burndown Chart</i>	A graphical representation of work left to do versus time in a sprint. The sprint backlog (outstanding work) is on the vertical axis, with time along the horizontal. It helps to predict when all of the work will be completed

Term	Meaning
<i>Dev</i>	Game development
<i>Dev Methodology</i>	A framework for delivering the tasks listed on a schedule; each methodology includes a defined set of rules, methods, tests activities, deliverables, and processes – it is critical that these are not skipped or “cherry-picked” if the methodology is to work for you
<i>Dev Discipline</i>	A guideline, based on the game dev cycle, that helps develop software, can use the most appropriate <a href="#">dev methodology</a> for the game
<i>Dev Process</i>	Well defined series of steps and decisions points for executing specific tasks in a <a href="#">methodology</a>
<i>EFIQS</i>	<a href="#">Localization</a> terminology – means a game has been localized for English, French, Italian, German and Spanish
<i>Game Dev Cycle</i>	<p>Aka lifecycle – the phases that all games go through from start to finish, no matter what the game genre, scope, platform or team size</p> <pre> graph LR     A[Idea] --&gt; B[Initial Plan]     B --&gt; C[First Version]     C --&gt; D[Finished Version]     D --&gt; E[Distribution] </pre>
<i>Gate</i>	A check-in at the end of a <a href="#">phase</a> to decide if the requirements of the phase were met
<i>GDD</i>	Game design document
<i>HCD</i>	Human Centered-Design: an IDEO method
<i>IDEO</i>	Renowned design-thinking consultancy
<i>JCK</i>	<a href="#">Localization</a> terminology – means a game has been localized for Japanese, Chinese and Korean. Note that it is also usual to translate for Chinese into traditional and simplified – the notations for these will vary
<i>Live Operations</i>	Aka Live Ops, or Dev Ops. This is an additional operational phase after the initial game release for games that collect telemetry for the purposes of future game optimizations and game updates (eg Clash Royale, Candy Crush Saga, Dragonvale etc). These games collect telemetry daily for the purpose of data analysis, which informs the decisions about feature updates, pricing of MTX etc. But more than user behavior, live ops is also used to understand the health of the game operation – eg are the servers scaling up sufficiently based on number of users at any one time, to avoid user denial (think Pokémon Go first week of launch – they were overwhelmed by the number of players hitting the servers simultaneously and the live ops wasn’t configured to spin-up new servers fast enough. They figured it out but it cost them thousands of frustrated and potentially lost users). Equally, servers cost money and if your live ops isn’t scaling them down based on declining user numbers then you’re wasting money. Maintaining uptime (meaning the game is never offline) is also a major goal of live ops. Good live ops allow a healthy live service; it’s time consuming, is a cost but is vital for live games.
<i>Loc.</i>	Localization – taking whatever is the game’s native language (text, audio) and creating versions in other languages

<b>Term</b>	<b>Meaning</b>
<i>MVP</i>	Minimum viable product
<i>Phase</i>	A period of time within a <a href="#">Discipline</a> during which specific elements of game <a href="#">development</a> are focused upon
<i>Product Backlog</i>	A list of every desirable outcome users expect from the product (typically written as user “stories”, could also include systems work such as implementing a specific SDK). It is a 'to do' list of goals sorted by importance / priority
<i>Product Cycle</i>	aka life-cycle; aka SDLC; from idea through design, <a href="#">development</a> , publishing, distribution, closedown
<i>Product Owner</i>	Takes care of the backlogs (all the remaining work)
<i>QA</i>	Quality assurance – a systematic process used throughout the game <a href="#">dev process</a> to verify that a game works as intended, doesn't crash if the user does something unexpected and meets a <a href="#">platform's</a> stated requirements for <a href="#">submission</a>
<i>ROM</i>	Rough order of magnitude: a way to approximate time. Also known as time-boxing
<i>Root-cause</i>	The underlying factor or issue that causes or leads to a problem
<i>Schedule</i>	aka development schedule. A list of all of the tasks that need to be delivered in order for the game to be completed. Should be as detailed as possible, using the smallest, realistic time increments
<i>SCRUM</i>	Discipline: Lightweight agile, x-functional, self-organizing teams, most used in games
<i>SCRUM Master</i>	Defines sprint planning, daily SCRUM (standup) and sprint review & retrospection. A facilitator for the team, not necessarily a Project Manager or Team Leader.
<i>SCRUM Team</i>	The team responsible for the game development. Often cross-functional to include engineers, artists, designers, QA
<i>Sprint</i>	Agile term: A period of time during which a feature from the product backlog is developed by the team
<i>Sprint Backlog</i>	User stories to be delivered by the team during a sprint
<i>Stakeholders</i>	Non-team members that have an interest in the game – <a href="#">investors</a> , marketing, executives, <a href="#">licensors</a>
<i>Style Guide</i>	AKA Art design document
<i>Submission</i>	The game is submitted to a distribution partner for their approval process (eg Nintendo, Microsoft, Sony, iTunes, Google Play)
<i>TDD</i>	Technical design document
<i>Team</i>	The developers that create the game – producers, artists, designers, engineers
<i>Vertical Slice</i>	Think of it like a super-prototype: a game build that demonstrates the core elements of a finished game without being the full game. It allows the viewer to get a feel for the aesthetics of a final game before it is finished; of pacing, gameplay, scale etc. Think of it like a production reel at Pixar: the core beats of the movie are mapped out in sketch form, certain key scenes are rendered in color, while other important scenes are rendered in full 3D.

Term	Meaning
	In game terms, a vertical slice might begin just like a final game, with load screen and the most important (but not all) menu options. Choosing 'Play' would allow the user to play through a representative gameplay experience, where the lighting, colors, character animations and core game mechanics might be considered at an alpha stage, whereas many other game elements would be unfinished. Perhaps a game needing 128 levels might only have 1 level playable; out of 50 characters only the main 4 (1 player, 3 enemies) are fully rigged and only 2 of those are textured, everything else exists in placeholder format, if at all.
<i>Visual target</i>	Art mockups that define the intended look of the environments, characters, UI, color choices etc, usually part of the style guide
<i>Waterfall</i>	Methodology: top down, defined in full upfront, plan it all, develop according to plan

## Organization

Term	Meaning
<i>AD</i>	Art Director. Sometimes called a Creative Director. The most senior art resource at a studio, typically supports all projects in development. Sets art standards at a studio, oversees artist hiring, training, art-related technology choices for tools, pipelines etc
<i>AL</i>	Art Director. The most senior artist on a project, responsible for the look of a game and all artistic choices
<i>AP</i>	Associate Producer, or Junior Producer. A Producer in training, typically responsible for one feature on a specific game (example: an AP might be responsible for the new defense play options in Madden NFL 17 on PS4 and Xbox One at Tiburon)
<i>Assistant Producer</i>	A Producer in training, typically assists whatever is needed in the game production. Does whatever tasks are asked of them by the more senior producers and development staff (example: an Assistant Producer might update the player database for Madden NFL 17, as well as liaise with QA, get pizza for an evening shift etc, at Tiburon)
<i>CCO</i>	A relatively new role in games, the Chief Creative Officer is often a hybrid role of AD and CD. In mobile-centric companies can also be a more marketing-centric role, overseeing how design elements are influenced by data from the market, advertising opportunities etc
<i>CD</i>	Creative Director. The most senior design resource at a studio, typically supports all projects in development. Sets design standards, oversees design hiring, training, design choices for game projects etc
<i>Contractor</i>	A person who is not an employee of the company but is hired to do work for the company. The work they do, including what they get paid, is listed in a contract. Contractors typically do not enjoy employee benefits and only get paid when certain agreed deliverables are met. A contractor can also be a company that gets hired to take on a project or sub-project.
<i>DD</i>	Development Director, sometimes called a Project Manager. Responsible for the planning of a game, the game schedule, backlogs, SCRUM integrity, risk management etc

<b>Term</b>	<b>Meaning</b>
<i>DL</i>	Design Lead. The most senior designer on a project, responsible for the design vision and integrity of a game
<i>EP</i>	Executive Producer. A senior game development executive, typically responsible for the business and production of a franchise (example: an EP is responsible for the entire Madden NFL franchise at EA's Tiburon studio)
<i>GM</i>	General Manager. Sometimes called a Studio Head. An individual responsible for an entire business unit of a games company, or a games studio. Typically responsible for all of the people, the studio P&L, the business and creative oversight of multiple franchises (example: EA's Salt Lake studio, where it's GM is responsible for all people, operations and franchises being made at that location)
<i>HR</i>	Human resources – a department in most medium to large organizations that is responsible for matters relating to the “people” resource
<i>LP</i>	Line Producer or Producer. Responsible for multiple features on a specific game (example: an LP is responsible for all of the online play updates for Madden NFL 17 on PS4 and Xbox One at Tiburon)
<i>Matrix</i>	Organizational structure where lines of reporting go across the organization – thus on a particular project you may have multiple supervisors, or you may have multiple people reporting to you, even though you are not their direct line manager
<i>Outsourcing</i>	When a company has work it would usually do with employees undertaken by contractors, this is known as outsourcing. This is done for cost considerations – eg it is common knowledge that you can get very high quality art for games made by outsourcing that work to companies in Singapore, Hyderabad or Beijing, at a fraction of the cost to get that same art made in the USA or UK. However outsourcing needs very careful management if it is to work effectively
<i>Producer</i>	Depending on the size of company, a Producer will hold some variation of all the ‘Producer’ roles listed below. The bigger the organization, the more levels of ‘Producer’ there will be.
<i>RIF</i>	Reduction in force. Also “Being let go” is another variant. The politically correct way of saying a company is getting rid of a number of people at the same time for business reasons, not because of a fault by those individuals. This is not the same as being “fired” – which usually involves an organization terminating the employment of one person for failing to do their job properly (also known as ‘cause’). See my blog series beginning with <a href="http://www.guv1.com/ionblogs/2015/12/9/being-let-go-part-i-overview">http://www.guv1.com/ionblogs/2015/12/9/being-let-go-part-i-overview</a>
<i>SP</i>	Senior Producer. Responsible for a game version within a franchise on specific platforms (example: an SP is responsible for Madden NFL 17 on PS4 and Xbox One at Tiburon)
<i>TD</i>	Technical Director, sometimes called the Chief Technology Officer (CTO). The most senior technical resource at a studio, typically supports all projects in development. Sets technology and engineering standards at a studio, oversees engineer hiring, training, technology choices for engines, tools, pipelines etc
<i>TL</i>	Technical Lead. The most senior engineer on a project, responsible for the overall game architecture and technical decisions

## Technology

Term	Meaning
<i>AR</i>	Augmented Reality – a display technology that uses a live view of the physical world and superimposes (augments) digital data – such as graphics, sound, GPS data etc – and allows manipulation of those digital elements
<i>Pipeline</i>	The process (tools, steps) that combine in sequence to get assets into a game. Eg art pipeline for getting animations into the build
<i>Platform</i>	The technology an end user experiences the game through (eg PS4, WiiU, iPad Mini etc)
<i>Tools</i>	Software programs used in the creation of a game. Eg Maya, Houdini, Photoshop, Perforce
<i>Version Control</i>	AKA Revision Control or Source Control. A repository of all source code and assets that a game is made from, that keeps track of different versions of every file, allowing older versions to be accessed if needed
<i>VR</i>	Virtual reality – an immersive 3D technology that artificially creates sensory experiences, which can include sight, hearing, touch, smell, and taste

## Business Model

Term	Meaning
<i>Disintermediation</i>	The elimination of an intermediary in a transaction between two parties. Typically provides a more direct relationship between the creator and the end user consumer. Eg game developers self-publishing on Steam or the app store instead of going via a traditional games publisher. Amazon selling you products directly via their web store disintermediates Wal-Mart. HBO offering you their programs via their HBO Now app disintermediates Comcast. Uber ride-sharing disintermediates the traditional cab company.
<i>Freemium</i>	Also known as Free to Play (F2P). 95% of mobile apps use this business model. The game is free to download and play, but offers players optional purchases (MTX, IAP), which if enough players use can monetize. These mechanics have to be designed very carefully into the games if they are to monetize – otherwise you're just giving your game away. Examples, Pokémon Go, Clash of Clans, Candy Crush, Farmville
<i>MTX</i>	Microtransactions, also known as In-App Purchases (IAP). These are optional purchases that players can make within a freemium game. Typically freemium games are designed for 'sinks' and 'taps' – one drains your game of something vital (like energy) and the other replenishes it (which might be to buy some more, wait an hour, watch a video etc). So get the balance right of sinks and taps and your game can monetize. Freemium games only monetize a small percentage of their audience – maybe 1 or 2% - thus the bigger the audience the bigger the revenue potential.

## Finance

Term	Meaning
<i>Budget</i>	A pre-defined, itemized calculation of spending over time
<i>Cashflow</i>	The flow of money in and money out of a business over time. For example, you may sell a game for \$1M and it may cost you \$800K. So at the end you have \$200K

Term	Meaning
	profit. However, the \$1M most likely is not paid upfront but in stages (milestones), but your costs are likely to be constant throughout development. So for some months your cash out may exceed your cash in. Understanding how your cash flows helps you budget effectively, structure your business deals to minimize problems or to arrange loans or overdrafts in advance of any negative months
<i>COGS</i>	Cost of goods sold – the costs you incur in bringing your product to market once it has been made. For example, marketing costs, royalties you may have to pay on sales etc
<i>Investor</i>	<p>A person, company or group that provides the funding for you to make your game or build your studio. They come in many different forms, including:</p> <ul style="list-style-type: none"> <li>- A games publisher (maybe you work for them and you have to pitch a new idea to get funded, or maybe you don't work for them but want them to fund your game in return they get to publish it);</li> <li>- A venture capital (VC) group or angel investor that will invest in your company in return for an equity stake; angels typically invest in startups and provide smaller amounts of seed capital, whereas VCs tend to invest in ventures that already have revenue and are looking for bigger funds to grow their proven business opportunity;</li> <li>- Family or friends who will back your venture;</li> <li>- Contributors to a crowdfunding opportunity;</li> <li>- Sweat equity partners – team members who will work for free, part-time or less than their usual pay packet in return for a stake in the business</li> </ul> <p>See also <a href="http://utahden.org/startups">http://utahden.org/startups</a></p>
<i>P&amp;L</i>	Profit and loss statement – a key snapshot of a company's state (is it making more than it is spending?)
<i>ROI</i>	Return on investment – the profit you make over and above the money you put in

## Publishing

Term	Meaning
<i>Analyst</i>	A data analyst / scientist whose analysis of telemetry informs game design and UA decisions
<i>ARPU</i>	Average revenue per user (aka DARPU – daily average revenue per user). The amount of revenue generated in any given day divided by the DAU number for that day. Most games will target an ARPU of between 2c – 10c. It follows that the bigger both the DAU and the ARPU, the more viable your game is
<i>Audience</i>	<p>The total number of people playing your game at any one time. Audience size is a measure of player engagement. Like a movie or TV show, the bigger your audience, the more successful your game is likely to be as it is relative to the amount of money you can make, or exposure you are getting for your creative effort.</p> <p>For stand-alone games with one-time payment, your audience is typically the number of people who buy your game in total over time. Your audience is likely to be biggest around launch, or whenever your marketing campaign hits its peak.</p> <p>For free games that have a live operation to support them, audience is the collective size of unique returning players at any given time. Live games work hard</p>

Term	Meaning
	to build audience over time by understanding telemetry gathered, including total DAU and retention of daily cohorts of new players. If you have an audience, you can monetize. Games like Clash of Clans have been able to maintain massive daily audiences through careful analysis of telemetry and understanding of what their audience is doing in the app, allowing them to make literally millions of dollars every single day.
<i>CPI</i>	Cost per install – the amount you spent in advertising an app divided by the number of users who downloaded your game
<i>CPU</i>	Cost per user – the amount you have spent in advertising a product divided by the number of users who purchased your game
<i>DAU</i>	Daily active users. The total number of unique players playing your live game each day. Tracked by your telemetry.
<i>Deck</i>	A presentation, usually a Powerpoint slide presentation
<i>eCPM</i>	A term originating from traditional advertising, it is the cost per thousand impressions (aka CPI – cost per impression) – the ‘e’ just indicates we’re talking about online or in-game eyeballs. If you include an advertising SDK in your app, then you get revenue for the number of times a given ad is seen by your audience. It is a way to get revenue and not have to have IAP, or to have a blend of ads and IAP. Thus if you use, say, the Unity Ads SDK <a href="https://unity3d.com/services/ads">https://unity3d.com/services/ads</a> you will get paid based on how many thousands of times your audience views those videos, which Unity will serve to your game.
<i>Engagement</i>	As a game player, there are some games you put down really quickly, while others hook you and you come back for more. The latter is engagement: there is something about the combined aesthetic, game mechanic and design that appeals to you and you want to explore more deeply. There is no secret sauce here – it’s a lot of iteration, trial and error during the initial game development and, if your game is connected via the internet and you have a live operation, you might get the chance to tweak the game with updates that can help you refine the engagement over time. Engagement helps you build audience.
<i>Fill Rate</i>	When you use an advertising SDK in your game, the fill rate is the amount of ads that the provider can give to your audience. Sometimes providers don’t get enough ads to meet the criteria you have set (eg family friendly), so they have a low fill rate, and your audience sees the same things over and over.
<i>Franchise</i>	A group of products related by a common or central theme (eg Star Wars, Battlefield, NFL Madden, Pokemon – these are all franchises)
<i>LTV</i>	The average Lifetime value of a player to your game. If you have a paid game, the LTV is typically the cost of the purchase or download – that is all you will get from that player (unless you offer DLC as well, in which case, add that too). If your game is free, then your LTV is the average revenue you make from those players who pay you money across the entire time they play your game (note – does not include those who pay you nothing). You can have a huge audience, but small LTV as maybe you don’t monetize that well. You can have a small DAU but high LTV as those who do pay you are engaged and pay you a lot.
<i>MAU</i>	Monthly active users. The total number of unique players who access your live game at least once during a given month. Tracked by your telemetry.

Term	Meaning
<i>MMP</i>	Mobile media partner – in mobile, these are the companies you can partner with to promote your app to other companies through their channels – eg in-app advertising. Examples include Adjust, Unity Ads, Tenjin, Tapjoy
<i>PM</i>	<p>Product Manager – in traditional marketing, this is a marketing generalist – kind of a marketing version of a games producer, someone that handles all of the day-to-day marketing needs of a game (such as making sure a logo gets created, advertising is placed in magazines or online, coordinating promotional campaigns, arranging partnerships and co-promotions etc.</p> <p>In mobile, this can also mean an Analyst (see below)</p>
<i>Retention</i>	<p>The percentage of players who return to your game each day, each of whom also played your game the prior day. On any given day, all of the new players can be thought of as a new cohort. Thus on day zero (D0), your retention is 100%. The following day, a huge percentage of these players don't play again (aka churn) – those that do are expressed as a percentage of D0 and make up your day one (D1) retention. The next day, the returning players are expressed as a percentage of D0 and make up your day two (D2) retention. And so for each subsequent day. Your telemetry SDK will help you keep track of this. iTunes connect and Google Play also track this for you.</p> <p>Thus if the new user cohort on D0 is 100,000 and of those 50,000 play again, your D1 is 50%. If only 50% of the D1s show up again the next day, your D2 is 25%.</p> <p>Retention is an important metric for live games: if you have high retention, you are building an engaged audience. If you have an engaged audience, you can monetize them. Also, look for trends: is there a day at which you tend to lose most players? If so, track back with the other event telemetry to find out at what point in the game most players have attained on that day, and what might be causing the drop out. Is the game too hard? Is there a price point too steep? Are players running out of energy? Tweak the game and see if you can improve retention and so keep your audience longer.</p>
<i>Review Score</i>	<p>The current aggregate rating your game has at any given time. Consumers use these as a guide to purchasing/downloading games, much in the same way that we might for an item on Amazon or Trip Advisor. Game publishers and investors also use review score as a benchmark to compare games, and so game teams or companies in general.</p> <p>Traditional videogames tend to use the Metacritic rating system (out of 100%), which is the aggregate of all tracked, published reviews for your game. These are from game journalists as opposed to consumers. A rating of 85%+ is considered good quality.</p> <p>Game apps use the app store rating system (out of 5 stars), which is the aggregate rating for your game from actual consumers. The more ratings you have, the more meaningful the score. Track your review score like other telemetry and use it to identify trends: what do your consumers like and dislike? Why did your scores suddenly drop yesterday? Did your last update improve the review score or hurt it?</p>

Term	Meaning
	Also know that the app stores themselves will show your app in searches and listings according to unpublished formulae that include downloads and review scores, obviously the higher for each the higher you're going to be listed as a consumer is browsing for new games.
<i>SKU</i>	In traditional retailing, this means a stock keeping unit – a single product item. In gaming, this is typically interchangeable with platform (see above). Thus a game might have two skus - a PS4 and an Xbox One, or maybe an iOS and Android skus.
<i>Telemetry</i>	<p>Data that is collected on servers from your game. Tells you how players in aggregate are using the game, eg how long they're spending in particular features, what they're purchasing, when they're purchasing, the order in which they're doing things, how many days in a row they return to your game, at what point they leave the app for good etc. You use a third-party SDK in your app to create the events you want to track. Typically, your PM/Analyst will tell you what they want to collect. You then use the third-party portal to look at the data your app reports back. It's complicated; every game session can generate thousands of data events and successful games can have DAUs in the hundreds of thousands, so the analysts will be looking for trends. Generally, the more users, the more data, the more meaningful your analysis is likely to be; so the smaller the less reliable. You'll use this data to inform decisions on how you update your game in live operations – eg feature tweaks, pricing, UI placement, user flow through the game, etc. You can get free SDKs from many sources, including Flurry and Google Analytics.</p> <p>Useful note on telemetry: don't bullshit when someone asks you about your data. The high-level version is public domain (eg <a href="http://www.AppAnnie.com">www.AppAnnie.com</a>) so if an investor or publisher asks you about your retention, or revenue, or review scores, know that they may have already checked or could easily do later and if they catch you on a lie, well, they're not going to believe anything else you tell them. The truth may not be pretty but your analysis and resulting strategy may actually build confidence that you know what you're doing.</p>
<i>UA</i>	User acquisition – the process of getting people to buy (or download) your game
<i>Whales</i>	Generally, most of your in-app revenue will come from a small group of really engaged players who spend big-time – these are often referred to as your whales, because proportionately they are the biggest catch you can attract. You want whales – so when you see IAP for \$99 and you wonder whoever would buy that?... now you know! If your analyst can determine the things in your app that attract whales, you can detect a whale behavior and offer them things you don't offer the other players, because the whales will most likely want them whereas other player groups might be annoyed or dissuaded by them. Too many games put a cap on how much a player can ever spend, so can never get whales. Or they make the benefit of large purchases so great that a whale only ever needs to spend once. Some analysts also look to identify trends in other groups, such that offers can be made uniquely to encourage specific player behavior. Examples include minnows (groups of players who spend a little but often) or super whales (people that might spend thousands of dollars at a time for the right items).

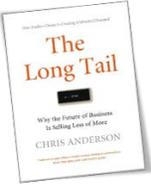
## Legal

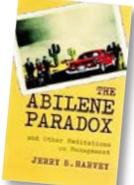
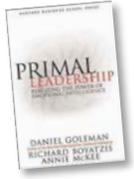
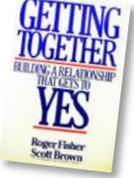
Term	Meaning
<i>Biz Dev</i>	Business development – the activities of growing an existing business often by means of partnering with other companies
<i>License</i>	The granting to one party the rights to use a product, IP or brand by the owner of those rights. Thus a “licensed game” is based around an existing IP – eg Madden NFL is produced by EA under license from the National Football League; Kim Kardashian Hollywood is produced by Glu Mobile under license from Kim Kardashian
<i>Original</i>	Often used to describe an IP that is not based on a license; it is an original work from the developer. Originals can also be franchises – eg Halo, Battlefield, Infinity Blade
<i>Term Sheet</i>	A summary of the key business terms between the parties in an agreement. You typically negotiate these commercial terms before writing a full contract, so these tend to be in English. The next step is to translate it into legalese!

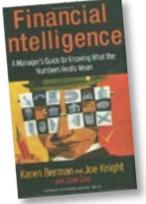
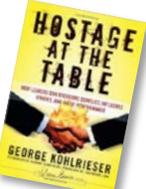
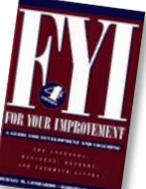
## REFERENCES

### Real Books!

I recommend ALL of these books for game producers to study!

Item	Description & Link
	The Long Tail – Chris Anderson <a href="http://www.amazon.com/The-Long-Tail-Business-Selling/dp/1401309666">http://www.amazon.com/The-Long-Tail-Business-Selling/dp/1401309666</a> Chris' blog: <a href="http://www.longtail.com/about.html">http://www.longtail.com/about.html</a>
	The Ten Faces of Innovation – Tom Kelley <a href="http://www.amazon.com/Ten-Faces-Innovation-Strategies-Organization/dp/0385512074/ref=sr_1_1?ie=UTF8&amp;qid=1441037955&amp;sr=8-1&amp;keywords=ten+faces+of+innovation&amp;pebp=1441037949309&amp;perid=14Q5PEMTD1EX2XVD7VRB">http://www.amazon.com/Ten-Faces-Innovation-Strategies-Organization/dp/0385512074/ref=sr_1_1?ie=UTF8&amp;qid=1441037955&amp;sr=8-1&amp;keywords=ten+faces+of+innovation&amp;pebp=1441037949309&amp;perid=14Q5PEMTD1EX2XVD7VRB</a>
	Succeeding with Agile – Mike Cohn <a href="http://www.amazon.com/Succeeding-Agile-Software-Development-Using/dp/0321579364/ref=sr_1_1?s=books&amp;ie=UTF8&amp;qid=1441038055&amp;sr=1-1&amp;keywords=succeeding+with&amp;pebp=1441038043718&amp;perid=08V7QA4123KYJH9WC56N">http://www.amazon.com/Succeeding-Agile-Software-Development-Using/dp/0321579364/ref=sr_1_1?s=books&amp;ie=UTF8&amp;qid=1441038055&amp;sr=1-1&amp;keywords=succeeding+with&amp;pebp=1441038043718&amp;perid=08V7QA4123KYJH9WC56N</a>

Item	Description & Link
	<p>Orbiting the Giant Hairball – Gordon MacKenzie  <a href="https://www.amazon.com/Orbiting-Giant-Hairball-Corporate-Surviving/dp/0670879835/ref=sr_1_1?ie=UTF8&amp;qid=1518134640&amp;sr=8-1&amp;keywords=orbiting+the+giant+hairball">https://www.amazon.com/Orbiting-Giant-Hairball-Corporate-Surviving/dp/0670879835/ref=sr_1_1?ie=UTF8&amp;qid=1518134640&amp;sr=8-1&amp;keywords=orbiting+the+giant+hairball</a></p>
	<p>The Game Production Handbook – Heather Maxwell Chandler  <a href="https://www.amazon.com/Production-Handbook-Heather-Maxwell-Chandler/dp/1449688098/ref=sr_1_1?s=books&amp;ie=UTF8&amp;qid=1518134665&amp;sr=1-1&amp;keywords=the+game+production+handbook&amp;dpID=518Hqak6tL&amp;preST= SX218 BO1,204,203,200 QL40 &amp;dpSrc=srch">https://www.amazon.com/Production-Handbook-Heather-Maxwell-Chandler/dp/1449688098/ref=sr_1_1?s=books&amp;ie=UTF8&amp;qid=1518134665&amp;sr=1-1&amp;keywords=the+game+production+handbook&amp;dpID=518Hqak6tL&amp;preST= SX218 BO1,204,203,200 QL40 &amp;dpSrc=srch</a></p>
	<p>The Brand Gap – Marty Neumeir  <a href="https://www.amazon.com/Brand-Gap-Distance-Business-Strategy/dp/0321348109/ref=sr_1_1?s=books&amp;ie=UTF8&amp;qid=1518134700&amp;sr=1-1&amp;keywords=the+brand+gap&amp;dpID=41XFCAxLiDL&amp;preST= SY291 BO1,204,203,200 QL40 &amp;dpSrc=srch">https://www.amazon.com/Brand-Gap-Distance-Business-Strategy/dp/0321348109/ref=sr_1_1?s=books&amp;ie=UTF8&amp;qid=1518134700&amp;sr=1-1&amp;keywords=the+brand+gap&amp;dpID=41XFCAxLiDL&amp;preST= SY291 BO1,204,203,200 QL40 &amp;dpSrc=srch</a></p>
	<p>iDisrupted – John Straw and Michael Baxter  <a href="https://www.amazon.com/iDisrupted-Michael-Baxter/dp/178507072X/ref=sr_1_1?s=books&amp;ie=UTF8&amp;qid=1518134825&amp;sr=1-1&amp;keywords=idisrupted">https://www.amazon.com/iDisrupted-Michael-Baxter/dp/178507072X/ref=sr_1_1?s=books&amp;ie=UTF8&amp;qid=1518134825&amp;sr=1-1&amp;keywords=idisrupted</a></p>
	<p>The Abilene Paradox – Jerry B. Harvey  <a href="https://www.amazon.com/Abilene-Paradox-Meditations-Management-Leaders/dp/0787941441/ref=sr_1_3?s=books&amp;ie=UTF8&amp;qid=1518134856&amp;sr=1-3&amp;keywords=the+abilene+paradox&amp;dpID=51oHYgMYcVL&amp;preST= SY291 BO1,204,203,200 QL40 &amp;dpSrc=srch">https://www.amazon.com/Abilene-Paradox-Meditations-Management-Leaders/dp/0787941441/ref=sr_1_3?s=books&amp;ie=UTF8&amp;qid=1518134856&amp;sr=1-3&amp;keywords=the+abilene+paradox&amp;dpID=51oHYgMYcVL&amp;preST= SY291 BO1,204,203,200 QL40 &amp;dpSrc=srch</a></p>
	<p>Primal Leadership – Daniel Goleman  <a href="https://www.amazon.com/Daniel-Goleman-Richard-Boyatzis-Leadership/dp/B004LRXZUU/ref=sr_1_4?s=books&amp;ie=UTF8&amp;qid=1518134893&amp;sr=1-4&amp;keywords=primal+leadership&amp;dpID=41HPIKtWoL&amp;preST= SY291 BO1,204,203,200 QL40 &amp;dpSrc=srch">https://www.amazon.com/Daniel-Goleman-Richard-Boyatzis-Leadership/dp/B004LRXZUU/ref=sr_1_4?s=books&amp;ie=UTF8&amp;qid=1518134893&amp;sr=1-4&amp;keywords=primal+leadership&amp;dpID=41HPIKtWoL&amp;preST= SY291 BO1,204,203,200 QL40 &amp;dpSrc=srch</a></p>
	<p>Getting Together – Roger Fisher and Scott Brown  <a href="https://www.amazon.com/Daniel-Goleman-Richard-Boyatzis-Leadership/dp/B004LRXZUU/ref=sr_1_4?s=books&amp;ie=UTF8&amp;qid=1518134893&amp;sr=1-4&amp;keywords=primal+leadership&amp;dpID=41HPIKtWoL&amp;preST= SY291 BO1,204,203,200 QL40 &amp;dpSrc=srch">https://www.amazon.com/Daniel-Goleman-Richard-Boyatzis-Leadership/dp/B004LRXZUU/ref=sr_1_4?s=books&amp;ie=UTF8&amp;qid=1518134893&amp;sr=1-4&amp;keywords=primal+leadership&amp;dpID=41HPIKtWoL&amp;preST= SY291 BO1,204,203,200 QL40 &amp;dpSrc=srch</a></p>

Item	Description & Link
	<p>Financial Intelligence – Karen Berman and Joe Knight  <a href="https://www.amazon.com/Financial-Intelligence-Managers-Knowing-Numbers/dp/1591397642/ref=sr_1_4?s=books&amp;ie=UTF8&amp;qid=1518135104&amp;sr=1-4&amp;keywords=financial+intelligence&amp;dpID=51kJWThEqVL&amp;preST=SY291_BO1,204,203,200_QL40_&amp;dpSrc=srch">https://www.amazon.com/Financial-Intelligence-Managers-Knowing-Numbers/dp/1591397642/ref=sr_1_4?s=books&amp;ie=UTF8&amp;qid=1518135104&amp;sr=1-4&amp;keywords=financial+intelligence&amp;dpID=51kJWThEqVL&amp;preST=SY291_BO1,204,203,200_QL40_&amp;dpSrc=srch</a></p>
	<p>Free – Chris Anderson  <a href="https://www.amazon.com/Free-Smartest-Businesses-Something-Nothing/dp/140131032X/ref=sr_1_1?s=books&amp;ie=UTF8&amp;qid=1518135246&amp;sr=1-1&amp;keywords=free+chris+anderson">https://www.amazon.com/Free-Smartest-Businesses-Something-Nothing/dp/140131032X/ref=sr_1_1?s=books&amp;ie=UTF8&amp;qid=1518135246&amp;sr=1-1&amp;keywords=free+chris+anderson</a></p>
	<p>Hostage at the Table – George Kohlrieser  <a href="https://www.amazon.com/Hostage-Table-Influence-Performance-Kohlrieser/dp/B00DJF8TLA/ref=sr_1_1?s=books&amp;ie=UTF8&amp;qid=1518135292&amp;sr=1-1&amp;keywords=hostage+at+the+table">https://www.amazon.com/Hostage-Table-Influence-Performance-Kohlrieser/dp/B00DJF8TLA/ref=sr_1_1?s=books&amp;ie=UTF8&amp;qid=1518135292&amp;sr=1-1&amp;keywords=hostage+at+the+table</a></p>
	<p>FYI – For Your Improvement  <a href="https://www.amazon.com/FYI-Improvement-Guide-Development-Coaching/dp/0974589233">https://www.amazon.com/FYI-Improvement-Guide-Development-Coaching/dp/0974589233</a></p>

## Data Sources

Item	Description & Link
<p>DATA</p>	<p>Game industry data  <a href="http://www.newzoo.com/free">http://www.newzoo.com/free</a>  <a href="http://www.statista.com/topics/868/video-games/">http://www.statista.com/topics/868/video-games/</a>  <a href="http://www.theesa.com">http://www.theesa.com</a>  <a href="https://www.superdataresearch.com/blog/us-digital-games-market/">https://www.superdataresearch.com/blog/us-digital-games-market/</a></p> <p>Live game data  <a href="https://www.appannie.com/">https://www.appannie.com/</a>  <a href="https://thinkgaming.com/app-sales-data/">https://thinkgaming.com/app-sales-data/</a>  <a href="http://insight.venturebeat.com/reports/mobile">http://insight.venturebeat.com/reports/mobile</a></p> <p>Toy industry data  <a href="http://www.toyassociation.org/">http://www.toyassociation.org/</a></p> <p>Console hardware &amp; software sales data  <a href="http://www.vgchartz.com/">http://www.vgchartz.com/</a></p>

## Utah Game Development Organizations

Item	Description & Link
	<p><b>UDEN</b>  <b>Utah Digital Entertainment Network</b>  <a href="http://www.utahden.org">http://www.utahden.org</a></p> <p>  UtahDEN.org   facebook.com/UtahDEN   @UtahDEN   @UDENUtah   info@UtahDEN.org   search for UDEN Utah         </p> <p><b>Links to local resources:</b>  <a href="http://www.utahden.org/startups">http://www.utahden.org/startups</a></p>
	<p><b>IGDA</b>            International Game Developers Association – SLC  <a href="http://www.igda.org/group/SLC">http://www.igda.org/group/SLC</a></p>
	<p>Indie Games Groups  <a href="http://www.groups.google.com/forum/#!/forum/utah-indie-games">http://www.groups.google.com/forum/#!/forum/utah-indie-games</a>  <a href="http://www.utahgamesguild.com">http://www.utahgamesguild.com</a></p>
	<p>Access Salt Lake – workspace cooperative  <a href="http://www.accesssaltlake.com">http://www.accesssaltlake.com</a></p>

## Resources for Getting Into the Games Industry

Item	Description & Link
<b>GAME DESIGN</b>	<p> <a href="http://www.guv1.com/jonblogs/2014/9/19/so-you-want-to-get-in-the-games-business">http://www.guv1.com/jonblogs/2014/9/19/so-you-want-to-get-in-the-games-business</a>  <a href="http://www.schools.com/visuals/how-to-become-a-game-designer.html">http://www.schools.com/visuals/how-to-become-a-game-designer.html</a>  <a href="http://electronics.howstuffworks.com/video-game-designer.htm">http://electronics.howstuffworks.com/video-game-designer.htm</a>  <a href="http://www.gamasutra.com/blogs/design/">http://www.gamasutra.com/blogs/design/</a>  <a href="http://www.igda.org/">http://www.igda.org/</a>  <a href="http://www.amazon.com/The-Art-Game-Design-lenses/dp/0123694965">http://www.amazon.com/The-Art-Game-Design-lenses/dp/0123694965</a>  <a href="https://www.goodreads.com/book/show/4726656-challenges-for-game-designers">https://www.goodreads.com/book/show/4726656-challenges-for-game-designers</a>  <a href="http://www.indieflashblog.com/how-to-start-your-own-game-company.html">http://www.indieflashblog.com/how-to-start-your-own-game-company.html</a> </p>

## Miscellaneous

Item	Description & Link
<p><i>Being let-go:            how to handle            it as the            recipient or            manager</i></p>	<p> <a href="http://www.guv1.com/jonblogs/2015/12/9/being-let-go-part-i-overview">http://www.guv1.com/jonblogs/2015/12/9/being-let-go-part-i-overview</a>  <a href="http://www.guv1.com/jonblogs/2015/12/9/being-let-go-part-ii-the-employees-perspective">http://www.guv1.com/jonblogs/2015/12/9/being-let-go-part-ii-the-employees-perspective</a>  <a href="http://www.guv1.com/jonblogs/2015/12/10/being-let-go-part-iii-the-managers-perspective">http://www.guv1.com/jonblogs/2015/12/10/being-let-go-part-iii-the-managers-perspective</a> </p>

Please send me any other links you find useful and I will add them here! [info@guv1.com](mailto:info@guv1.com)