

People, Process, and Players: Human-Centered Production with Yesenia Cisneros (Enduring Play S1 E10)

Transcript

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Enduring Play Computer ▶ 0:01

Initializing Enduring Play Podcast Season one Engine. Decompressing Audio. Synchronizing Waveforms. Reticulating Splines. Launching Podcast Lobby.

Cheryl Platz ▶ 0:16

Welcome back to Enduring Play, the podcast where we explore what it takes to create video games that don't just survive, but thrive. I'm your host Cheryl Platz, video game designer, director and author of the Game Development Strategy Guide for Rosenfeld Media. In this first season of the Enduring Play Podcast, we focus on going deep with some of the folks who were interviewed for my book and get the full story. In this final episode of Season one, I have the pleasure of speaking with senior producer Yesenia Cisneros, whose background includes time working at companies like Mojang Studios, Signal Studios, Brass Lion Entertainment and the Pokemon Company International. Yesenia left Jar of Sparks after recording her conversation and now works at Riot Games. Yesenia is truly self made. She charted a unique path for herself from gaming fan to community volunteer to esports manager to quality assurance professional to video game producer. You'll hear about all of that journey and more today. We'll also share some very pragmatic advice that all game developers need to hear about telemetry, tooling and localization for all games. While Yesenia did work for my current employer, the Pokemon Company International, we won't be discussing that work specifically today. And as always, a reminder that this podcast is not affiliated with any past or present employer. All opinions are my own. Let's get into the game.

Enduring Play Computer ▶ 1:33

Player 1: Cheryl Platz. Player 2: Yesenia Cisneros Podcast Level Start.

Cheryl Platz ▶ 1:41

I am thrilled to be wrapping up this season of the podcast with Yesenia Cisneros, an incredibly talented producer and great contributor to the community of the games industry and she's going to be sharing her fantastic background with us today. Thank you so much for joining me today. Yesenia.

Yesenia Cisneros ▶ 1:58

No thank you. It's so awesome being here. I'm really excited to be participating in this and sharing anything that I can with your fans in the community.

Enduring Play Computer ▶ 2:07

Loading Podcast Level one: Career Introduction

Cheryl Platz ▶ 2:11

I'd love to start by having you introduce yourself in your own words to the community because I am never as good at telling someone's story as they are.

Yesenia Cisneros ▶ 2:18

Yes, absolutely. My name's Yesenia Cisneros and I am a lead producer. I have been in the industry for 14 plus years. Started off as a QA tester, worked my way up into production. I have been doing this for so long and I still love it a lot. I love helping people creating something tangible and something creative. So it really it filled with my creative outlet that I need to feel fulfilled Every day.

Yesenia Cisneros ▶ 2:45

Loading Podcast Level 2: From Quality Assurance to production.

Cheryl Platz ▶ 2:50

Thank you for sharing that and that, you know, your journey from QA tester to production is in many ways like one of those iconic video game career stories. How did you sort of decide to direct your career towards production from qa?

Yesenia Cisneros ▶ 3:06

That's actually a really interesting, funny story. So, first off, I've been a huge gamer all of my life. I grew up with my brother playing, like, the Nintendo, Sega, Saturn, like all the consoles. And once Halo 2 came out, I got very involved. That was like my first online multiplayer experience. And I made it my mission at the time, no matter what, I want to get into the game industry. And so at the time, I was living in pa, Pennsylvania, I was pursuing a degree in to become a

doctor, because that's what every immigrant parent wants for their children. And I decided, nope, I'm going to move to Washington State and try to get into the industry in any way possible. So I started there and went into QA afterwards. And when I was in qa, I was like, you know what? I really enjoy working with people, and I really enjoy working on figuring out how to regress all the bugs, which is like, essentially assigning the bugs out to people, making sure that people are verifying for those that don't know what that is. And at that time, I was like, okay, I definitely know I enjoyed this part of qa, but I don't want to be a tester forever. And I'm not an engineer, I'm not a designer, so what can I do? And then that. At the time, one of my bosses was like, you know, well, you can move into production. And I didn't know anything about production at the time. And so even though he said that, I was like, okay, cool, I'm just going to make that happen. And right after that job, I landed my first job in the. In the development studio called Signal Studios. At the time, they're no longer around, but I went in as an office assistant. And during that time there, I worked my way into production because I was like, hey, I noticed you guys don't have a production team. How do I become a producer? And so I just started taking things a little bit here and there, got myself involved in Jira. Next thing I know, I was like, running the team. And I've enjoyed it ever since.

Yesenia Cisneros ▶ 5:02

So no one really taught me how to be a producer or what it was. I just kind of jumped in and used my instincts of, like, just bringing the team together, rallying against the goal, and a lot of it was on the job learning and mentorship, working with publishers. My producer, executive producer that we hired later on at the time and just networking and talking to people. So that's kind of how I got into production. I just want to bring this up, especially aspiring producers out there that want to get into this. Just know that the role of, of a producer changes from studio to studio and it's very different. Like for the most part, we have overlapping skill sets and things that we all do. We do our rituals, we have standups, we do backlog grooming, et cetera. But what a producer means at one studio and what a producer means at another studio in terms of responsibilities changes drastically of what they're looking for. So just know that. And then there's also some studios are very specialized in a discipline. So you can be an art producer or a design producer, or there's producers that are just the entire project itself and you're like cross discipline. So just know it's very different what your career path will go as a. As you start your production journey.

Cheryl Platz ▶ 6:19

It's amazing that you brought up the variety of roles because other people have brought this up. And so it's so consistent a message for anyone who wants to go to production, like, is the lack of consistency between roles. And I remember, you know, like just going back through your LinkedIn, getting ready for this. You've worked in several different titles of production, just yourself. I believe there was like a gameplay producer and like a lead producer and technical producer. The good news is there's lots of flexibility there. The bad news is interviewing gets very challenging and sorting through job descriptions and trying to figure those things out. At least we have agile now. Not everybody loves it, but we didn't have that common language years ago when we were going uphill both ways.

Yesenia Cisneros ▶ 7:00

It was just like, "just do it. "

Cheryl Platz ▶ 7:02

"Just make games." Okay, thanks for that.

Yesenia Cisneros ▶ 7:05

They didn't track any of their work at all. It was just whatever the creative director told people verbally to work on. Yeah, it was, it was great.

Enduring Play Computer ▶ 7:15

Podcast Level three: Speedrunning the Glass Ceiling.

Yesenia Cisneros ▶ 7:19

And I also want to say that I really brought myself into that role through pure ambition. Because at that time, when I was a QA tester, the person that I spoke to about what I can do as a career path actually kind of doubted me at the time. So it's. He told me that you can do a producer, but you. It's going to take you a long time to get there as a QA tester because that's not how it works. And I was like, "okay, cool, challenge accepted." And so I became a producer within like a year.

Cheryl Platz ▶ 7:50

Thank you so much for sharing that story and it very much resonates with me. EA told me something similar.

Yesenia Cisneros ▶ 7:57

"You want to challenge me? Okay, cool. Yeah."

Cheryl Platz ▶ 7:59

"You want to, you want to put a timer on something?" Okay, well, what, what motivates gamers more than a finish line or a time to beat? So that's in some ways a gift.

Yesenia Cisneros ▶ 8:10

But you know, definitely going to speed run that trajectory.

Enduring Play Computer ▶ 8:16

Loading Narrative Cutscene: Key Gaming communities

Cheryl Platz ▶ 8:21

You're about to hear how Yesenia's considerable drive and versatility manifested as she brought herself into a variety of gaming contexts you might not have expected from a video game producer. The first you'll hear mentioned is mlg, or Major League Gaming. MLG was a professional esports organization founded in 2002 that ran for 22 years, shutting down just a few years ago. In 2024, MLG held video game tournaments throughout North America. Games covered by MLG included Halo 2, League of Legends, StarCraft 2, Mortal Kombat, and Call of Duty. The league was acquired by Activision Blizzard in 2016, and the 1:2 punch of the Microsoft acquisition and the COVID 19 pandemic proved too much to keep league afloat as an independent entity. The other acronym you'll hear is pax, short for Penny Arcade Expo. Penny Arcade is a thrice weekly webcomic created by Jerry Hultkins and Mike Kruhulek. It has grown into a gaming media empire. A mention in their comics shows a video game has really entered the zeitgeist and they've spun off a charity endeavor called Child's Play. But they may now be best known for the Penny Arcade Expo, a worldwide series of gaming conventions that started with PAX prime in Seattle. PAX is a celebration of all things nerdy. Video games, tabletop games, cosplay, comics, TV and movies. Anything you can think of. There's a video game tournament and plenty of demo action on the floor reminiscent of the old E3 that you heard me discuss with guest Tamara Nas in Episode nine. Many Seattle gamers looking to get exposure to the industry try and volunteer as enforcers at PAX.

Enduring Play Computer ▶ 9:45

Loading Podcast Level 4: Charting a career path with bold curiosity

Cheryl Platz ▶ 9:52

And I think what some people your story is both very inspiring and I want to make sure that people take the right messages from it because you led with so much curiosity like you wouldn't and and the other thing you did was one of my my late professor Randy Pouch, when he would talk to us about like how to network and how to. He'd often say, like, bring something to the table so that you will be welcome. Like, you were bringing this to the table at this company, which you would signal, and you were like, "Hey, it looks like you have a problem I might be able to help solve. And by doing so, I get some some skills. Everybody wins." That was smart and bold and also curious of you all at the same time.

Yesenia Cisneros ▶ 10:32

Yeah, I definitely was. Because even when I. It's so strange to me that I grew up playing video games and I don't know why, but at you don't think about it until someone tells you that there's a career path in that. But you don't think about, like, oh, duh, someone has to work in that industry to make the games that I play. And so once that moment clicked for me during the Halo 2 era, I call it, I really immersed myself to make that happen, where I was like, how do I make a living out of this? So I actually started attending a lot of conventions, a lot of competitions. There was a small amount of time that I actually competed in mlg and I saw all these different people and different hats that they wore, and that's what kind of made me more curious, like, wait, how do I actually make this as a career? Oh, wow, I can actually do this as a job. And so that's what kind of moved me over to Washington. And then it was just a lot of networking and I attended my first PAX event. I did a lot of online forums to kind of connect with other people in the community. At that time, they're no longer around, but they were like, a huge help in me to, like, really network was at the time was GamerchiX community. So shout out to those founders, because I remember it was like, Krista, Chloe, Sarah, like, they helped create that group and it was amazing, and it was an amazing community for me to get started in.

Cheryl Platz ▶ 11:57

Loading podcast Level five: The power of community.

Cheryl Platz ▶ 12:02

That's. Thank you for bringing all of that up. First of all, like, the fact that the industry is both young and old enough now that we've seen several groups that

watch so we could run, like Gamer Chicks, which existed in the, like, Microsoft space. And.

Yesenia Cisneros ▶ 12:15

Yeah, yeah.

Cheryl Platz ▶ 12:16

And at the time, it was like, a bold thing to say, like, hey, there's some women who do games and they had to put themselves out there and endure everything. You describe it so casually, like, oh, you know, I went to PAX and I did these conferences and stuff, but I think sometimes people underestimate the value and it's a huge time sink in some ways. But like you get so much value out of that community engagement, but you can't quantify it. It's hard to tell someone like, look, you're going to go to Game Developers Conference and you're going to get X value out of it. But I could absolutely trace back a ton of the knowledge I'm putting into my book now, 20 years later from talks I saw at GDC, the Game Developers Conference in like 2005 or people I met there. And I'm sure for you, the same way with PAX and all these other conferences you're talking about, but it requires that like leap of faith that either the investment of time.

Yesenia Cisneros ▶ 13:06

Yeah.

Cheryl Platz ▶ 13:07

Like you might have been volunteering or maybe you were putting money in to pay the pay for the tickets.

Yesenia Cisneros ▶ 13:11

Oh, absolutely. I, I volunteered so much of my time even when people didn't believe in me or didn't understand what I was pursuing. As I mentioned earlier, like my mom had a very difficult time understanding what I was trying to pursue because, you know, for us growing up, it's just games. Video games are for kids. You play. Like they didn't really understand like what I was doing. Like why did I quit the medical degree route and essentially moved across the country to pursue something in video games. So she didn't understand. So it was a, it was, it took her a while to understand like why I was attending all these conventions, why I was putting my time into this. Like I did a lot of pro bono work to just get my foot in the door to network with people, to gain experience any way I could. I just really want to absorb as much knowledge as

possible. And yeah, I definitely spent my own money also that I didn't have at the time. But I did it anyways because I was really determined where it's like I wanted to go to these conventions.

Enduring Play Computer ▶ 14:18

Loading Narrative Cutscene: GamerchiX and Female Competitive Gaming Communities

Cheryl Platz ▶ 14:25

GamerchiX, spelled with an X was a unique blend of community and corporate outreach in the early 2000s. Backed by Microsoft, a group of women identifying gamers banded together at a time when 10 to 20% of all Xbox players were women. As reported by Gamer Chicks leader Krista Phillips, aka TriXie, to the New York Times on September 3, 2007, inspired by another group of groundbreaking competitive female players called the PMS Clan and often mentioned in the same conversations as the Ubisoft sponsored competitive team, the Frag Dolls. Xbox GamerchiX was uniquely and specifically created for the Xbox community and unlike professional teams, was created to welcome newcomers and more seasoned gaming veterans to the fold alike.

Enduring Play Computer ▶ 15:07

Loading podcast level six: Managing through esports.

Yesenia Cisneros ▶ 15:12

And I wanted to go to MLG. Like I went to MLG North Carolina and that's how I met all these amazing people. And you know, at the time the PMS clan was up and starting and I remember watching them compete and then, then I remember watching the Frag Dolls come around and I was like, wow, I want to be like them and you know, shout out again like she knows this. I've, I've, I've brought her up so many times in like random posts but she like also really helped propel me and gave me inspiration to move forward. Like you were saying, all these people before us has set the path for us to run. She, Nelly, she was part of the Frag Dolls at the time. I actually, I think her fragile handle was fragile psyche because she was I think getting a psychology degree. Nellie, correct me if I'm wrong but she wasn't for me. She was an inspiration because she was the first Latina that I saw in this, in the gaming space. And so she really helped me feel comfortable to move forward and pursue that. And it's, it's been a lot of time investment. Then I even like had my own MLG team that I managed just because I wanted to learn and gain that experience of managing people. And I paid that out of pocket as well. It wasn't cheap but I somehow

looking back on it, I don't know how I did it, but I did it. So yeah, to your. This is a long winded way to say yes, I agree with you. It was, it's a lot of time investment and things that I sacrifice in order to get to where I'm at.

Cheryl Platz ▶ 16:44

Well and I think just to unpack a couple things for people who might be listening. MLG?

Yesenia Cisneros ▶ 16:48

Major League Gaming. And that's when that was like the old OG version of like how you went to competitions and people competed in Halo 2 Rainbow 6 and then after that you had the game battles. You can do it online on the website. Wow, I feel so old when I said online on the website. Anyways, we're just going to roll with it...

Cheryl Platz ▶ 17:08

Everything is fine. We definitely don't remember what it was like to not have Xboxes. It's fine. Yeah but you know, that's. But and it's also important like for us embrace that because that was part of our journey and it made it more difficult in ways and it's also going to change like the advice we give to other people because the folks who Listen, some of them do know a world where we have always known the video game designer or producer was the thing you and I did not. And I keep explaining that to other people when they're like, talk to me about my job now. "Like, that's a dream job." I'm like, for some people, yes. Did I know that was a thing? Yeah, not necessarily. I knew Will Wright existed and I thought he was very cool. Did I think that was a thing I could do? Not necessarily. Your, your story is so inspiring, but also there's just so much passion and, like, hard work and just there's this, like, spark, like something lit up in you and you knew and you just chased it and, and you, you took in so much information from so many sides. And I, I, I want to make sure people hear that. Sometimes when they hear about, like, oh, that person got from QA and they're in production, that makes it sound easy. Like, you put, you know, it is, it's a competitive industry. It requires a lot of expertise. People come by expertise and experience through a lot of different ways. You immersed yourself in so much of the industry and your insight about, like, how, how esports work, how communities work, how production, inside work, like, all came from, from your willingness to just kind of soak it all up at all hours of all times of the day. It's a very powerful story.

Yesenia Cisneros ▶ 18:39

Thank you for saying that. Sometimes even I forget all the stuff that I, I have done to get to where I'm at, and it's like, oh, I went from this to that. But then when I start laying out, like, all the individual steps in between, I'm like, oh, yeah, that was a lot of work. Like, I got, that's how I got there, especially during a time when it wasn't as accessible as it is today. And so that's, it's been very interesting seeing how different it has been over the decades.

Enduring Play Computer ▶ 19:10

Loading podcast Level 7: who's got your six?

Cheryl Platz ▶ 19:14

On that kind of note, going from then to now, what's one thing you wish you knew when you started out?

Yesenia Cisneros ▶ 19:20

That's a really hard question. This is going to sound very cynical. Not everyone's your friend. That's something I wish I knew. Not everyone always has their best intentions. And so you really have to. And that's not, not to sound cynical or to, like, cause alarm to anyone. It's just, know who your people are, keep them close, and make sure that you're taking care of yourself, because that's the only person that you can really trust and lean on. Is yourself, that's you can count on. And sometimes other people, you can't. At the end of the day, this whole industry, it's a business, so we have to remember to treat it as a business. And there's been times I forget.

Cheryl Platz ▶ 19:57

It's all the more important when people get into a world where they perceive something to be their dream job, right? Because I, I don't know about you, but when we see how dreams are depicted to people, right, there's like an ending. Cinderella goes the ball, she marries him and then it's done. There's like no guidance on like, how to live in a royal household with all of that. If you get into the gaming industry and you land, then there's all that. There's the, "How do you layer the passion on top of a career?" And in a couple of the conversations I've had with people, we've been unpacking, like, you know, when it's high stakes for people, it brings out the best and worst. You can have some of the best times in your life out here, but also it can be. You know, I've had people bring up the word cutthroat and they weren't, you know, and not everybody who brings up that perspective is- Has the same marginalized identities and

things. Like everybody experiences that to some extent because it's so competitive. So it's, it's not so much cynical, is just. It's trying to be.

Yesenia Cisneros ▶ 20:53

That's like really big for me. It's... And everyone I talk to and mentor, but I love mentoring people and talking to them about the industry. But I'm also very realistic and I try to be real with people and transparent and honest because I want everyone to have the entire picture and all the information possible so they can make the best decision for themselves. And that is all I really, truly wish for for anyone and for myself. It's. I want you to have everything so you make the decision of what works for you. And that's why it's kind of like, it's not cynical, it's just real where it's like, you just have to make sure, like you, you confide in the right people and understand that it's a business and just take care of yourself, do what's best for you.

Cheryl Platz ▶ 21:34

You know, first year or two at ea, the whole EA_spouse thing happened. It was like, "Oh, I'm... We're not supposed to work 80 hours a week?" There's so many places where you're like, oh, people will just continue to take advantage of you if you don't have the walls up.

Cheryl Platz ▶ 21:49

Loading Podcast Level 8: Thoughtful and inclusive leadership.

Cheryl Platz ▶ 21:53

But I also know, like you, you painted it originally as cynicism. But I also know from your GDC talk in 2024 that- like you and I and many people I talk to are very passionate about doing what we can to be the change we want to see. Like, just because it is a competitive industry doesn't mean that's the behavior we have to model. That's the leadership we have to bring in. I know, like, I try to like model very collaborative experiences and like a lot of career support for my employees when I, when I do leadership. Is there anything you want to share from like that perspective that the panel you were part of?

Yesenia Cisneros ▶ 22:27

Yeah. So the reason why I enjoy and I'm so passionate about what being a leader is and I feel like why I'm good at what I do and as a human person is just because I really have seen bad leadership throughout my career. And it's something that is really important to me because I feel like in this high stakes industry, especially where everything is so competitive and everything is about

hitting profits, you know, like I said, it's a business, so it's, you have to make some money. Sometimes people forget in these high stakes situations how to be a human person. It's almost, it's almost like in when people are behind a keyboard and being anonymous and being a troll, it's like you kind of lose that humanity part because it's like, oh, they'll never know. And so that's why I'm very passionate and I give these talks is because I want, I want to remind people to lead with empathy, be compassionate. You can still get results without working people to the bone or being, you know, like a dictator, authoritative, you know, kind of role. I really encourage everyone, leaders or not everyone, it applies to everyone. Just like, lead with empathy, treat others like you want to be treated. And you actually get, as cliché as it sounds, you get more with honey, just don't be a jerk. Like it's really easy to forget about that. And so that's why it's, I talk about it at my GDC talks a lot and it's something that it's, it really means a lot to me. I've just seen a lot of nasty behavior working in the industry, both at studios and then also the community itself because they forget that developers are real human beings. Also making the game

Enduring Play Computer ▶ 24:14

Loading Podcast Level 9: the high stakes of production.

Cheryl Platz ▶ 24:19

To some listeners, that might seem basic because maybe they're not in the industry yet, but it's just, there's so,

Yesenia Cisneros ▶ 24:26

It's so high stakes and there's so many timelines and especially as a producer we are put up against these timelines and budget constraints and we have to get a game done within X amount of time with X amount of people. And it's just a lot of time constraints just to make it profitable for stakeholders and everyone because we have a certain amount of budget and we need to make that happen within that time frame. And so it becomes very stressful, especially as you get closer to launching a game.

Enduring Play Computer ▶ 24:58

Loading podcast Level 10: the role of Mental Health in Game Development

Yesenia Cisneros ▶ 25:04

It's very easy to just forget that people have real life problems, real things that they're dealing with. You know, there's. I'm glad we're talking about it more

openly now, but you know, mental illness. I have bad days quite often, you know, that sounds a lot more than I do, but you know what I mean. But I have bad days and sometimes I have to take the day off for my own mental health. And you know, it took me a long time, but I'm not ashamed of that. Once I figured out like, oh, I suffer from depression. Oh, okay, cool. Now I can like cope with it and I'm really lucky that I've worked at places where they really embrace that and allow me to take the time off I need to reset, you know, because I'd rather take that time off to reset and then come back, refresh and be able to practice what I preach.

Enduring Play Computer ▶ 25:54

Podcast Level Paused Begin Host Commentary

Cheryl Platz ▶ 25:58

It's not weakness to seek out boundaries and self care when dealing with the stress of high stakes jobs. It's the difference between survival and thriving. The American Psychological association points out that chronic and long term stress can have serious effects on the human body. Many AAA games have extended shipping timelines over the course of years where the light at the end of the tunnel is extinguished by leadership pivots, shifting market conditions and an ever creeping scope. Migraines and muscle atrophy can be caused by extended muscular tension, often caused by bad ergonomics or bad stress, and high levels of the stress hormone cortisol are associated with a higher risk of major depressive disorder. It's counterintuitive, but probably not a coincidence that several of my major vitals got better after getting laid off than they were several months prior. Yesenia's courage in discussing depression and self care openly models a smart of technology culture where we cut off these spirals before they become permanently damaging.

Cheryl Platz ▶ 26:50

Podcast Level 11: A case study in Empathy.

Cheryl Platz ▶ 26:54

It reminds me of, like, a story when I was working at Riot, we were trying to finish Game Pass. It was like, November. We had to ship in December, and there was a major feature that was late. There was this big, huge deal. Everything's riding on this, you know, leadership. You could approach this from two ways: be like, "this has to get done," or you can look at it as a human problem. And what I really appreciated about the people I was working with at the time is they looked at it as a human problem. And they came to the team

that was struggling was like, "hey, what's going on? We believe in you." Like, we. "We know this seems tough. What do we need to do as a collective to get through this?" You know, and I'm deeply paraphrasing, and there was a lot of sensitivity in the moment to, like, land the right message for this team, which was working very hard. They managed to create a situation where what looked like it was going to be late landed basically on time or close enough that it kind of came out in the wash. You know, the folks who were running that team, they just did a really lovely job of creating a safe space in a tough time. That takes courage because you don't know how that outcome's gonna go. But if it works in the most dire of circumstances at, like, global- trying to ship global software, it'll probably work better than you think on a smaller game when you are not trying to ship an authentication system for five games at once across, like, tens or hundreds of millions of players.

Yesenia Cisneros ▶ 28:11

Yeah, I resonate with that a lot. And that's- you summed it up pretty nicely for me. It's like, what I love about what I do and I'm very passionate about is creating a safe space for everyone. Just like regular relationships, you want people to feel safe, because when you feel safe, you feel seen, you feel heard, you feel safe to bring up issues. I'm going to quote the Gottmans, but the Gottmans are really good about that, about, you know, the Four Horsemen, which leads to arguments in relationships. And I feel like they're very focused on romantic relationships, but I feel like the principles that they have actually applies to every relationship, and it's being able to create that safe environment so you don't have criticism, belittling, you know, anything like that, or, you know, defensiveness with people when they bring things up to you. And then there's the other part where you. In order for you to create a safe space, you also have to be vulnerable yourself. And so I do that a lot with my teams where I'm very vulnerable with them and I'm like, I messed up or I, I didn't land on this right. And so once they start seeing that you're building that trust with them, which all leads to in transparency and honesty with them, which creates that safe environment where they feel comfortable to come to you. So when you have... I've had this happen many times at studios. I work that when it comes to those hard moments where you're like. And I just go to them like, hey, what's going on? They'll tell me because they know there's no repercussions. And then there's been times when I go to them like, hey, I really need your help with this. Like, I know this sucks, but like, can you help me with this? And because I built that relationship with them and that trusting and safe environment with them, they're really willing to help me out as well too, because they know that

in return, like, I always have their back. And so when you have that two way street, you know, it works really well.

Enduring Play Computer ▶ 30:03

Loading: Tutorial Module the Four Horsemen.

Cheryl Platz ▶ 30:07

Yesenia mentions the Gottmans here in the same breath as the Four Horsemen, which most gamers would probably think are a reference to some form of apocalypse. But in this case, Yesenia is referring to a therapy and counseling framework that reframes the Horsemen as a metaphor for communication styles that can predict the end of a relationship. Their Horsemen are criticism, contempt, defensiveness, and stonewalling. Criticism sounds harmless, but in their context, they differentiate between a complaint which is tied to a specific issue and a criticism which attacks the core of someone's character. In this way, their usage of the word contradicts the usage of criticism in an art context where critique is expected. But the spirit making things personal rather than factual is the point.

Enduring Play Computer ▶ 30:50

Podcast Level 12 Building Safe Spaces with intention and earned trust.

Cheryl Platz ▶ 30:57

You know, I think an important point too is when you talk about all these things, trust is not something you declare. Safe spaces are not something you declare. It's something that you earn through actions and things. And so like, I do see, like sometimes, well, meaning people who start on this journey are like, great, I'll just say it's a safe space. Like, that's. I mean, I love your energy.

Yesenia Cisneros ▶ 31:15

That's how it works.

Cheryl Platz ▶ 31:16

Yeah, unfortunately you can say that, but.

Yesenia Cisneros ▶ 31:18

No one's going to believe you until you start doing it.

Cheryl Platz ▶ 31:21

In fact, sometimes it's a red flag because some people who don't want to create Safe spaces will use that as a tool. So it's so much more effective to, as you say, like, build those effective relationships with people, lead with vulnerability, and it doesn't always work. It's worth it to invest the time to get to that place.

Yesenia Cisneros ▶ 31:39

I did it. It's just little actions, little steps that keep building. It's just building blocks.

Cheryl Platz ▶ 31:44

So true. And like, it's resonant across this conversation and people I talked to, talking to the VP who's in charge of Roblox during their expansion doing the same thing about safe spaces and psychological safety and all of those. A very resonant theme across. When I talk to everybody about, like, what unifies the successful teams they've worked on. Very common theme.

Yesenia Cisneros ▶ 32:03

Psychological safety is very, very important. And there's been places I've worked out where I do not have that psychological safety. And sometimes you find that out a little too late and you're like, oh, okay, I need to go.

Enduring Play Computer ▶ 32:18

Loading podcast level 13: Leading with curiosity about failures to thrive.

Cheryl Platz ▶ 32:24

You know, as a player, you just see the games and you're like, why is that game going away? Or why is that game late? You're never going to connect the dots, nor should. Should we be connecting the dots, nor should we be shipping the org chart to players. But if you're on this journey and you're trying to work in the industry, you start to see like, oh, no, that game I was really excited about with the really great idea didn't land the way it needed to because someone led with fear.

Yesenia Cisneros ▶ 32:48

Yeah. If you just ask, "Oh, I wonder what happened? I feel like that's more leading with empathy instead of like, "Oh, man, this person, this studio- They suck because they didn't deliver this." If you just ask them like, "Oh, I wonder what happened? What caused that?" Kind of like a human, a person, when you see someone when they're having a bad day and they lash out at you. Leading

with kindness is sometimes just wondering, "Oh, I wonder what's going on in their day." Like, it doesn't excuse the behavior that's happening to you, but it's like, "Oh, I wonder what's going on with them? Are they having a bad day or did something happen to them?" So it's kind of the same thing with our games where it's like, "Oh, I wonder why they didn't ship on time. Do people feel safe? There is something going on at the studio?" Yeah.

Cheryl Platz ▶ 33:30

You know, Cyberpunk is actually one of the games that kind of came back from a rocky start and when they're doing those, those interviews, they were like, yeah, we did raise some problems early on, but it wasn't at the point that I think people were ready to hear about it. But luckily when the game came out and there were bumps, everyone listened and things got repaired and the game survived. That's a happy ending.

Yesenia Cisneros ▶ 33:53

Yeah, it is. Yeah. I'm really happy the turnaround that they did.

Enduring Play Computer ▶ 33:58

Loading podcast level 14 prepare for the worst.

Cheryl Platz ▶ 34:03

Let's shift gears and talk about some of like the specific gaming stuff that you've worked on because like all that passion for just games as a concept. In the beginning of our conversation, you've seen several games ship into the marketplace that you've helped move into the marketplace yourself. Can you share an example of something you've learned during the release of a product? Because that's a very fraught time.

Yesenia Cisneros ▶ 34:29

This is going to sound like very obvious answer, but nothing goes as planned is something I've learned. And you just have to be really adaptable.

Cheryl Platz ▶ 34:38

You're right, nothing does go as planned. Expect the unexpected. Expect the 11pm phone call.

Enduring Play Computer ▶ 34:47

Podcast Level paused: Begin Host Commentary

Enduring Play Computer ▶ 34:51

I agree with Yesenia. Nothing goes as planned. Maybe I've just dealt with more than my share of bad luck, but that's part of what inspired my optipessimism framework that I shared in my first book, Design Beyond Design for the Best, Build for the Worst Be prepared to adapt in the moment. Lead with human context because humans are messy and unpredictable. Keeping that simple truth in mind over the last five years has made me a fundamentally better designer and actually helped me help the Gates foundation get the insight they needed to launch their replacement to on premises teleconference ranges two weeks before the pandemic shutdown. Be prepared for the worst, even if you don't know what it is.

Enduring Play Computer ▶ 35:33

Podcast Level 15: the Power of User Research

Cheryl Platz ▶ 35:38

We watch games release and there's almost no matter how well you prepare, you cannot be prepared enough. You watched Helldivers release and they struggled with being able to keep up with the scope of the success they had and you're like, well, no matter how far you predict your success is is there always something else that's going to catch people or do you just have to be really good at reacting to the random surprise that's going to catch you?

Yesenia Cisneros ▶ 36:02

Yeah. I feel like one of the things I've learned is definitely relying heavily on your UR team. User research. Sorry. And so they actually know a lot more than you think. I've worked at places where user research kind of gets frowned upon. They're like, ah, whatever we'll take, we'll listen to their feedback, but we're not going to do it. And every place I've worked that they usually have been right about the feedback that they give to us early on about our game because they know what's trending, what's not landing well, what the issues are, what people in the community overall all are talking about other games. And so that is something I learned during the release of product is that user research and community management are very valuable in terms of helping develop your game and you should consider them as part of the development team because they have a different perspective than you do working in the trenches. They're on the outside, they can kind of see the big picture. So that's something I've learned is that listening to them.

Enduring Play Computer ▶ 37:10

Podcast level paused. Begin Host commentary.

Cheryl Platz ▶ 37:14

You first heard about user experience research in episode one with Celia Hoden, PhD, who was the UX Director for Epic Games during the production of Fortnite. And now as a UX strategist, she helps games companies with exactly the kinds of insights that Yesenia describes from a freelance perspective. To hear more from the user research point of view, check out episode one of this podcast or chapter five in the Game Development Strategy Guide where we discuss the basics of game usability, or as Celia calls it, engageability research.

Enduring Play Computer ▶ 37:47

Loading podcast Level 16: Keeping up with telemetry.

Yesenia Cisneros ▶ 37:52

And then also I've learned about adding more to track players. Oh my God, what is the word

Cheryl Platz ▶ 38:00

Telemetry?

Yesenia Cisneros ▶ 38:00

Why did I just blank on the word right now? Telemetry! Definitely implementing those as you're working on the features rather than retroactively putting it back in is way better. So that's something I definitely have learned.

Cheryl Platz ▶ 38:14

For folks who are maybe not familiar with the concept, what is telemetry? It sounds fancy. Sounds like an airplane. In software, in gaming, telemetry is often as simple as we want to know if a player is doing a thing, so we basically need to put a flare in the code to let us know that they're doing the thing. And once that flares going up, we can see how many times it's gone up and we can run trends. But if we don't tell our developer partners that that moment is important, there is so much code in the game that it will just happen silently forever. And we will never know. Like we will literally never know how many times people look at that page or how many times people pick up that object if we don't tell them that it's important. They will not put the flare in and we will not be able to track it. It seems so obvious from outside until you get in and

realize it's like a conscious step. And gosh, I have been shocked at my return to gaming into like a live service environment at how. I don't know if there's any studio that feels great about their telemetry. Like, nobody seems to think about it proactively and they all regret it. Like, the perception outside of software is that big data exists, we know all things and are making very informed decisions. It could be possible, we could be putting smart things in there so that we could learn from folks, but it requires us to ask questions before we make the software. So I'm so glad you brought that up because it's a constant struggle.

Yesenia Cisneros ▶ 39:41

It really is. And so many people forget about those telemetry hooks for those critical moments in the game that you wouldn't have thought about. So that's why. That's something I've definitely learned launching games because I've worked on a lot of live services games and it's having those, those telemetry hooks and they're so crucial for those big moments because now, you know, as an example, what weapon are people using the most and what's not performing. Oh, okay, maybe we should stop making those and start making more of these because that's what people like.

Cheryl Platz ▶ 40:14

Exactly. Sounds so simple. But literally you have to have that conscious intent.

Yesenia Cisneros ▶ 40:19

Or figuring out why someone isn't... I get so passionate about it. It's like, why?? Why are people dropping off at this point of the game? If you have telemetry implemented, you, you can see where it's happening and why. Then you can kind of figure out like, "Oh, most of our players are stopping. Our monthly active users are down. Why? Oh, everyone's dropping at this part." And then you can figure out pinpoint why it is. It could be the boss battle's too difficult or people are losing interest because of xyz, you know, things like that.

Cheryl Platz ▶ 40:53

Yeah. Or people are coming from an unexpected place and you were assuming they had the rules in mind and they don't because they just came in cold from a completely different part of the game. But because you're not tracking where people came from, you'll never know. You just know. 30% of your players just disappeared for some reason. In the user experience community, when we talk about like research or we like, there's a lot of talk about meaningful measurement and meaningful metrics and trying to push that community

forward. So the struggle is real both in gaming and software. Because both sides were kind of not just like, how many page views but what question are you trying to answer with the page views? How could we get. The first step of telemetry is player goes to inventory page. Second stage of telemetry is like player came to inventory page from where and why did we need to know that? So we knew what context we wanted to give them or so we knew why they fell off. And once you start understanding the context of all those little flares, it all starts to come together

Yesenia Cisneros ▶ 41:49

And that's how you have a successful live service game. It's when you actually know what your players are doing so you can help better serve their player experience.

Enduring Play Computer ▶ 41:58

Loading. Podcast Level 17: Empathy as a Creative problem solving tool

Cheryl Platz ▶ 42:04

What is your superpower as a video game producer? Like, what brings you the most energy and joy?

Yesenia Cisneros ▶ 42:10

My superpower is my empathy and my adaptability. What brings me the most joy as a producer is being able to work with people and really problem solve and help them problem solve as well too. And I just love helping people, helping the team, helping deliver goals. I think that's originally why I wanted to get into the medical field also. I am, I'm a helper and so I kind of brought that into production as well too. I love helping people and problem solving and it just. Problem solving is a creative solution for me and so it taps into that creativity. As Mr. Rogers says, look for the helpers. It's me.

Cheryl Platz ▶ 42:49

I love that you're like, so you're so energized by new problems to solve that, that's the fun part. That's the game.

Yesenia Cisneros ▶ 42:55

Yeah, I love. I think that's my favorite part of the job of production is being able to solve problems. That brings endorphins and dopamine hits and everything. I'm like, "Yes, bring me your your fellow problems. I shall handle them and take care of it."

Enduring Play Computer ▶ 43:15

Podcast level paused. Begin host commentary

Cheryl Platz ▶ 43:20

I want to draw attention to Yesenia's point here. She says that problem solving, interpersonal problem solving is a creative outlet that gives her energy. How lucky is any team that can work with a person energized like that? For those in more creative disciplines, it's also an important reminder. There are vastly different disciplines in game development and different people express their creativity in different ways. Lean on everyone for their unique superpowers. Something you might hate to do might be a strength for someone else. You might be self selecting away from approaching someone like Yesenia for collaboration when they literally get energy from that collaboration. You'll only know if you try. And note her choice of words. Helping other people problem solve, not solving for others. This is a coaching mindset, the kind of leadership mindset that helps other people get stronger over time without removing their agency.

Enduring Play Computer ▶ 44:11

Loading podcast level 18: the complexity of world class IP.

Cheryl Platz ▶ 44:16

One thing our careers both have in common is we've both worked on very large scale intellectual properties. You've worked on products like Minecraft Earth, and you've worked at the Pokemon Company International. Without breaking NDAs, can you share some insights about that kind of storytelling at scale that you've learned that have made you a stronger producer?

Yesenia Cisneros ▶ 44:35

When you work on large brands like Pokemon and Minecraft, the IPs are very protected. That is something that I learned that I never knew before, how protected it actually is where you have to get every type of asset or copy approved. You know, really learning how "Oh well, we want to implement this feature. Would that character do that?" You know those kind of questions. I've also learned how to talk to a lot of international partners because when you have such large brands like that, it requires a lot of conversations, a lot of approvals. I think it really grew me as a producer in terms of learning of how to work across international waters, so to speak, and all the steps and knowing all the moving pieces of like okay, you need to get this asset approved from this

person. Then you have to talk to this marketing team about and seeing how all the pieces come together in order to get a feature out the door. It's definitely a lot slower process compared to other game studios when you're not working on large massive brands as this. But it was amazing to learn that and I wouldn't have, I wouldn't change it for the world.

Enduring Play Computer ▶ 45:48

Loading. Tutorial Module Globalization and Localization

Cheryl Platz ▶ 45:53

The conversation is about to shift to the concepts of globalization, the general process of ensuring a game is appropriate and approved in a country, and localization, the specific process of translating any written, spoken or visually displayed assets into local languages. A term I'm about to use, International Sim ships, refers to the practice of releasing a game in many different regions and languages at the same time. Each new region and language adds complexity depending on whether the localization constraints are similar like the European languages, or orthogonal like European and Asian character sets. Commonly tricky globalization issues could include right to left justification of text, Europe's Global Data Protection Regulation or GDPR and other local regulations restricting who or what is published in a specific market. Localization hurdles often include regions where multiple languages are needed, like the US And Canada. Conversely, the French to Bon Law banning the use of any language language but French in their games, and fundamental differences in grammar and sentence structure that can throw off dynamically generated text. It's also very hard to ensure consistency of translation and timely translation across languages.

Enduring Play Computer ▶ 47:03

Loading podcast level 19 globalization as a transformative mindset.

Cheryl Platz ▶ 47:10

You know, that resonates with me. Having worked at EA and learning localization, did you find that having that hyper global experience, working with international offices, working with approvals across international boundaries, or maybe needing to do one thing we had to do, which I'm sure you had to do, is like international sim ships where you're in like dozens of countries at the same time. Did you find that that fundamentally changed the way you think about

how you make games? Because I was never able to go back to the way I thought about software development before that.

Yesenia Cisneros ▶ 47:40

Yes, it did, because now when I make games, I'm thinking about all these little minutias that other people don't think about. For example, like when I was working on Minecraft and right before Minecraft we were really starting our GDPR started being a thing. It's stuff like that where it's like, oh, you have to think about what it means to be a multiplayer game collecting player data and how do we protect those players from data due to gdpr, where you can actually request your data to be deleted. So that really changed how games are made in terms of that where it's like that didn't exist before and now I have to think about that in features. And so every time I think about games, I think about all these little different things. Or, "Oh, if we launch this game in that region that has a lot stricter rules in terms of releasing that game and we have to change our game completely different." For example, you can't show blood or gore in like Germany, you know, things like that. And so you have to make the game completely different. Yeah, it's. It's one of those things. It's like once you open Pandora's Box, you have all this knowledge of what it means for all these other games.

Enduring Play Computer ▶ 48:54

Loading podcast level 20: localization horror stories.

Yesenia Cisneros ▶ 48:58

And then I also think about the localization a lot.

Cheryl Platz ▶ 49:01

Yeah.

Yesenia Cisneros ▶ 49:02

Oh my God, that localization. Like, like if you're a loc producer, shout out, Kudos to you. That's a lot of work. Yeah, it's so much work. It's hard. Especially, oh my gosh, the running joke. Every, every studio I work that. The moves and the, the names. "Cool. This is what it's called. Now we're going to translate it to German and it's so long and you have to figure out how to like shorten it." The characters in the text, that's always the running joke. Every student's like, oh, we gotta translate. Oh, we gotta translate to German. "Okay, how do we make all these characters fit in this line of text?"

German, Dutch, every language has its own challenges and English is no picnic either. I will say that this is a great example that if you have not gone through your great globalization awakening, if you have not prepared your team for issues like this, you may be in for some significant pain. When I was working at Griptonite Games, our engine had a maximum character limit on words because the screens on handhelds were a limited size and the engine would crash if the words were too big. And so we would use a script to flag when words were too big. And I told folks, you just need to hyphenate those words. But I was assured, no, we don't need to change the engine. It's fine. We're always going to catch it in the text files. We're going to run the scripts. But sure enough, during final submissions we would find like clockwork, a translation that had words over 22 characters that were crashing the game. Just a word crashing the game. In one case in Dutch. It was super uber birthday party all jammed together. I could read it in English. I was like, why aren't there any spaces? And yeah, maybe that doesn't apply to your PC game, but something else will.

That's definitely something I, I have learned as well, which is working on live services game is that I try not to bake text into anything because what happens, you can ship the game and now the wrong text is showing up or you find out a little too late, oh, that word doesn't translate well and it makes, it means something else in someone else's culture. We need to change that. You want to have a good localization pipeline so you can change that text really quickly and effortlessly rather than having the text baked into like an image, for example, where it's like, okay, now we have to make a new image and then go through the entire submission process again to get, yeah, it's not, not good. You want to be able to make, make changes as quickly as possible for a live services game. And that definitely working on multi player life services games and like big brands has prepared me for a lot for that. And I just think about worst case scenarios of everything. So I try to be proactive and plan ahead for that now.

And that's why your teams are one of the many reasons your teams are lucky to have you around. And I used to think that this was knowledge that everyone

had come around to, but recent events have made me realize that it's not. So we're just going to give a public service announcement here.

Enduring Play Computer ▶ 52:06

Initializing public service announcement mode.

Cheryl Platz ▶ 52:09

If you're listening to this and you might be starting a game for the first time and you're tempted to hard code your strings, don't do that. Put them in a text file, give them localization IDs so that you can replace that file with a different language later. Unless you only ever want to ship your game in a single language, which I guarantee you don't. You like money, you like other things, right? So don't. Just don't do it. Don't get in the bad habit.

Yesenia Cisneros ▶ 52:33

Asmr.

Cheryl Platz ▶ 52:34

No hard coding strings. No, don't do it.

Yesenia Cisneros ▶ 52:37

Hard coding. Don't, don't do it. Don't do it.

Cheryl Platz ▶ 52:39

I like, literally I thought it was a solved problem and then several things over the past couple years? It is not. So if, if you didn't know that, don't feel bad.

There's other people in the industry that don't know that, but we're here to save you time right now. That's one genuine thing you could take with you from this podcast that maybe you didn't know, but please, please don't hard code strings ever, ever. And if you don't know what that means, find your nearest friendly developer or localization aware producer and they'll walk you through it.

Yesenia Cisneros ▶ 53:08

Yeah, end PSA.

Enduring Play Computer ▶ 53:11

Loading podcast boss level: The importance of tooling.

Yesenia Cisneros ▶ 53:17

Something I do want to bring up over my time working at studio: Please, please, please build tools ahead of time before you go into production. A lot of places I've worked, it's very easy to deprioritize tools because people just want to get features in the game so we can get it out the door as quickly as possible. But if you build, if you have a right schedule and you build the tools properly, it's going to be so much better in the long run because you'll be able to iterate a lot faster. So that's my psa. Please build tools in your games for your developers because they need it.

Cheryl Platz ▶ 53:56

You were talking about tools and I was on the player platform team at Riot for a couple years and it's such a hard balance.

Yesenia Cisneros ▶ 54:04

It is.

Cheryl Platz ▶ 54:05

You can't-

Yesenia Cisneros ▶ 54:06

It's the most difficult part of my job, to be honest. The timelines don't stress me out as much because I've been doing this for so long and it's just like, "Okay, rinse, repeat. How do we get this in?" The tools part is the hardest one for me. In every job, like every place I've worked at, that's been the hardest.

Cheryl Platz ▶ 54:23

You have to convince people.

Yesenia Cisneros ▶ 54:25

Convince people to build tools.

Cheryl Platz ▶ 54:27

And why do we have to convince people if you've never been on this journey before? Every developer has a choice. Build it once faster or build something that will do it multiple times, but will take more time and more conversations with people. So, so you have these two options and if your game is careening towards a deadline, the first one is always going to be more compelling and you have to make a really good case that there's enough pain coming from the second or third time you try to do this thing that the tool is worth doing, which also requires a lot of hubris. You have to be confident enough that this feature

or this game or this whatever is going to be successful enough and you're going to need it quickly because a lot of people are happy to be like, we don't need to deal with that for a year. You're like two weeks later, "Oh, where are all these people coming from?" Great problem to have have, but if-

Yesenia Cisneros ▶ 55:13

You're not prepared for it, yeah, it's, it's gonna be bad.

Cheryl Platz ▶ 55:17

And it can kill games not to have the right tools.

Yesenia Cisneros ▶ 55:19

I was just gonna say it can kill games too. Like not being prepared for it and having that wonderful problem will also hurt your game because you're not prepared to for the influx of people. So no one's gonna play your game then. So you just in a way sabotaged your own game.

Cheryl Platz ▶ 55:33

Yeah, because sadly this is a very date driven industry. You get one shot, maybe most of the time. And so if people in that window don't get what they expect, are they going to come back around when the next game has just come out? Probably not. And that's a lot of live service games. When you go back and you tear it apart, it's often like a failure to put content development tools together. So they launch with the big push of something and then there's this gap where nothing's happening, where people don't feel like they're getting enough and you're like, you know what might have helped? If there were tools to help keep things fresh.

Yesenia Cisneros ▶ 56:06

Yeah. "Oh, and only if there was a tool that we can just update this content with the click of a button via the server."

Cheryl Platz ▶ 56:15

The amount of work on your favorite games which is controlled by some very harried human going into a giant JSON file and highlighting something and replacing it with another number that may or may not be correct is much more than you would expect.

Yesenia Cisneros ▶ 56:30

Yes, PSA number two: Telemetry and tools.

Cheryl Platz ▶ 56:33

Telemetry, tools, and don't hard code things. This is a very pragmatic conversation. We're here to help you make games that actually survive and we're bringing it today.

Enduring Play Computer ▶ 56:43

Loading final Podcast level: links and follow up.

Cheryl Platz ▶ 56:47

Well, thank you so much for your time, Yesenia. This has been a lot of fun for me and I can't wait to see what you continue to do with your career and all that passion. And I know your story is going to be very inspiring for people who haven't heard it yet, but thank you for honoring me with your time. Is there any place on the Internet you'd like people to check out your work or any past projects that you'd like them to look at?

Yesenia Cisneros ▶ 57:07

The only thing I have is my LinkedIn so you can check out LinkedIn. I have some posts that are public there and videos and I'm also in the GDC vault. If you want to see any of my talks there, you can look me up on LinkedIn. Not to be that person, but don't send me LinkedIn requests without a message because I usually don't accept them if I don't know you.

Cheryl Platz ▶ 57:26

Literally I've been talking about this at the end of a lot of these segments because LinkedIn comes up and it's a thing. And my recent job change, I got 300 requests with no context. Like and the thing is people don't even realize that with the bot problem, I don't know how many of those are real people without the context that most people aren't leaving with that it'll.

Yesenia Cisneros ▶ 57:46

Take just a minute of your time. Just that context.

Cheryl Platz ▶ 57:48

Yeah. If you're reaching out to someone like Ysenia who has previous content out there, it's often a good idea to go check that first because many of the questions you might ask might be already covered.

Yesenia Cisneros

Yes please.

Cheryl Platz ▶ 58:00

Yes, some of your past game developers conference stuff out there, which is great. Highly recommend that resource for folks if they're looking to get more of your experience context. But thank you so much Yesenia and I hope you have I'm wishing your current release and all future ones. All the success in the world. No hard coded strings. All the success. All good things.

Cheryl Platz ▶ 58:23

If you enjoyed hearing from Yesenia, don't forget to check out how her perspective was featured in context in the Game Development Strategy Guide, My new book from Rosenfeld Media, available worldwide from your favorite online bookseller or from my publisher, RosenfeldMedia.com and during play listeners can get 15% off off@rosenfeldmedia.com through November 30th using the code ENDURINGPLAYS1. Thank you for listening to season one of Enduring Play. Don't forget to share it with others and get the word out so that we can level up with a Season two.

Enduring Play Computer ▶ 58:59

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