GAME CREDITS SIG

Game Crediting Guide

10.1

March 2023

Table of Contents

About the International Game Developers Association (IGDA®)

The International Game Developers Association (IGDA) is the world's largest nonprofit membership organization serving all individuals who create games. The mission of the IGDA is to support and empower game developers around the world in achieving fulfilling and sustainable careers.

As an international organization, the IGDA is a San Francisco, CA.-based 501(c)6 non-profit professional association and a global network of collaborative projects and communities of individuals from all fields of game development – including programmers and producers, designers and artists, as well as writers, business people, QA team members, localization experts, and everyone else who participates in any way in the game development process. The IGDA brings together developers at key industry conferences, and in over 170 Chapters and Special Interest Groups (SIGs), to improve their lives and their craft.

For more info, please visit www.igda.org.

About the IGDA Game Credits Special Interest Group

The IGDA Game Credits Special Interest Group (SIG) promotes inclusivity and best practices for how credits are attributed, affecting career and awards prospects. For more information on the IGDA Game Credits SIG, please visit https://igda.org/sigs/credits/.

Introduction

The IGDA Game Credits Special Interest Group is providing this set of guidelines to assist in the crediting process. As the mission of the IGDA is to advance the careers of game developers, we believe that employers effectively and accurately assigning credits are crucial to that process.

Unfortunately, many members of the industry cannot prove what their last game was due to the absent or largely arbitrary crediting methods used by their employers, be it a publisher, studio, outsourced company or others.

Game credits are inconsistent throughout the industry and from game to game, even within the same company. Employees are often mislabeled, unlabeled, or left off, though they may have spent years of their life to bring a game to market. A 2023 IGDA Game Credits Special Interest Group survey revealed that 51.3% of respondents (299 out of 582) either "never," "seldom," or "sometimes" receive official credit for their efforts. Additionally, 83.1% of respondents indicated "unsure" or "no" when asked if their employer/client had a game credits policy.

Use of This Guide

This Guide outlines a set of rules to be used in assigning credit for team member contributions. Rules that are marked as optional can be applied at the discretion of the team. In developing this set of rules, the Committee built upon the previous 2007 and 2014 credits policies as well as interviewed and surveyed industry professionals. They've discussed several existing practices and whether or not each precedent was worth advancing. Precedent that is not directly discussed within this guide should not be assumed as good precedent.

The annotations under some rules are provided as a courtesy. As this Guide continues to update based on feedback, readers are encouraged to send all feedback to the Committee. See [Contact & Feedback](#) below.

Rule Sets

Studios are encouraged to adopt rulesets for crediting to govern topics of:

- **Inclusion**: who gets credited
- **Attribution:** what credit people get
- **Usage**: how they get credited
- **Methodology:** procedures for collecting credits

The following rules represent proposed standards ("must" rules) and proposed guidelines (optional/suggested rules, reasoning, or methodology). Some guiding principles in the development of these rules are:

1. **Credits are to reflect the role served**, not the condition in which the role was served. Rather than reflect how well a person performed his or her role, credits should reflect only the position held on the team.

2. In deciding between two strongly supported but opposing points of view pertaining to a particular rule, an attempt is made to **weigh the potential size of groups that could be harmed and the degree of potential damage** from that harm in either case.

Inclusion Rules

INCL.1 – **Any person, be they contractor, freelancer, external agency employee, vendor, part time employee, or full time employee** with billable contributions toward creation or publication of a game in any discipline must be credited.

> Credit inclusion is just as controversial as credit exclusion. The more manageable solution is to **adopt an inclusive philosophy**. Given the nature of intermittent activity in the development process a simple threshold is recommended.
>
> Recommendation: **include all contract and full time studio employees employed for a minimum of 30 days during development, or the**

equivalence of that for external employers based on the negotiated contract between the first and third party, regardless of their direct contribution in the game, in a separate list in the credits headlined as "[Studio] Is".

Example: A localization vendor was hired by the Studio to handle all aspects of the in-game and out of game. All vendor staff and external subcontractors should be credited with the same rules of this policy.

Example: as a portion of the 2022 Call of Duty: Modern Warfare II game credits, Infinity Ward Studios included a section headlined as "Beenox Studio is", "Demonware is" and other outsourced studios and vendors with a flat list of all employees.

1. For Leads, **it is permissible to omit the 'Lead' designation from the credit** if the person spent less than 50% of the project's development cycle in a Lead role.

2. For non-leads, if a person's contribution consists of less than 30 days of the project's total workdays in development before launch, or the established contractual equivalence between a first party and third party employer, then the credit may be listed in a lower tier, e.g. "Additional Design."

Special consideration must not be provided for "crunch days" when determining an employee's contributed effort to a project. Rewards for "crunch" incentivizes it, and additional accreditation must not be leveraged to reward employees in lieu of compensation.

3. Employers must establish a contractual obligation to **identify and credit vendors and contractors employed or contracted by an external agency** to work on their project. It is recommended to start identification before contracting an agency, and then again at the end of the engagement to ensure anyone added is included.

INCL.2 – **Credit departed employees**. If any person, be they **contractor, freelancer, external agency employee, vendor, part time employee, or full time employee** with billable contributions toward creation or

publication of a game in any discipline **leaves the company or project prior to the project's release date or full live launch, their credit is retained.**

      Note: This comes up most frequently when **a lead must share credit with a departed employee in the same role**. It is advised to discuss accreditation with departing leads to set expectations and prevent stalls in credit collection.

      Note: For live games, or games as a service, base game accreditation is retained by departed employees even after new content is released.

INCL.3 – Credit is retained by any person who is involuntarily terminated provided they pass Rule INCL.1.

> The exception to the rule: In outlier cases of fraud or "bad faith," it can be left up to the studios discretion to alter or remove credit. In this case, a consideration is moving the individual to a lower tier ("Additional Support") rather than "Special Thanks."

INCL.4 – "Legacy credit" must be provided in the following circumstances:

1. For re-releases or acquired properties that include a previous original work in whole or in part, **all of the original contributors (as described in INCL.1) should be credited above any new credit related to the re-release or adaptation**. The work being purchased by the consumer is fundamentally the original content for all intents and purposes.

2. For any **derivative works (such as ports, remakes, remasters, adaptation/re-releases), credit must be included** separately from the original team, **with the original team presented first**. All selections should be visible at one time and should identify the class of credit (e.g. "Original Team Credits", "Expansion Credits" would both be listed on the menu).The work being purchased by the consumer is fundamentally the original content for all intents and purposes (This is included as USAG 1.1 as well due to recommendations on formatting.)

3. For updates (including expansions), especially for live service games, credits should not be separated. **Add new names to the existing categories, resulting in longer lists within these categories**. It is

recommended to start identification before beginning content update development, and then again at the end to ensure anyone added is included.

4. For sequels or franchise installments, **credit should be provided to the persons responsible for creating the original concept, idea, or design** known as the "intellectual property."

Example 1: A company acquires the licenses to a game and remakes the game on the current generation's hardware. All disciplines of the original development team should receive credit. This credit may be supplemented with new credit for new work (e.g., for added dungeons etc.).

Example 2: In Ubisoft's Rayman Legends, a credit states that the game is based on the characters of Michel Ancel.

INCL.5 – Any person who has contributed to the production of the game for less than 30 days may be provided with credit in a "Special Thanks" section, which may be tiered with an "Additional Special Thanks" section.

Attribution Rules

ATTR.1 – **Credit must include a first, last name and associated role**. Several names may be grouped under one role if it sufficiently defines the role of each person being credited and clearly indicates the discipline of work.

ATTR. 2 – **Credits for work in like disciplines should be grouped together** (e.g., Art credits together, Audio credits together).

1. Where a conflict arises between Rule ATTR.2 and Rule ATTR.5, Rule ATTR.2 should prevail.
2. [Optional] As an exception to rule ATTR.2, credits for especially noteworthy team members may be listed first to signify the key visionary team. Credits under this option should replace the credit they would have otherwise received in the main section.
3. [Optional] Credits in one game developed by two or more different studios may group credits by company.

ATTR. 3 – **Leads should be credited before their respective teams**.

[Optional] ATTR. 4 – **Seniority appellations (junior, mid, senior) should not be used for creative and technical roles.** While crucial nomenclature for the management of roles, it rarely reflects the complexity of responsibilities developers of all seniority can have on a project.

ATTR. 5 – **Credit order:** First, Creative and Technical internal studio credits. Second, non-creative and non-technical internal studio credits. Third, external credits including individual contractors, contracted companies or vendors and their hired subcontractors, external vendors and publishers. Where a conflict arises between Rule ATTR.2 and Rule ATTR.5, Rule ATTR.2 should prevail.

> **Note**: This does not apply to pre-game credits.

ATTR. 6 – When two or more individuals **share an identical credit they are to be listed in the alphabetical order of their last name**.

ATTR. 7 – In accordance with Rule METH.3, **the number of multiple credits for a single individual should be capped** in a reasonable manner in accordance with the threshold in Rule INCL.1 without otherwise forcing the individual to disavow significant contributions in any craft discipline.

1. Where Rule INCL.1 precludes another screen credit (e.g. a role performed in less than 30 days), Rule ATTR.10 may or may not be applicable and should be extremely limited in application.

2. Fewer credits that are broader in scope may be appropriate to limit the amount of roles and contributions that can be claimed, notwithstanding Rule ATTR.1.

3. Managers supervising multiple disciplines should receive a single managerial/executive/producer credit covering all disciplines.

4. **Leads** serving exclusively in managerial and/or executive capacities **should receive a single managerial/executive/producer credit** covering all managed disciplines.

5. **Leads** serving predominantly but not exclusively in managerial and/or executive capacities **should receive a single managerial/executive/producer credit covering all managed disciplines** and may also be recognized with specially created credit that refers to the discipline of work and does not replicate the screen credit title of anyone else.

ATTR. 8 – **All individuals will freely choose whether to be credited on the project**, free of pressure. Where there is uncertainty INCL. 1 will apply. Requests for removal of credit must be in writing.

> **Note:** Studios must inform individuals they are getting credited by default with sufficient advance notice to opt-out.

ATTR. 9 – **Significant contributions by consultants and specialists are to be recognized with a specially created credit** that refers to the discipline of work and does not replicate the screen credit title of anyone else.

1. **Cultural consultants are to be credited appropriately** and listed with the discipline they worked with the most.

2. [Optional] Where individuals have assisted in ideation, inspiration, and inception of the project they may be recognized with a credit listing them as part of early development in their discipline, after all other credits in that discipline.

[Optional] ATTR. 10 – Studios are strongly encouraged to **formalize rules for standard roles informed by IGDA's standardized roles, unions, guilds and other industry associations** in their country or region in accordance with local labor laws.

ATTR. 11 – **Names should appear true and correct to each individual's lived experience.** They should not be truncated and cultural syntax must be preserved. They should be the names of individuals as they want to be known.

> **Note:** Nickname credits are strongly **NOT** recommended. Where included despite the recommendation, they should appear in quotation marks within a real name (e.g. Nicholas "Wise Man" Sampson).

Example 1: When a person legally changes their name, the studio must update the credits to reflect the person's new identity in the next cycled patch unless the person specifies otherwise.

Example 2: A person with a Chinese name should have preferably their native language full name listed alongside its approved latinized version in parenthesis. Example: 郑德伟（Dewei Zheng）

ATTR. 12 – Fictional credits are prohibited unless they are in a separate roster of credits in a style that is markedly different from the actual credits.

ATTR. 13 – Credits appearing pre-game or during an opening sequence should be limited to financial stakeholders and key vision-holders.

Usage Rules

USAG.1 – **Credits must appear in the actual game.**

1. **Port, expansion, or adaptation/re-release credit must be included** separately from the original team, **with the original team presented first**. All selections should be visible at one time and should identify the class of credit (e.g. "Original Team Credits", "Expansion Credits" would both be listed on the menu).

2. When possible, credits should play at the soft completion of a campaign mode.

3. Recommended: **Include capability to view the credits roll in an Options menu** accessible at any stage of completion.

4. Recommended: consider translating credits (e.g. roles, titles, etc.) in the product's final list of locales [SEE ATTR. 11]

USAG.2 – Credits **must not be hidden or locked in the game** (e.g., a

player must not be required to win the game in order to view credits).

USAG.3 – **Printed manual credits are not encouraged** since long lead times tend to result in out-dated or inaccurate credit by the time a game is ready to ship.

USAG.4 – Individuals **have the right to list their credit in any publicly available resume** (or other appropriate publicly available personal reference) as it appears in the game or as they see fit.

1. When sharing credits on their resume or posting publicly, individuals must be mindful and are personally responsible to **prevent accidental disclosure of any non-publicly available project information through their personal accreditation** so as not to violate their NDA or reveal an unannounced title. When in doubt, speak with their studio to ensure it's safe to list their contributions.

2. **Fabrication of credits for personal gain is strongly discouraged** as it is frowned upon as dishonesty among industry professionals.

Recommendation: When working on an unannounced title but discussing credit, **here are a few commonly accepted ways to reference an unannounced project:** [Unannounced Title], [TBA], or [Redacted].

Recommendation: Though personal credit attribution is rarely publicly policed, individuals claiming credit on a title are advised to **be prepared to discuss their level of personal involvement that matches the described accreditation**. It can be easy to tell if an individual is speaking above their level or describing work they did not do.

Methodology

The following recommendations are meant to aid the implementation of a company approach to formalized crediting for each game project.

METH.1 – Establish Approach: During a project's Pre-Production phase, the team, a representative subset of the team, or the management of the team must **establish the crediting approach and rules to be used,** be they adopting the rules set forth in this Guide, resolving applicable or pertinent issues presented in this Guide, or developing their own that fits the needs of the contributors and project.

1. **Seek to understand existing internal studio accreditation policies** before defining new policy for a project. Generally, publishers do not have requirements, so guidelines are left to the studios to determine.

2. As proper accreditation can be a large undertaking involving small details and titling that can take weeks to gather and get signoff for approval, **team members driving credits support should seek to inform their leadership teams** should they not already be involved.

3. While it is reasonable to start later in the project than Pre-production, it is recommended to have accreditation policy, plan, and **approach in place as part of a project closing out plan.**

> Consider game credits as a feature, and as such the scope and work should be just as finalized at Feature Complete of a project as other features.

> Note: Specific questions that are the most time consuming to resolve include a decision to include roles, order of names, and inclusion rules. It is recommended to seek high level alignment on these issues early.

4. **Inform contractors, freelancers, external agency employees, vendors, part time employees, and full time employees of credits**

policies before finalizing contracts. While it is ideal to include accreditation policy in their employment contract, at least ensure there is an understanding of intentions for accreditation.

Recommended: A studio should require any type of external vendors to provide names of all their hired staff or contractors as a condition of signing a work contract between the two parties.

Example: A studio is vetting multiple localization vendors for their next projects. It is recommended to reconsider partnership with a vendor that refuses to share the list of their potential staff members on the project.

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5. Recommendation: Appoint 1-2 mid level producers to drive approach, conversation, gathering, and sign off with oversight from a game's EP or Project Lead.

6. Recommendation: It is permissible to **bias toward inclusion** and include all company employees in a project's game credits regardless of their perceived direct contribution.

METH.2 – Final Review: Team members should be given a chance to **review their final credit** before the game is finalized.

1. Team members should be **shown their proposed credits** and have at least a two week period to voice concerns or suggest corrections via defined channels before the credits are finalized. Ideally, the team list and roles are sourced from the internal employee rosters and minor tweaks or corrections are needed, such as individual misspellings or incorrect roles.

2. All reasonable effort should be used to inform **departing or terminated team members** of the credit they will receive as a standard part of the process of departure.

3. All reasonable effort should be used to **inform contractors, temporary workers, and similar part-time contributors** of the credit they will receive before their engagements have completed.

4. Recommended: credits should be audited and finalized **3 months**

before the launch date. If additional project members were added within those 3 months, they must be added in the next immediate post-launch update.

5. [Optional] Consider a circulated digital sign-off sheet or a company intranet credits page as a record of this process.

METH.3 – The team should **establish an approach to multiple credits**. Along with management, the team should establish written eligibility rules for multiple credits. Eligibility rules may disqualify contributions of lesser proportion or magnitude.

METH.4 – It is recommended that for **Live or GaaS games, credits be revised with each new update**. Records should be revised to reflect role changes (such as promotions) and additions.

> Recommended: if the release is large enough to have its own trailer, it's likely large enough to warrant a credits update.

METH.5 – Post Launch Corrections: Should there be an **error in the credits, team members should be able to file a bug** in a database against the credits with the recommended change. As this error represents a flaw in the game that directly impacts a team member, all reasonable effort must be made to correct the error in a scheduled upcoming patch or hotfix. Applicable errors include omission, misspelling of names, or incorrect titles.

METH.6 – [Optional] Designated Credits Keeper(s): It is recommended that a **team member be appointed** to keep and maintain the credit records, including the change logs, from the start of a project. A producer or manager is usually the most appropriate person.

METH.7 – [Optional] Accessible Credit Records: It is recommended that **credit records be accessible to all team members** in a place that does not require a request to obtain the information, such as an intranet page or internal wiki page.

FAQ

Q: Why can't we just blanket credit everyone?

A: While it is advised to bias toward inclusion, providing concrete measurable guidelines around inclusion protects studios and employees from crediting those who may not have supported a project.

Q: Why aren't there more strict inclusion rules to prevent people from getting undeserved credit?

A: While more detailed qualification rules could be developed on a per company basis, the Committee believes that it may be counter-productive and that simple rules are preferred for standardization at this early stage of the process.

Q: Why is seniority mostly inappropriate in crediting terms?

A: For comparison, credits in the motion picture industry do not credit writers and directors any differently for debut work or career longevity. In the game industry, these terms serve only to confuse what is a leading contribution. For example, a Lead who serves only in a managerial capacity would be mistaken for contributing more than a Senior who performed hands-on work. Conversely, if a Lead contributes a significant hands-on role, the implication would be less so if a senior is credited not for work on a given title but for overall company seniority while working mostly on other projects. When the temptation exists to give senior credit to a substantial hands-on leading contributor, the credit should be attributed as a Lead along with any other Leads. This is consistent with the film industry which credits a Director and 1st Unit Assistant Director. Note that the distinction does not mean that the Director has had a longer career than the 1st Unit Assistant Director.

Q: Who should be considered the creator of an original concept, idea, or design known as the "intellectual property"?

A: Where that credit attempts to identify a creator, such as "Created by," caution should be exercised. Whereas television, as a similar precedent, usually assigns "Creator" credit to the original writers of a pilot episode, it does not assign such credit to a technical craftsman, such as a film or tape editor, who serves as the "glue" for the project similar to a game programmer. Studios granting legacy credit may or may not want to observe this distinction.

Q: Are there viable alternatives to the ordering of disciplines?

A: Design-centric studios may want to use the order exactly as proposed,

while programming- centric studios may opt for a slight alteration preferring top billing for programmers. However, in all cases, the source of the primary creative "vision" should come first. Consider that special effects movies do not list the special effects artists first and instead follow an industry standard.

Q: If sorting credits by "days spent on project" is too time- consuming to calculate, is alphabetical ordering really the best option?

A: Various alternative sorting methods are quite commonplace, and precedent to that effect is easy to find. However, additional sorting methods aren't much better. Criteria such as who has worked at the company the longest, who has since left the company, and who worked during crunch and who didn't… all seem out of place in the context of crediting. Companies can have other, more appropriate ways to recognize achievement or contributions in these alternative areas. Credits are to reflect actual roles served, not the conditions in which the role was served.

Q: What is a reasonable credit cap, and do caps exist in the film industry?

A: Though arbitrary in nature, a three-credit cap per small-team project or a three-credit cap per discipline in a large-team project with many narrowly defined roles may be an appropriate guideline. For comparison, motion picture screenwriters only receive credit for writing at least one-third of a screenplay, with the exception of foreign films (e.g. "Children of Men") and non-union work. Also, due to the overly broad definition of a Producer, the Academy of Motion Picture Arts and Sciences in recent years has resolved to credit only three Producers for a Best Picture nomination. However, this example refers to three or more different persons with shared credit, not a single person with multiple unshared credits. In any case, this reference highlights an arguably effective, arbitrary solution to an issue arising out of credit excess. In addition, the solution is exercised even in cases where the excess itself may be genuinely deserved or justified.

Q: Why should I give credit and effectively advertise my team for other jobs?

Some companies may cite unsolicited recruiters as the reason for their failure to give credit. However, unsolicited recruiters generally seek out only top talent and management, with little impact on the larger workforce. Due to this tendency, as well as the fact that nearly half of employees in the industry expect to remain with their current employers for only 1-6 years according to the 2021 IGDA Developer Satisfaction Survey, the "unsolicited recruiters" excuse does not seem to hold water. Therefore, failing to give credit for this reason is akin to throwing the baby out with the bathwater. Due to this fact, industry leaders and top talent are encouraged not to let themselves become the excuse for a lack of proper crediting.

Appendix

I – IGDA Standardized Roles

Crediting in games remains a hot topic. As development teams grow bigger and outsourcing becomes more prevalent, the informal crediting procedures used in the past become increasingly insufficient to describe each developer's exact role within the development process.

Additionally, the non-standard naming procedures for job titles that have thus far characterized the free spirit of the gaming industry have now become a liability for those who wish to prove their skills when moving from one company to another. A movement to standardize crediting procedures and titles has never been more needed.

At present, the IGDA Credits Committee has created an initial list of Credited Roles that comprises a broad survey of the many and varied roles in the industry. Though it can change daily, the current list is extremely granular.

Rule ATTR.10 will remain optional, as there are no plans to require the use of recommended Credited Roles in order to conform to Credit Standards.

Other lists may also be available by joining the [Discord](#) and asking the group for resources.

II – Original Contributors 2007

The following people contributed to the development of this Guide's original form in April 2007. After the committee chair, the 2007 contributors are listed in alphabetical order:

- John Feil (2007 Game Credits SIG chair) – Snowblind Studios/IGDA
- Thomas J. Allen – National Academy of Video Game Trade Reviewers Corp.
- David Berk – MobyGames
- Jim Charne – Law Offices James I Charne
- Jason Della Rocca – IGDA
- Garner Halloran – Red Storm Entertainment
- Reid Kimball – RBK Design
- Rob Lim – MobyGames
- Brian Reynolds – Big Huge Games/IGDA
- Hannes Seifert – Games That Matter Productions
- Andi Smithers – Sony Online Entertainment
- Stephane Vaillancourt – CODECO

III – Committee Members 2014

After the committee chair, the 2014 contributors are listed in alphabetical order.

- Thomas J. Allen (2014 Game Credits SIG chair) – National Academy of Video Game Trade Reviewers Corp.
- Jeff Broadbent – Sound designer repped by Cool Music Interactive
- Pierre Carde – CEO, Connection Events; proud IGDA Lifetime member
- Sande Chen – Writer and game designer
- Ron Cordio – Managing editor at hardcoreshooter.com
- Michel Gagne – Insanely Twisted Shadow Planet
- Eric Lee Smith – CEO, Shenandoah Studio LLC
- Jen MacLean – IGDA member
- Mitzi McGilvray – IGDA member
- Michael Mosley – Freelance journalist
- Jan Paul Van Waveren – Doom 3 developer
- Ian Schreiber – IGDA member
- Hannes Seifert – Studio Head, Io-Interactive, IGDA member
- Karen Wehner – Creator, The Time Tribe indie game

IV – Contributors 2020-2023

After the committee chair, the 2023 Board Members are listed in alphabetical order.

- Katie Golden (SIG Chair 2020-April 2023, SIG Treasurer) – Principal Producer and Senior Product Manager, Game Lifecycle Framework at Riot Games
- Raj Patel (SIG Chair, April 2023-2025) – Senior Brand Manager at Relic Entertainment
- Nazih Fares (SIG **Vice** Chair) – Head of Communications & Localization at The 4 Winds Entertainment
- Tarja Porkka-Kontturi (IGDA Board Member & SIG Board Member) – Director of Community Engagement, Global Game Jam
- Alexander Swords (SIG Board Member) – Writer, Narrative Designer and Director at Swords Narrative
- Trento von Lindenberg (SIG Secretary) – Independent Producer

Additional Contributors:

- Thomas Allen – National Academy of Video Game Trade Reviewers Corp.
- Beatrice Ceruti – Freelance Translator
- Lucile Danilov – Localization Consultant
- Marc Eybert-Guillon – Freelance translator and director at From the Void

- Jérôme Gallais – IGDA Localization SIG Coordinator
- Renee Gittins – CEO, Stumbling Cat
- Ian Gonzalez – Freelance translator and content creator
- Andreas Gruner – Freelance Translator
- Julia Gstoettner – Localization Specialist, IGDA Localization SIG Co-Chair
- Christian Hoffmann – Freelance Translator
- John Hopson, IGDA Analytics and Data Science SIG
- Margaret Krohn - IGDA Board of Director
- Daniel Landes – Audiovisual Translator
- Jair McBain - Head of Operations, Land And Sea Games
- Jesús Melcón – Freelance Translator
- Tamara Morales – Freelance translator
- Carolina Panero – Freelance translator and Writer
- Aurélie Perrin – Freelance translator, Game Localization Teacher, IGDA Localization SIG Chair
- Ian Schreiber – IGDA member
- Hannes Seifert – Sr. Director of Publishing, EMEA at Riot Games
- Julia Steiner – Freelance Translator
- Yesica Terceros – Freelance translator, videogame journalist and multilingual QA manager
- Dr. Jakin Vela - Executive Director of IGDA
- Kamina Vincent - Operations Manager, Sledgehammer Games
- Zak Whaley – Director of Engineering, PlayEveryWare
- Elena Zaffaroni – Freelance translator and tester at Localize It!
- David Parkin - CEO of Nowwin

V – Contact & Feedback

Input and feedback on this draft and any implementation in whole or in part, or lack thereof, of the rules presented in this guide are strongly encouraged. Further details on the IGDA's credit and recognition advocacy efforts can be found online.

- **IGDA.org:** https://igda.org/sigs/credits/
- **Discord:** https://discord.gg/q7CzWU9auz
- **Email:** credits[at]igda[dot]org