

GAME WRITERS igda QUARTERLY

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2007: The year of game writing

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GAME WRITERS QUARTERLY

As the Game Developers Choice Awards open nominations wrap up, I'm eager to see who will take the award for Best Writing. This year, it's been hard for me to decide which game to vote for. With such a wide range of genres, interesting characters, changing plots, and snippets of humor that enthralled me, it's clear that game writing is on the rise as an important element to game experience. From games that I expected to be built on writing, like BioWare's *Mass Effect* and 2KBoston's *BioShock*, to games that surprised me, like Valve's *Portal*, game writers are showing how we can enhance gameplay.



To guide writers along in this process, the Game Writers SIG has just put out its second book—*Professional Techniques for Video Game Writing*. Chapters range from advice on how to break in all the way to specific tips for working in teams, writing pitch documents, and handling new IP, excerpted in this issue.

It's been a swell year, and here's to an even better one in 2008.

For more information on the Game Writers SIG and to get involved in our initiatives, please visit www.igda.org/writing.

Beth A. Dillon

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The Interviewees

After joining the games industry in 1995, **Ken Levine** created the original story and game design for Looking Glass' *Thief: The Dark Project*. Following that, Ken was the lead designer of *System Shock 2*, creating the game design, the story and writing most of the game content. From 2004 to 2007 he was the project director of 2K Boston's *BioShock*.



Mac Walters has been a designer at BioWare for over four years. He spent his first two years at BioWare as a writer on the critically acclaimed *Jade Empire*. He has just recently finished work on the Xbox 360 title *Mass Effect* and is continuing to develop future content for the *Mass Effect* series.

While working for Double Fine Productions, **Erik Wolpaw** co-wrote *Psychonauts*' story and dialog. For his current employer, Valve, he has contributed dialog to *Half Life* episodes 1 & 2 and *Team Fortress 2*, and was the head writer for *Portal*.



See **Pages 4-5** for the Q&A.

The Authors



Rhianna Pratchett (www.rhiannapratchett.com) has worked in the games industry since 1998 - Initially as a games reviewer for the likes of PC Zone and The Guardian newspaper, and then moving into script writing and story design. She has worked as the main writer and co-story designer on original IPs such as the fantasy, martial-arts epic *Heavenly Sword* (Sony/Ninja Theory), which was nominated for a story/character BAFTA in 2007, the twisted and dark-humoured *Overlord* (Codemasters/Triumph Studios) and most recently, *Mirror's Edge* for EA/DICE. For her article, see **Pages 6-7**.



Rafael Chandler (www.rafaelchandler.com) is currently writing a number of unannounced games for Zipper Interactive and Slant Six Games. Prior to that, he worked as a writer/designer on the Tom Clancy games at Red Storm. His most recent titles include *SOCOM: Confrontation*, *Ghost Recon: Advanced Warfighter*, *Rainbow Six: Lockdown*, and *Ghost Recon 2*. He's also the author of *The Game Writing Handbook*, which is a finalist for the 2007 Game Developer Front Line Awards. For her article, see **Page 3**.



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Game Writers Quarterly

By Rafael Chandler

For the past few years, I've worked as a writer on numerous games in the Ghost Recon, Rainbow Six, and SOCOM series. Of course, I've also played these games, along with titles in the Call of Duty and Medal of Honor series. Over time, I've come to realize that the process of playing these games is not unlike the process of writing them.

One Shot Kill

Tactical military shooters are known for their unforgiving gameplay style: one-shot kills discourage run-and-gun gameplay, and a single mistake can result in a headshot that takes your character down. While game writing isn't quite as brutal, there is nonetheless a very narrow margin for error. When you're game's cinematic sequences have been finalized, it's highly unlikely that they'll be redone just because a crucial line of dialogue is missing from them. By the same token, the odds are that you will not be allowed to schedule an additional voice recording session to make up for the oversight.

Unless you're working on a very story-driven game, the same can be said for virtually any aspect of your game's narrative: you either get it right the first time, or you get used to the idea that it's not going to be in the game. Even if it is possible to spend the necessary time and resources to correct the mistake, it's not going to reflect well on you.

These problems can be mitigated by approaching the process of game writing in the same way that a seasoned player approaches the tactical military shooter: with strategy and tactics.

Strategy

Strategy is premeditated, rehearsed action on the battlefield. When I'm playing a tactical shooter, I always study the map and the objectives, formulating an overall plan for action. Similarly, when you're commencing work on a new game, you need to create a strategy for the way that you're going to approach the game's

Special Issue

Negotiating Writing in Tactical Military Shooters

narrative. Each process is different, taking into account the numerous variables.

To be an effective member of the development team, you need to know what resources are available to you. Become familiar with the process of game development and the structure of the development team. Who will you be working with? Who are your points of contact within the design, audio, art, programming, and testing departments? Who is your go-to person for obstacle removal?

It's also important to become intimately familiar with the game itself. The writer should know the core features, the game's selling points, the various missions/levels/areas, and the core concept that makes the game what it is. Constant communication with other members of the development team can ensure that you know exactly what kind of game you're developing.

Finally, the game writer needs to be aware of the overall timetable for the project. What do you anticipate will take place during the preproduction, production, and postproduction stages of your game's development? When are alpha and beta? When will the cinematic team need the final draft of the script? When will the audio team need the final list of speaking roles? Who's going to be writing the casting notes? If it's you, when do you need to hand them over? When is the final draft of the dialogue due?

Tactics

Unless you want to be a casualty on the battlefield of game development, you need to be able to deploy your resources in an effective manner. Tactics is the science of using available resources to solve a problem or to achieve a desired goal.

When I'm playing Call of Duty 4: Modern Warfare, I tend to move extremely slowly and I throw a grenade through every doorway before proceeding. I also curse a lot. I don't know if it helps, but I feel better when I get fragged.

First, you need to have your role on the dev team clarified. Are you responsible for dialogue, or story, or integration of the narrative into the gameplay, or all of the above? To whom do you report? When are your deliverables due, and in what format?

Consider the parameters that the team is working with. Is this game part of a series? What are the conventions of the brand? Are there any story elements that are off-limits? Are there any characters that can't be killed because they're scheduled to appear in a sequel? Know exactly what the ground rules are before you advance, or else your brainstorming sessions will resemble what I refer to as the "idea minefield", in which you propose numerous concepts that are inappropriate because of some restriction that you weren't aware of.

Know the timetable for the production of story-related assets. Once you've handed in the dialogue, will there be a round of evaluation and feedback? If there's going to be placeholder VO, when will the recording take place? Will you be involved in the process of testing the placeholder dialogue once it's been integrated?

Extraction

These are just a few of the questions and issues that you need to address before beginning work on a new game. Ultimately, the more work that you front-load in the preproduction phase, the better your chances of delivering triple-A narrative. Best of luck.

GWQ

Interviews

BioShock, *Mass Effect* and *Portal* were among the best-selling and best-loved games of 2007, all strong on story. We ask Ken Levine, Mac Walters and Erik Wolpaw about how things went right.

Q: So, here's where you fill us in on just what your game is all about.

Mac Walters: *Mass Effect*, which builds on past BioWare games with a goal of creating a cinematic presentation where conversation happens in real time, explores the story of one of the first humans to step up against a threat to all civilization in an expansive universe of uncharted galaxies.

Erik Wolpaw: *Portal* examines the complicated relationship between a mothering artificial intelligence and her only friend, a young woman she may or may not be trying to murder.

Ken Levine: *BioShock* tells the story of a dream gone wrong: the rise and (mostly) fall of the underwater utopia of Rapture.

Q: How did you negotiate between game mechanics and game writing?

Mac Walters: As with all BioWare games, *Mass Effect* was designed from the ground up with writing in mind. That being said, we're still cognizant that good writing alone doesn't make a great game. While developing *Mass Effect* we focused on four key elements of game-play; story, combat, exploration and progression. Our goal was to balance and pace each of these elements throughout the game. In the end, it's more of a delicate balancing act and less of an either/or scenario.

Erik Wolpaw: It wasn't much of a negotiation. The team's common goal was that the writing must never, never, never, never intrude on the gameplay. We were determined never to stop the game just to dole out some exposition. If story points couldn't be made during gameplay, the story needed to change.

Ken Levine: The first thing a writer has to do is to remember that the

writing serves the game. Games are meant to be played, not watched. That's the reason we didn't want cutscenes in *BioShock*. Cutscenes often seem parallel to the game action, rather than part of it. You play the game, you watch a cutscene, you watch a cutscene, you play the game.

Integrating the story into the game is much, much harder than writing cutscenes because there's this one thing that keeps screwing you up: the player. Once you put an active member into your story sequences, it's a huge amount of work to make sure those sequences don't go pear shaped.

Q: What compromises did you have to make?

Mac Walters: There were very few story compromises in *Mass Effect*. Those that did arise stemmed mainly from technical limitations. *Mass Effect* was designed to offer the player the highest quality cinematic experience available and the dialog was written with that in mind. But in today's next-gen world, the real work begins *after* the writers have finished their work. Our cinematic designers, animators and audio department had their work cut out for them in bringing our digital actors to life. In some cases, dialogs or cutscenes needed to be shortened or cut altogether to ensure that we could polish every scene as much as possible. Even with those changes our cinematic teams were working to the eleventh hour to make everything perfect.

Erik Wolpaw: During development, you make choices that at the time seem painful or unfair because you're forced to cut what seems like an indispensably brilliant line of dialog because it slows the game down or it's not working in context or "fuck" appears six times in one sentence or whatever. In retrospect, though, it was all for the best. Having

The first thing a writer has to do is to remember that the writing serves the game. Games are meant to be played, not watched.

Ken Levine, 2K Boston

a strict story metric—that the story telling must coexist seamlessly with the gameplay—was actually liberating; Quality of the lines aside, I had a reasonably objective way of measuring the success of the writing.

Ken Levine: I don't think we made compromises, it's just a totally different way to think about narrative when you're not relying on cutscenes. We spent our attention mostly on the world of Rapture... it was our primary story telling device.

Q: For all of us game writers out there desperate for something other than Word and Excel—what tools did you use? If they were just Word and Excel, our condolences.

Mac Walters: If you ask some of the old guard at BioWare they'll tell you horror stories from *Baldur's Gate* development when they used a combination of Excel, Word and voodoo to get the game written. Fortunately, since the days of *Neverwinter Nights*, BioWare has been using a set of increasingly robust and powerful in-house tools for writing. With each new project we add new features and build on what we've learned. For instance, on *Mass Effect* we added, among other things, new functionality to support the conversation wheel. Though there's always room for improvement, our writing team will be the first to tell we're very fortunate to have the tools we do.

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Erik Wolpaw: I did the writing in a combination of Word and various text editors, and then imported everything into a Foxpro database. I used the database to compile recording and localization scripts, and for keeping things more or less organized.

Ken Levine: One of our APs, Keith Shetler, wrote an amazing database tool called Sprocket. It tracked every single line in the game I wrote. When we got down to recording an integrating, it was invaluable. So, in short, if you're doing a game with lots of story, you need to clone Shetler.

Q: How did you get your players to care about the story?

Mac Walters: Well, it's a BioWare game. Our fans expect nothing less than a great story every time we put something on the shelves. And we deliver that by focusing on characters. If we can get the player to care about Commander Shepard and the people around him, if we can create characters with interesting stories and believable personalities, if we can do all that, we can draw the player into our world. Of course we spend countless hours

If playtesters couldn't relate the game's entire story back to us after they'd finished a playtest, it was a clear indication that they weren't interested in the story. That meant we had to further tune it, usually by cutting some seemingly essential piece of turgid exposition.

Erik Wolpaw, Valve

crafting the setting and detailing the universe, but the importance and gravitas of that world is cemented by the believability of the actors living there.

Erik Wolpaw: We were utterly ruthless about cutting as much exposition as possible, and then delivering what was left on the fly. If playtesters couldn't relate the game's entire story back to us after they'd finished a playtest, it was a clear indication that they weren't interested in the story. That meant we had to further tune it, usually by cutting some seemingly essential piece of turgid exposition.

Ken Levine: In *BioShock*, the story didn't get pushed at the player (in general). The player had to seek it out. If the player wanted story depth, the depth was there, but they had to actively engage and say, "Hey, I want to learn more about what happened down here."; and then there were the audio logs, the PSAs, the advertisements, the wall to wall "Mise En Scene" (scenes set up in the world that showed what happened in Rapture).

Q: How has writing influenced the popularity of your game?

Mac Walters: Writing is just one part of the *Mass Effect* puzzle, but it supports the characters, settings and experiences that make *Mass Effect* such an exciting new universe. Gamers expect to have fun while they're playing, but if you can give them a deep story to go with that, then it'll be something they enjoy beyond the moment. They'll remember playing it. They'll remember the decisions they made and outcomes of their choices.

Erik Wolpaw: That's kinda hard to quantify. People seem to like the main character, GLaDOS, and the game appears to have inadvertently inspired a few catchphrases. The writing clearly didn't embarrass Valve, which is a big relief for me.

Ken Levine: It's hard to say. I'm

Gamers expect to have fun while they're playing, but if you can give them a deep story to go with that, then it'll be something they enjoy beyond the moment. They'll remember playing it.

Mac Walters, BioWare

personally gratified whenever a narrative heavy game sells millions of units. It bodes well for game writers.

Q: What does this imply for game industry overall?

Mac Walters: The quality of writing in games is steadily rising and hopefully *Mass Effect's* success will reinforce the idea that *quality* writing in games is valued by gamers. At BioWare we're constantly trying to improve. *Knights of the Old Republic* and *Jade Empire* each took writing to new levels, but on *Mass Effect* we were still looking for ways to improve. In the end, *Mass Effect* was our best written game to date, but I fully expect the next game we produce to raise the bar even further. We're seeing the same throughout the games industry and that can only be good for games ... and the gamers who play them.

Erik Wolpaw: Less exposition is always better? Make sure your story complements the gameplay? Make funnier games? Honestly, I'm not much of a theoretician. If your game has a catchy song, put it at the end so that people leave the game happy. I suggest the industry does more of that.

Ken Levine: It was a good year for game narrative. Valve moved the bar. BioWare moved the bar. Hopefully we've refined a bit of what people expect out of the narrative experience in their games.

GWQ

BOOK EXCERPT

“Writing for New IPs,”

from *Professional Techniques for Video Game Writing*

By Rhianna Pratchett

New Intellectual Properties in the games industry have become very much of a double-edged sword. They are eminently desirable from a player’s perspective, and to an industry press that often rails against sequel-itis. But, in this still relatively risk-adverse publishing climate, new IPs often struggle to be born. Even if they manage that and wobble, Bambi-legged, out onto the market, they’re all too often crushed by the same press and consumers that demanded them in the first place.

According to Steve Allison, Midway’s Chief Marketing Officer (not to mention their senior Vice President): “93 percent of new IP fails in the marketplace.” Allison, in an interview with N’ai Croal’s for *Level Up*, went on to claim that: “While the 90-plus review scores and armfuls of awards create the perception that titles like *Psychonauts*, *Shadow of the Colossus*, *Okami* and other great pieces of work were big successes... they were big financial disappointments and money losers. The truth is that there is no correlation between review scores and commercial success.”

So it appears that even if you are greeted with open arms the chances of an IP making it to financial success, and more importantly (as far as publishers are concerned) making it from IP to franchise, are incredibly slim. But even with Electronic Arts starting to support new IPs (of which *Mirror’s Edge* is one of the first) they still clearly need all the help they can get. This chapter is aimed to help professional game writers reduce the failure rate cited by Allison. Or, at the very least, make sure their titles fall into that eminently desirable 7%.

The need for coherent worlds and, just as importantly in an industry that loves its icons, magazine covers and front-page stories, the need for strong characters (that are actually characters with character rather than just pretty

avatars) is more important than ever. *Bioshock*, although it certainly borrowed a lot from *System Shock*, was a new IP with a strong emphasis on story telling (as much through its world as its dialogue) which was very successful both in scores and sales. Likewise, an emphasis on narrative and story telling certainly haven’t hampered the fortunes of *Portal*, *God of War*, the *Longest Journey* series, *Destroy all Humans*, the *Neverwinter Nights* franchise, or *Heavenly Sword*.

Okay, let’s get down to the nitty gritty, As writers we all want to contribute as much as we can to the narrative development of a new IP. Unfortunately, the point in which you’re brought on board can have a big impact on how much you can bring to the party. Whilst sadly this factor is often in the hands of your employers, here’s a guide on what to expect and how to make the most of it.

The Starting Line: In House

So, a writer in on the ground floor, eh? Can’t get much earlier on than that. Oh, the bliss! Get ten writers in a room and although they might differ on everything from story implementation to interactivity versus cut-scene, to character development, the one thing they’ll agree on is that the sooner a writer is brought on-board, the better.

If you are an in-house writer (and to be honest, those are sadly few and far between) then you’re probably used to being there at the start; ideally taking an active role in concept meetings, brainstorming story and character ideas and liaising with the other teams on a regular basis. Lucky you, this is an ideal situation to be in, as long as the studio you’re with values your contribution and ideas. And the fact they’ve employed a full-time, staff writer (or team of writers in the case of companies like BioWare) in the first place, is a pretty good indication!

The Starting Line: Freelance

Freelance writers, on the other hand, won’t be quite so accustomed to this luxury. This is mainly because a depressingly large amount of freelance game writing is still comprised of projects that fall into the ‘we-didn’t-think-we-needed-a-writer-but-now-we-do-and-we-have-no-budget-left-and-2-months-until-we-ship’ category.

If, as a freelance writer, you find yourself being included in original IP creation at the start of a project it’s usually for one of the following reasons. 1) The game in question is part of a would-be franchise that you’ve previously worked on in some capacity (i.e. staff-to-freelance gig, freelance-to-freelance or work within the same development studio or publisher) or 2) The right people have realised they need a writer at the right time, and actually found through random Googling, an agency or merely through positive word of mouth, you. Either way it’s still a fantastic opportunity to help shape a game world, get involved in narrative design and generally prove that writers, even freelance ones, can be a valuable addition to a game project in its early stages.

The Golden Window

It can often be the case that developers who know they are going to need a freelance writer will choose to bring them on to a project during what I call the Golden Window phase. This is a period which usually falls somewhere in-between story pre-production and first draft script. In this window, certain elements of the game world will already have been decided - certainly the core gameplay, and often many of the environments, levels, and even some of the characters (at least visually). Yet in many cases, these elements are not joined together to form a coherent

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story or a complete world. It's rather like a half-completed jigsaw puzzle.

In this situation the writer will be expected to work within the given boundaries and often retro-fit a story around what has already been established. Despite sounding quite restrictive, these boundaries can actually allow for a lot of creativity and often filter into the various facets of IP itself – especially elements which are likely to spill over into possible sequels, downloadable and expansion content (something a new IP writer always has to keep in mind.) In short, this is where a freelance or possibly a short-term in-house contractor can still make a real and lasting difference. Below are a few things to keep in mind to make the most of your Golden Window.

■ Get to know the team, particularly the level designers. You will need to work with them quite closely to get the most fluid and well executed level dialogue. If your employers aren't encouraging this, then gently suggest it.

■ Make sure you focus a lot of time on getting together a strong story doc and world vision. This will not only help you when you come to write the nuts and bolts dialogue, but also be informative for everyone else, from production to design to marketing.

■ Become familiar with every one of your characters before you even write a line for them – profile your characters; their journeys, their backgrounds, even the way you imagine them walking and talking. Most importantly, think about how elements of their character can further the gameplay and story themes.

■ Focus on looking at the different ways that narrative can be imbedded in the world, from interactive and non interactive cut-scenes right through to ambient and level dialogue. Also think about how visual aspects of the world might further the story – newspapers, letters, billboards, TV spots, radio/TV broadcasts, etc.

■ Make sure your employees are aware of your range of skills. If you have experience of localization prep, casting, audio direction, manual writing, marketing or writing advertorial copy, then these can all be utilized to add strength to the narrative production.

Parachuted In

We're not just writers when it comes to games, you know. We're narrative paramedics – parachuting in with our magic word bandages to patch up an ailing story. Outside of the Golden Window, there's no guarantee just how much influence a writer will be able to have on a new IP. At best, you might get a couple of months in which to polish a game's story and dialog, possibly sew up a few plot holes, and if you're lucky, turn no-necked space marines or buxom, sword-wielding wenches into actual characters. At worst, you'll have a couple of weeks to merely polish up the dialog.

In either case you can usually still do some good with honest, diplomatic and constructive feedback. Most developers/publishers will listen, but you still do get the occasional case where they just want you to tick-off the story they've already written, rather than actually put your writer's skills to good use. My personal motto used to be that of Commander Peter Quincy Taggart in the very fine *Galaxy Quest*: "Never give up, never surrender" but now, after more than a few headbangs against walls, it's more like "Pick your battles!"

It's also worth being aware that many writers do hike up their rates for short-notice, short running gigs, as the stress and turnover rates are greatly increased. This is up to the individual writer to decide, based on a client-by-client basis.

Overview: The Role

Whether you're in-house or freelance, the tasks that await the games writer when working on a new IP will be more or less the same. Where it differs from other forms of games writing is that you don't just have the challenge of building the

... There needs to be that fusion there to avoid the feeling that the story has merely been poured on top of the gameplay like some kind of narrative custard.

Rhianna Pratchett

narrative world, but also helping create the bricks you're going to use. It's a task that is as much about narrative story-design as it is about dialogue creation, namely defining how and where narrative is dispersed through the story, as well as the content of that narrative.

More often than not there will be ideas for the central gameplay already in-place (even for an in-house writer) and the writer will have to work with the design team to create the best story and characters to compliment and enhance the gameplay. Ultimately, although the needs of narrative and gameplay rarely run along exactly the same path, there needs to be that fusion there to avoid the feeling that the story has merely been poured on top of the gameplay like some kind of narrative custard. What you're really looking for is a narrative trifle, where the player is equally invested in both story and gameplay, and gameplay challenges and losses are reflected in story challenges and losses, bringing the player and the player character more in-line.

Overview: The Scope

Perhaps more than any other kind of game writing, working on new IPs requires a good working knowledge of games creation and the development cycle. Whilst external writers with little experience of games can wing it as long as they have firm briefs and good lines of communication, anything that requires story design, pre-production and the creation of narrative tools needs a good understanding of how those tools should be working within the individual game world.

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This will usually be predominantly defined by the genre, platform and gameplay. However, the vogue for genre blending is picking up the pace in the search for new gameplay experiences – for example, Overlord mixed together action-adventure, role-playing and strategy elements.

Now more than ever game writers need to be fully aware of the medium they're writing for. It's a tall order, especially if you didn't grow up writing for games, but it can be an immensely rewarding one. The fact that you are interested in writing for games and have picked this book up suggests that you already have some interest in games and gaming. If not, then go away and do your homework.

When it comes to project lengths, then writers on a new IP will be looking at quite a meaty time commitment. Depending on the genre and importance of narrative within the game this can be spread over anything from 4-8 months for the bulk of the story work, with a couple of extra months for recording, pick-ups and ambient dialogue writing (if you're lucky). If a writer is brought onboard quite early on, then they may be only required to roughly scope out a story and characters, and then return to a project further on down the line when the story needs properly imbedding into the game and production schedule.

Some writers do charge more for anything that falls into the IP creation/world creation workload, given that often they are helping create the building blocks of a franchise, rather than just a stand alone game. It's certainly worth both writers and developers checking with the Writers' Guild of America or Writers Guild of Great Britain (both of which represent games writers) just what the current rates are for early-stage narrative work. However, it usually falls to the individual writer and their employer to define exactly where early-stage IP creation begins and ends.

For more on this chapter and others, pick up the IGDA Game Writing SIG's recent release of *Professional Techniques for Game Writing* from A K Peters.

GWQ

A New Hope: Towards Script Format Standardization

Game writers never write in a vacuum. Producers need per-actor line counts, localization needs sortable line charts and voiceover actors need a readable script. When standard office applications fall short and even specialized script-writing programs cannot satisfy all parties, a better script writing format is needed.

Toward that goal, the **IGDA Game Writing Special Interest Group** is working to create **The Game Writers Standard Script Template**, a sample voiceover recording script template that addresses the aforementioned issues, yet still remains easy for writers to create and edit. www.igda.org/wiki/Game_Writers_SIG/Initiatives/Voice-Over_Sessions

To learn more about the **Game Writers Standard Script Template**, or to take part in the process of designing it, please go to www.igda.org/writing/ to join the conversation on the **Writer Special Interest Group** mailing list. Here you can view the latest template candidates, make suggestions about the final template, or express your unending frustration with your current script writing format.

Write on!

- Coray Seifert
IGDA Writing SIG Committee Member

Get Involved!

Join the **IGDA Game Writing SIG** as we pursue initiatives benefiting the industry as a whole by promoting the art and craft of interactive narrative.

The aim of our community is to improve the quality of writing by increasing both awareness of the craft of games writing and how it fits into the game development process.

Visit www.igda.org/writing for more game writing resources, information on how to join our mailing list and specifics on how you can help.

Got feedback? Send e-mail to writers_newsletter@igda.org.

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