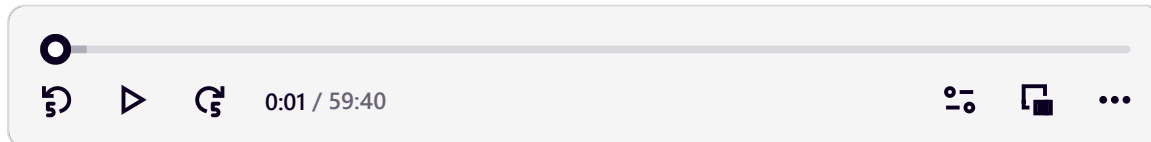# Enduring Play Season 1 Episode 8: The Methodical Magic of Systems Design with Joseph "joemag" Magdalena

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Transcript   👍 👎 ⋯

👤 **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 from 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.

👤 **Cheryl Platz**   ▷ 0:41

In this week's episode we demystify the craft of systems design with Joe Magdalena. Joemag is well known to fans of Hearthstone as a designer who worked on Tavern Brawls back during his time with Blizzard. And he also spent time working on some very impactful sets with teamfight Tactics at Riot Games, sometimes referred to here as TFT. And of course, I should note that while we both previously worked at Riot Games, this is not sponsored by Riot nor Blizzard. These are just stories from our past. Joemag's experience really shines a light on how math and theory can help drive thriving games over time.

joemag is one of those designers who understands live operations and what it means to constantly ship new content to players and learn from it.

Cheryl Platz ▷ 1:39

Even if you are not a systems designer, I guarantee you will learn about what it takes to ship a live service game through this conversation. Highly recommended for everybody.

Enduring Play Computer ▷ 1:52

Loading: Episode Preview

joemag ▷ 1:55

When you're doing it great as a systems designer, you can change one number and change the entire game, the entire trajectory of everything. And let me tell you, when you get something that a good spreadsheet that does that, it's, it's - It's magic.

Cheryl Platz ▷ 2:07

Let's get into the game.

Enduring Play Computer ▷ 2:12

Player 1 Cheryl Platz Player 2 Joe "joemag" Magdalena. Podcast Level: Start.

Cheryl Platz ▷ 2:23

Welcome back to Enduring Play, the podcast about making games that don't just survive, but thrive. I am Cheryl Platz, your host and I'm excited to have Joe Magdalena here with us today who's going to be talking with us about a very mysterious side of game design. Joe, thank you so much for being here.

joemag ▷ 2:42

Thanks for having me.

Cheryl Platz ▷ 2:43

I like to give folks a chance to introduce themselves in their own words rather than have me interpret their LinkedIn bio because it's always better coming from the source. Would you be so kind as to kind of describe your current role in the industry?

joemag ▷ 2:56

Sure, sure. My name is Joe Magdalena. Most people just call me joemag. I am currently a senior game designer at Redux Games. We're a small, scrappy startup, mostly formed from people that worked at Niantic before I was here at Redux. I was at Riot for a few years working on Teamfight tactics. Before then I was at Niantic working on a Marvel Pokemon Go variant and then before then I was at Blizzard for a long time. I spent most of my early career at Blizzard, 14 years worked on World of Warcraft, then worked on Hearthstone primarily. Like that was like where I really kind of cut my teeth as a designer. I did a lot of work on Tavern Brawls which was our live content sort of week to week changing gameplay modes and everything. But yeah, that's sort of my quick bio.

Cheryl Platz ▶ 3:40

Gosh, there's so much exciting stuff there. We could talk for hours.

Enduring Play Computer ▶ 3:47

Loading Narrative cutscene: Blizzard and Hearthstone.

Cheryl Platz ▶ 3:53

In order to get the most out of today's episode, let's explore the game that joemag says shaped his early design perspective the most: Hearthstone the award winning live service casual card game released in 2014 by then independent Blizzard Entertainment. Hearthstone is an online collectible card game available on desktop and mobile platforms that innovated by being optimized for digital play only. Drawing loose inspiration from a short lived World of Warcraft paper trading card game which was available from 2005 to 2013. The 30 card Hearthstone decks are smaller than many standard trading card decks that clock in at 60 cards each, which makes gameplay inherently more accessible for mobile players. The other key innovation that streamlined gameplay was the elimination of turn interrupting play. Each player's turn is inviolable and no opponent interactions can interrupt it. Every time a player is offered a choice in an online game it introduces risk and time due to network delays. So this is a small but critical optimization made possible since they were creating their game from scratch, unlike competitor the Gathering.

Cheryl Platz ▶ 4:56

In the interest of full disclosure, my current work as creative Director of the game Studio at The Pokémon Company International means that I currently work on a digital collectible card game, Pokémon TCG Live. But that is not the

subject of this conversation because I am making this podcast independently and all opinions are my own. Joe and I actually started talking about interviewing for the book before I knew I would be switching jobs. Life is funny that way.

Enduring Play Computer ▷ 5:24

Loading Level 1: Live operations for Video Games.

Cheryl Platz ▷ 5:30

You know, right off the bat you talked about early in your career working on weekly content releases and that must have been super intense. Are you comfortable talking a little bit about like what you learned from working at that scale of release?

joemag ▷ 5:45

Yeah, I mean the big thing was we were we were always about like two to three months out you know, with patches and everything. So it became a lot of being very tied to my calendars, being tied to like, okay, I need to, you know, we could rerun some old Tavern roles. So it sort of became this look of like, okay, we've got eight weeks to fill these two weeks we need to hold for a holiday that we're doing. Okay, I need to make these many different game modes I'm going to try and make these are smaller scope, these are bigger in scope, and then really kind of slot out my schedule from there. So it really kind of taught me a lot of like how to figure out that sort of time frame, that sort of live ops considerations. I mean that really wasn't what it was short for, Live operations.

Cheryl Platz ▷ 6:29

This is a term we hear a lot, especially in regard to the practice of content or systems design, which has brought us together. What does live operations mean to you specifically?

joemag ▷ 6:41

I mean it's the constant drip feed of content to keep players engaged, to keep them into the game and interested enough things to keep it different and interesting so that maybe someone who, maybe who hasn't played in a little while will want to come back or people who are actively playing have

something new and challenging to interact with and that is always fresh and interesting and fun.

Enduring Play Computer ▶ 7:04

Loading Tutorial Level: Defining Live-Service Games.

Cheryl Platz ▶ 7:09

So joemag just defined live operations for us, but what the heck is a live-service game? In chapter two of the game development Strategy Guide, we talk about the dichotomy between games with a traditional fixed length content model and games with an Internet connected live-service model that are intended to be operated indefinitely. This includes games as a service, games as a platform, and some user generated content for games. And they're built connected to the Internet so that they can be updated constantly with new content to keep players coming back for more.

Enduring Play Computer ▶ 7:45

Loading Podcast Level 2: Systems Design versus Content Design.

Cheryl Platz ▶ 7:54

And how about the role of a systems designer? How would you describe your work to someone who's trying to figure out how that fits into the broader spectrum of, of game design?

joemag ▶ 8:03

So when I talk about like Hearthstone, especially like Tavern Brawls, that's more in line with like what you would call like content design. Like that was more making stuff for content for the game, now system design and this is kind of more what I did when I was at Niantic is you kind of take that, that step level above where you're not as much thinking about like the actual like cards and interaction, stuff like that, and you're more starting to think about like how often people are playing how much experience they should be getting per play, how, what do you expect their sort of engagement to look like from day to day to week to week to month to month to year to year.

joemag ▶ 8:35

And that's where you're starting to build out your systems for your like, okay, you know, the tavern ball system itself, when does it need to change over? You

know, looking at like the nicer thing, like how often do players get different types of currency, how often do they get experience? What do you want there? How often do you want them to level up and what, you know, how is that going to affect the player emotionally over, over time? So it's that, that is, I would say when you're in content design, you're doing much more like scripting, building stuff in game. And when you're in systems design, you're much more documentation, spreadsheets; really starting to look at things over a long period of time. Noodling on curves. When- when you're doing it great as a systems designer, you can change one number and change the entire game, the entire trajectory of everything and that. And look, when you get something that, a good spreadsheet that does that? It's, it's, it's magic.

🧑 **Cheryl Platz**   ▶ 9:26

You know, there's so much I love there. And many people are surprised at how critical spreadsheets are to game design. So this is one more important example for our listeners.

🧑 **Cheryl Platz**   ▶ 9:38

So you talked about different sub disciplines of game design, you talked about content design, you talked about systems design. So let me ask this question. Do all games need systems designers?

🧑 **joemag**   ▶ 9:52

That one I would say yes. There's different... I mean, because really at the end of the day, video games are a collection of systems. And you start to talk about, I refer to people, a lot of the pattern language and how we talk about games. It's all about breaking it down into its core parts. And yes, all games need system designers because all games are, at the end of the day are systems. There are puzzles to be solved, there are systems to be figured out. And yeah, that is what you are when you are interacting with a game. You are interacting with systems.

🧑 **Enduring Play Computer**   ▶ 10:27

Loading Podcast level three: the magic of tuning curves.

🧑 **Cheryl Platz**   ▶ 10:33

You mentioned noodling on curves, and some people might call that tuning curves. Can you unpack that metaphor for listeners who might not be familiar

with it?

joemag ▶ 10:45

Sure. So when you were really building, especially looking at like long term, how much experience players will get over time, do you want to express that as a exponential curve? Oh God, it's exponential. And what's the opposite of exponential? I always forget linear. Well, Linear. Well, there's linear curve is just a straight line, but you can either have a curve that, like, either gives a lot of stuff up at front and then tapers off, or you can very slowly increase your-

Cheryl Platz ▶ 11:10

Logarithmic, is it?

joemag ▶ 11:12

It is logarithmic. Thank you.

Cheryl Platz ▶ 11:13

Awesome.

joemag ▶ 11:14

It is. It's exponential or logarithmic. It's sort of like the main ways you can look at how you give experience, content, whatever. And so it's like, do you give players a bunch up front and then slowly, slowly taper it off, or do you, like, look at it more like, you know. And that is, you know, the first time you open up Pokemon Go, you get level, level, level, level, level, character, more stuff. More stuff thrown at you because we want to get you, like, as much stuff and excited up front. Now a game more like Hearthstone. So much a much longer, slower, kind of upwards curve as you, like, slowly build your collection, slowly start amassing wins and everything. And so you just kind of look at those very, very differently. And it can be like, how sharp do you want that curve to be? How. How. How quickly do you want to be giving stuff? And when you have this built in such a right way, you're usually adding what your, Your exponent, your exponent value is. So it can just be something where it's like, okay, the whole game literally is running off of 0.6. And that is, like, applied to a bunch of other fussy numbers. And that's going to be like, how much experience you get per day? But I can, like, tweak that and be like, "I'm not- Players aren't feeling like they're leveling up fast enough at 0.6, we'll tick it to 0.8 and change that one value." And then it, like, it <click> changes the curve just enough. And it's like,

okay, now players are starting to feel like they're getting levels more frequently. They're getting that reward, you know, I mean, and this is all, like, how you get your feedback for it. Like you say, did it feel like you were being rewarded enough? Did it feel like you were being engaged enough?

Cheryl Platz ▶ 12:38

So it sounds like you've actually had the opportunity to see that magic number tweak happen and bear fruit in some of the games you've worked on, where 0.6 went to 0.8 and something happened and you got to learn from the changes in player behavior. Is that right?

joemag ▶ 12:59

Yeah, I would say most. You know, that Marvel game only was out for a few months, so we didn't have a Ton of time to like and after I was with the company, but you know, when we were even internal testing, we were able to do like, see what numbers were working for us, what was starting to get better feedback and play tests and everything. So yeah, it was all about tracking and understanding that sort of thing.

Cheryl Platz ▶ 13:20

That is the missing step I've witnessed be forgotten on multiple teams. You do all that tuning, you release it and you somehow forget to go and check how it did so that you can tweak that magical spreadsheet and make the updates if you need to learn from player behavior. Glad to hear that at least was not a problem where you were. Are there any other examples of really useful telemetry that have helped you adjust your work based on player behavior? For newer listeners, telemetry basically just means data.

joemag ▶ 13:54

I would say. Actually when we were on tft, we would actually kind of get some sentiment reports and be able to see like how players responded to different mechanics and different systems throughout from set to set to set. And that, that give us some, some, some, some useful information just to be like, you know, I don't, I don't think it's. It's directive, but it is, it, it's not directive, but it's instructive, you know, that it's like, "oh, players didn't really quite like this aspect of it." That doesn't mean we can never do something like that ever again. But, you know, maybe it's a: "Okay, we're going to include that. Let's think about a different way we can approach this mechanic," or a different way

we can, you know, provide a different, like, "Oh, they didn't feel this was rewarding enough. Well, maybe we can try it again, but like, with a different, like, reward on it," you know.

Enduring Play Computer ▶ 14:35

Loading podcast level 4: the importance of Creative inspiration

Cheryl Platz ▶ 14:42

What skills do you think have been most critical to your success?

joemag ▶ 14:47

One skill of mine is I, I remember everything. I consume a lot of content. I play a lot of video games. I play a lot, I watch a lot of movies, I go to a lot of museums and kind of everything all like locks into my brain. And so it makes it very easy for me to kind of like, look at. You know, when we start talking about like, oh, this game. We want to build a crafting system. It's like, okay, well what kind of craft this is like, you know, do you want to do more Minecraft? Do you want to do more Stardew Valley? Do you want to do more? There was an avatar game that came out last year that was Actually had a pretty interesting crafting system. Do you want to build it like that? And then just like all about kind of going through this like giant Rolodex of reference that I'm quite proud that my brain just always locks into it. Tons of trivia, tons of, you know, what you would otherwise call useless knowledge is incredibly useful as a game designer.

Cheryl Platz ▶ 15:36

Everything you've played, all research for this moment, whatever this moment is.

joemag ▶ 15:47

It's - You never think it would come in handy where it's like, oh, I played this like one kind of cruddy mobile game like back in 2006 and it's like, oh, but that actually had a really cool leveling up system or had a really cool VFX that I like, like I want to rebuild that, you know?

Cheryl Platz ▶ 16:01

Those are beautiful moments.

Enduring Play Computer ▶ 16:05

Loading podcast level 5: Failure as a learning tool

Cheryl Platz ▷ 16:12

What's one thing you wish you knew when you were starting out in the video game industry?

joemag ▷ 16:16

You know, this is an interesting one and I, we did get some of the questions ahead of time and I kind of sat with it for a little while. And it's one of those where it's almost like my career and where I'm at in this moment has all been from the lessons I learned through building. And it's like I could tell myself, you know, early on where it's like, oh, learn better scoping. Do, you know, scope smaller builds- But you kind of, you kind of need to make those mistakes. I think it's so important to actually almost to not have that knowledge, to kind of be able to go out there and make those mistakes, make those issues and then have it like that is how you grow from it, you know. So yeah, you know, and same sort of thing where it's like, you know, I, I could maybe go back and tell myself, you know, don't be too precious about your project. Sometimes stuff changes and you're going to need to deal with it, you know. But again, like the experience of, of coming across each of those bumps is so core to my learning, my experience, my career that I would never want to, I would never want to take that away from myself.

Cheryl Platz ▷ 17:13

You know, there's something really beautiful about that, especially as a team leader trying to create a space where people are okay with failing and learning. So thank you for that candor.

Enduring Play Computer ▷ 17:28

Podcast level paused. Begin Host Commentary

Enduring Play Computer ▷ 17:33

Joemag's comment here about the value and importance of being allowed to learn through failure resonated with me and I think it should raise a question for many game and design does your culture allow for learning from failure. Or as venerated professor and author Brene Brown puts it in her New York Times bestseller, Do you help your team with rising strong after setbacks? A game development culture that allows for this concept of rising strong may take

several forms. Strong leadership from the top to keep the team from creating designs too big to fail. Creating safe spaces for experimentation and innovation like Tavern Brawls, where the worst consequence of failure is timeboxed and limited? A strong and diversified revenue stream that allows for taking chances, or a large studio structure that allows some games to have off months while other games are thriving? But no matter what your environment may be, part of that journey is explicitly building the muscle in the team to identify the failure, address it, reflect on it, and ensure it does not happen in the future. Then celebrate that codified learning as just as valuable and important as getting things right the first time. Brene labels this technique failure as data not proof, and goes on to give a three step process that leaders can use to help coach teams through difficult moments. For live-service games that want to survive the test of time, don't assume you're going to get everything right. Be opti-pessimistic A framework for my own first book, Design Beyond Devices and design systems that help you cope gracefully with failure both procedurally and culturally.

Enduring Play Computer ▷ 19:16

Loading: Podcast Level 6 the Unifying Force of Fun and friendship in game Development

Cheryl Platz ▷ 19:24

When you think about the game teams you've worked with that have been successful, is there anything they had in common? You know, process culture, tools, that kind of thing?

joemag ▷ 19:33

I mean the culture is always, it should always feel like friends making a game. I don't want to go down the like you know, oh we're family route. That's never good. The family is bad. Friends is good. When, when it's actually feeling like we're all just kind of noodling and having a good time and really like working towards something fun and interesting that we all would want to play. Like that's where it thrives the best. And you know, and I think I saw that a lot of Hearthstone, I saw a lot in Niantic. But like, and even within different teams you can kind of see that in different companies as well. But yeah, the Hearthstone team was very much like we were all trying to make something fun and goofy that like we'd all want to play. And that was such a, such a core to really like the

success of the product I feel. You know, and it's yeah, I know when you're starting to build games so it's like oh, we're just checking a box. We're just trying to, like, figure out something that's going to, you know, get X concurrency or get X conversion numbers. Once we're talking ARPPU or whatever, then we're - then we're lost, you know.

Cheryl Platz ▷ 20:26

Yes, when you need a glossary just to speak with other people, it does start to suck some of the fun out of the game development. Although everybody needs a few acronyms just to survive.

joemag ▷ 20:38

Yes, absolutely.

Enduring Play Computer ▷ 20:42

Loading: Tutorial Level. Product Engagement and Monetization Glossary.

Cheryl Platz ▷ 20:49

Speaking of acronyms, that was a blizzard of acronyms just now. See what I did there? But those acronyms weren't proprietary to Blizzard. They're actually very common terms used by designers, product managers, and marketers on apps and live-service games to track the success of their product engagement and Monetization There's a full glossary of key terms in Chapter two of the Game Development Strategy Guide: the Living Business of Games. But here's a few of the terms you just heard. Concurrency or CCU stands for concurrent users, the measure of the number of unique users in a service at once, typically either measured as a maximum or an average. Competitive games die if they can't maintain a minimum concurrent user count to keep matchmaking engaging. ARPPU stands for Average Revenue per Paid user, and it is one way of tracking average revenue per user that focuses only on players that spend money. Another popular method is ARPDAU, average revenue per Daily Active user, which amortizes spending across paid and non paid players. Conversion is a term that refers to the moment a player moves from free to play to a paying player. Conversion rate is the number of players that are choosing to pay at least once for content in a game, at least in a free to play context. Other values a game designer might have to care about include retention, how many players log in again each day, churn rate or the percentage of players who stop using your game every day, and reactivations or the percentage of your player base

who start using your game again after a period of inactivity. Campaigns are particularly important for reducing churn and increasing reactivations on live service games.

Enduring Play Computer ▶ 22:26

Loading podcast Level 7: Monetization and Game Design

Cheryl Platz ▶ 22:32

So you mentioned a little bit earlier, like talking about arpdao, talking about some of the things that we have to deal with. Average Revenue per Daily Active User for people who have never encountered that acronym, which will chase you through your gaming career. Once you've crossed the veil as someone who's working as a professional in the game industry, as a game designer, how do you typically take monetization and economic factors into consideration when you're doing your work?

joemag ▶ 22:58

If I'm doing it right? It's not a consideration, you know, like, it's, you know, you want to keep people engaged, you want to keep people, you know, and you, you do want to make money for the company, you do want to start to figuring that sort of thing out. I have had the most success where that has been kept a layer separate from my development. And if it gets too involved or gets too, like, you need to hit this number, you need to, like, make sure that we're adding more of this. It's very. You have to make some compromises and that can be sometimes frustrating as a designer about having to figure out like, you know, where am I? Where am I making the game less fun to drive more money into the game? And that's, you know, I find it is better to start approaching it like, from a standpoint of like, it's okay to limit, especially in the free to play world, especially when you're starting to talk in that space. It is okay to limit some things to monetization and, you know, make sure that, like, everyone's kind of having an equal amount of fun and equal experience. But like, if you are paying more, you might be getting a little bit faster, you might be getting a little bit more easy, you know, and it's just like finding those space and making sure that you are doing it in such a way that the free player is not feeling like they're screwed out of everything. Let me put it that way, that they are having a substantially worse experience.

Enduring Play Computer ▶ 24:16

Podcast level paused. Begin host commentary.

Cheryl Platz ▶ 24:20

In Chapter 11 of the game Development Strategy Guide, I introduced the spectrum of video game monetization, an approach to creating a 2x2 graph upon which you can plot most gaming experiences based on two axes: an X axis that depicts how closely your monetization affects your core gameplay loop and a Y axis that reflects how large scale your player base is and how directly players interact with each other: Player versus environment or player versus Player. By plotting these two dimensions with singleplayer at the top and purely cosmetic monetization at the right, we get four quadrants. The upper right is more traditional paid to access games where players pay for their gameplay time, much like old school purchase of a cartridge. The bottom right is pay to express games where players pay for features that help them express themselves outside of core gameplay. The bottom left is pay for power games, AKA pay to win, where players pay to get an advantage against other players or in general gameplay if you're building free to play games, understanding where your game falls on this spectrum and whether your current decisions serve you is critical to your chances of long term thriving.

Enduring Play Computer ▶ 25:29

Loading podcast Level 8: Player Perception of value.

Cheryl Platz ▶ 25:34

Yeah, it is tough and players are very sophisticated. They can tell systems have been altered to move those things back and forth.

joemag ▶ 25:44

I have one thing I want to pop in. You can never, ever, ever, ever give a player less than you gave them before. Like, if I have any lesson, I pulled away from, from, from Hearthstone and from my experience there. When we started to do our, I did a lot of work with our event systems and it was a lot of like, okay, we're gonna do a holiday here and we're gonna give players these many packs or this much free currency or whatever like that. And as soon as we were like starting to look at that, I was like, no matter what you do, like, if you say like, okay, we're giving away, I don't know, 20, 20 diamonds. The diamonds aren't a hearts encourage. I'm just saying for reference, 20 diamonds. This, this, this, you know, Christmas season, you go and do that again and you give them 15. You,

you, you've made it. You are going to make a, a huge mistake from a point because they guess they are. She said. They are very sophisticated. They will run the numbers. They will, they will, you know, or even if you don't give diamonds, if, say you give gems that next year and it's like, but they actually figure out like, oh, well, the actual monetary value of diamonds is this and the actual value of gems and like, and figure out the whole thing like, no, you have now actually degraded our experience year to year.

Enduring Play Computer ▶ 26:47

Loading Podcast Level 9: Transparency and Humility in player communications.

Cheryl Platz ▶ 26:55

Digging into that a little bit. It's such great advice. Sometimes as game designers, we either intentionally or unintentionally ship something out to players that turns out to be the wrong value. How do you walk that back? Wouldn't you know, based on your advice, that you can't give players something that's.

joemag ▶ 27:18

Worth less from a personal standpoint, if you can approach it with some level of humility and some level of honesty, you will be responding much better, especially from players. Now again, that is, I know there are some factors at higher levels that make that impossible. But like, you know, I put out a few tavern balls that were horribly balanced and the numbers were awful and it was a bad experience for players. And I think we kind of cut off some of the burn of that because I was, I was active on Twitter. I was active in, in, you know, spaces. I can be like, "Sorry, we figured this out. We're, we're doing what we can to fix X, Y and Z. This didn't go out the way we hoped." You know, and the nice part about Tavern Brawls is you're like, they're going to be gone by- you know, they're only a week long. So worst case scenario, it's done by Sunday. But, you know, that offered me a lot. That offered us a lot of cover, it offers a lot of things. But I also felt like it was remarkable for as much as, you know, it was remarkable how much players responded to that small shred of humility, that small shred of like, we're humans, we're just trying to make the best game for all of us and we missed the mark. We did something wrong or like, this didn't seem, this didn't appear in testing. It didn't, you know, didn't seem as big of a problem there.

Cheryl Platz ▶ 28:30

It's interesting how many studios seem to think that that honesty is weakness, but from your experience, it sounds like you've worked on numerous Triple A games where that honesty was standard and yet you still had a very strong and healthy relationship with your gaming communities.

joemag ▶ 28:49

Yeah. Yeah. Again, I think that is, you know, you build up that trust, you build up that sense of it and. Yeah. And that they, at the end of the day, we're all humans on the other end of it, that it is easier for us to be like, "Yeah, made a mistake. Working on it. Better next time. Sorry. "

Enduring Play Computer ▶ 29:10

Podcast level paused. Begin Host Commentary

Cheryl Platz ▶ 29:14

We're about to reference two key concepts first introduced earlier in this podcast, in addition to their appearances in the Game Development Strategy Guide. The concept of mastery is one of the nine motivators of play mentioned in several season one episodes of this podcast, including episode one and episode three. Mastery is the very human desire to feel a sense of skillful dominion over a task. Emergence, or emergent gameplay, as described in Episode four, is gameplay that exceeds or diverges from a game designer's initial intentions for a system. Emergence can be neutral, good or bad. That context depends on the effect on other players and the business of the game as a whole.

Enduring Play Computer ▶ 29:59

Loading: Podcast Level 10. Emergent Gameplay

Cheryl Platz ▶ 30:03

Now one of the things I talk about in the book is emergent gameplay, and that can come out in a number of different ways. Building on what you just talked about, can you think of any examples where a mistake turned into a beautiful gift? Where you didn't mean to ship something, but it turned out to be exactly what players wanted or needed.

joemag ▶ 30:24

You know, there was actually. So I made one Brawl that was a one that was kind of a, it was, we were calling it like a raid where multiple players could kind of hit on it at the same time and do like massive amounts of damage for it. And one or two players actually did figure out like not a fully infinite loop, but could figure out like with this right combination of units, you could do absurd numbers to this boss and you know, we could set him to have like a million health. And they were figuring out ways to not do like 60, 70, 100,000 damage in like one round of it. And like, but then like that created such a beautiful moment of people trying to figure out new ways that they could optimize that. And like, how could we like, you know, do it just a little bit better? Just a little bit like once they figured out like that this was this like huge vector for doing more damage than I ever intended. But like now it's like, okay, now the challenge is more interesting now there's. Now people are like fighting to get up like an old school high scoreboard to like just like get something silly with it. And so yeah, that was really, like I said, just it was a simple like oh, we didn't think about like how that card interacted with this card, you know. And that makes you do. Able to do way more damage than we intended. But like you've done something new, you've done something interesting with it.

Cheryl Platz   ▶   31:35

Thank you for that example. That is so interesting to me because one of the things I talk about is like, hey, sometimes the pursuit of mastery just end arounds your game and ends up outside your game or adjacent to it. And you're describing people finding mastery over the, the meta of the game, the game mechanic, but finding joy in it, which is fun. And it sounds like it didn't break core gamers experience of the Brawl.

joemag   ▶   32:03

And I mean one benefit of that. It was a cooperative mode. There was no, there was no way you could screw over someone else's experience. There was no way you could negatively make someone else's problem. That's the thing. And if it was something that we came out of where it's like, oh, this is actually fundamentally making other experiences worse. Yeah, we can bug it. We can, we can, we can fix it. We cannot fix it. We can come up with some way to kind of attack that symptom. But like, yeah, if it's a, if it's something or it's like they're just having fun this is non competitive. This doesn't affect monetization. It doesn't affect any of these sort of things. They found a fun, weird, quirky

interaction that helps them beat a boss. A boss that they themselves can set the health to whatever they want to. Like you are just having fun in your own little room. We'll let that slide and we'll, you know, you've done something. Emergent gameplay and yeah, creative use of mechanics we would call it.

Cheryl Platz ▷ 32:54

On live-service games you've worked on, how much time do you as a game designer spend monitoring the live-service game and adjusting balance versus coming up with new mechanics and net new content for the game?

joemag ▷ 33:07

It depends on what the, what it depends on what the content is. It depends on what the timeline is like. We did look a lot at analytics for Hearthstone Tavern Brawls to look at what the win rates were, like how much people played one mode versus another mode. And we didn't do a ton of like, "oh, we need to change this brawl because of this factor." But it did give us a lot of insight into, you know, Brawls like were totally random. Players would interact with more stuff they didn't have to think about building a deck for and interacted more with now. But the Brawls that people had to build a deck for, they would actually play more games with. They like it would, it would have less games overall. But the people that were playing it were playing it more actively. So we started to see. So that started to give us this sort of cadence where it'd be like, okay, we're only going to release X many constructed brawls versus random brawls.

joemag ▷ 34:02

And we would have- That's how we kind of, you know, while I was looking at my, my schedule that I talked about from the front, it was the same sort of thing. It was like, okay, we're going to have one new one, one repeat constructed and like really start to like figure out like how we could have the most fun for that sort of thing. And I always say I would also look at player feedback. I would always look at like how we were reacting to these things. We had one Brawl, it was called Randomonium. It was all cards are random, all the numbers are random and people engaged with it like crazy. Like it was like one of the highest like played Brawls of all time. But the thing I always say was like if I just clearly looked at the numbers, I would only ever run that brawl. Like you have to look at it from a holistic standpoint of feedback numbers, that sort of

thing because yeah, People would play it because it was super easy to get into and sort of thing but that created such a for a certain segment of our players create a negative experience for them. They didn't like playing that sort of super random non strategic gameplay side of things. So it's like okay, if you, you know to definitely I can't serve everyone. So I'm going to create this schedule and create this sort of cadence that tries to serve this audience, that audience, this audience, that audience, you know. And I think that's really, really helped helped you know, maintain our activity.

👤 **Cheryl Platz** ▶ 35:11

What a great example and so important for folks to hear this balance this allowing different gameplay styles within the same game.

👩 **Enduring Play Computer** ▶ 35:23

Podcast level paused. Begin Host commentary.

👤 **Cheryl Platz** ▶ 35:27

Joemag has discussed the concepts of content design, live operations and temporary content deployments to players. All of these feed into a common concept frequently seen in live service. The concept of a video game campaign. A live service video game campaign is typically a limited time experience that changes the status quo quo via gameplay store or other experiential offerings. Campaigns seek to create a sense of immediacy and shared experience amongst a gaming community that give you a you had to be there sense of pride and nostalgia and they keep the game feeling fresh and drive a constant desire to see what's new. Example campaigns include Fortnite's Daft Punk Concert, the Riot Games, Arcane activation in Game, Lunar Festival in World of Warcraft and the Marvel Partnership in Monopoly go.

👩 **Enduring Play Computer** ▶ 36:20

Loading Podcast Level 11: the Importance of new player experiences and transition traps.

👤 **Cheryl Platz** ▶ 36:30

But what else- The other thing I really love about this example is you mentioned that the randomonium mode was accessible to new players and that's feel that has been in my experience. Place where most of the live-service games I interact with fall down is they don't think about early gameplay

experience. It's always like hey "here's this thing for these, these very experienced players, the ones who love strategy" and they leave all this engagement on the table and your numbers prove that like this, these new players wanted to be engaged. Look at that randemonium engagement.

joemag ▶ 37:01

Yeah, it's really obvious to see like you know that this is where more new players are drifting toward this players who are less involved in the strategy more you know. And yeah, catering, catering to multiple audiences I think is a really core part of your live up of a live of a good live ops strategy.

Cheryl Platz ▶ 37:15

You know, I agree, I wish it were more standard but that's why we're here. If we have these conversations, spread the word more games will frame things correctly and survive the test. Of time. Because in a lot of ways, I think games are not actually competing with each other. I think they're competing with themselves to get those potential new players to understand their game before time runs out.

joemag ▶ 37:37

Yeah. And good NUE or good new user experiences or whatever. I've been at like four companies and every one of them had a different name for what that thing is. There is the FTUE at one place. Yeah. The new user experience. New UX NUX. But yeah, that having a strong one for that and having an evolving one and paying attention to it because, yeah, it's always very important that first year and then somehow falls off after, like, "Oh, someone forgot to update the tutorial again."

Cheryl Platz ▶ 38:12

So for people who have not interacted with these systems before, FTUE stands for First Time User Experience. NUE stands for New User Experience. Some of these experiences refer to the first hour of gameplay. Sometimes it's the first few hours, sometimes it's the first few weeks. Depends on the company, the complexity of the game, and the business model. And these are often highly scripted, on rails experiences at the beginning of games that are often very brittle and easy to break, but they're your game's front door. So if you break them, nobody can get in. A Jane Austen. Universal truth is probably that "A

game in possession of a FTUE is in want of QA, because it's probably brittle and breaking all the time."

joemag ▶ 38:55

I have a brief anecdote and sort of like, atone for a sin. I was in QA for many years and I was working on one of Hearthstone's first big expansions. And I did not properly follow up that our tutorial was finishing correctly. And just before we were submitting to Apple, we noticed that there was a huge - You would finish the tutorial and it didn't bring you to account creation. And we had, like, scrambled, like, get everything ready for that and get that fixed and put together before. It was. Yeah, certainly a huge, huge lesson for me growing up as a young, young industry professional, because it was like, it's the tutorial. Nothing's changed with the tutorial. What's. It's fine, it's fine. Oh, no, no, no, dog. Make sure that you got it. You got to do that last step.

Cheryl Platz ▶ 39:37

And thank you for bringing that example up because I watched my team go through that at my last role over on Marvel Strike Force, when we were making some updates to other systems that had nothing to do with the tui. Right. Was that we broke a transition. And that's in my. My first book. I wrote a whole chapter on transitions because like that's where experiences go to die. And it's so easy to write a QA script or, or a design that like gets you from point A to point B, but doesn't take into account like, "What happens after point B." Like, where does this go?

Cheryl Platz ▶ 40:10

And to like, that's such a, like a very evocative example. It's like, "Great. We onboarded you for what we had to get you to the, to the next step" or it was for nothing. And, and, and we had the same thing. Like, we didn't warn QA that like you should test the next step because it might break. And it definitely broke. We fixed it. We found it just later, you know, same as you was like, "Ooh, we didn't want to find that in submission." That's something we should have found beforehand. If somebody who's newer to the industry is listening. You never want to find a major progression blocker when you're in the expensive process of platform submission to an Apple or a Google or whatever. It can damage relationships. But no, but at worst case. But best case, you're definitely

slowing things down quite a bit. So thank you for sharing that. Like that transition thing. So easy to focus on our piece and not the next step.

🧑 **Enduring Play Computer** ▶ 41:08

Podcast Level Paused. Begin Host Commentary.

🧑 **Enduring Play Computer** ▶ 41:12

Let's prepare for the next line of questioning with a bit on tools. Chapter 12 of the game Development Strategy Guide covers some of the basics about game engines and rendering tools. It's probably important to note that custom tools are not mutually exclusive with off the shelf engines like Unreal Engine, which is most commonly associated with big AAA games like Fortnite and pubg, and Unity, more popular for mobile, first experiences like Pokemon Go, classic graphics games like Among Us, and cross platform experiences like Hearthstone. On top of off the shelf engines, you may still see studios building custom tools that handle metadata, narrative branching triggers and level design, asset management systems design and beyond. That's much of what Joe Mag is referring to with custom tools. In some cases, studios do build their whole engine from scratch, as Riot Games did with League of Legends and its hextech engine. But even then, Riot eventually began building newer games with off the shelf engine.

🧑 **Enduring Play Computer** ▶ 42:06

Technology like unreal loading podcast level 12.

🧑 **Cheryl Platz** ▶ 42:11

Tools of the Trade we touched a little on rudimentary tools like spreadsheets earlier, and you talked about content design and delivering new game modes and I building on that, can you talk about what kinds of tools have been helpful in delivering your work? And maybe you can't talk about the proprietary parts, but how do you go about delivering that kind of content at scale.

🧑 **joemag** ▶ 42:37

No, but having proprietary tools is extremely valuable and is very underrated that. I have worked in companies where we were using a tool set to generate content to build stuff into the game that's basically just generating jsons on the back end or whatever, but is actually a usable interface. We had tooling like that on Hearthstone and we had a team that was dedicated to adding new

content to those tools, dedicated to fixing issues with that tools, dedicated to actually talking with developers and be like, "What do you need? What can we do to evolve and iterate on this tooling to make it easier, make it better for you?" And that is heaven. That's the dream. And I've been in other studios where it's like we have out of the box Unity and maybe one tool that builds a server and the rest of it you have to build yourself. And it's tough, it slows you down. It can be very frustrating. It can be very much like, well, why does it work like this? Oh, well, that's the way it's always worked. "Well, do you have tools people?" No, no, no.

joemag ▶ 43:35

So, yeah, and I will say to credit of Blizzard, Blizzard has a very strong culture of that. It's a very strong culture of like having good tooling for the developers and having the people that will around to support that. And it is something that, like something I would not have again was at Blizzard for 14 years. So it was very tough. I kind of left in a lot of ways that I could see how else this is getting done, how else the industry is working so I can really move my career forward. And that is one of the things that I'm like, I kind of have. I miss that. I look at, I look at other teams where it's like, wow, this, this culture that was so good and so powerful and so valuable there I don't see as often in other organizations.

Cheryl Platz ▶ 44:15

Yeah, well, thank you for sharing that. It is, you know, it's so easy to chase the shiny. You know, if you are an executive producer and you see a game on the market, what it does not come with is a list of the tools used to create it. And so I see that all the time. It's very helpful to hear it described how good tools development is helping these aspirational studios that everybody else looks at. Because I've been in the - I've been in the thick of the, like trying to make the case for tools over and there's always sometimes a disbelief that it will help. I don't know or like that the cause, the benefit is there. You know?

joemag ▶ 44:52

Yeah, it's so easy to strike it as a line item and not think that it's actually that. That making your developers lives easier has value to it because it doesn't immediately show up on the bottom line. Yeah. Having seen where that investment goes and seeing the return on it and see now. Yeah, it makes your

life that much easier and let you be more creative. Good tooling lets you come up with a lot, you know, be able to like experiment and build, you know, how can I push this tool to like its breaking point? And I mean, that's always the dream.

joemag ▶ 45:18

You push this will the breaking point and then you're like, "I wanted to do this thing, but the tool doesn't work in that way." And you talk to the tool engineer like, "we'll work on it and we'll, you know, put that on our roadmap and we'll have that for you." Yeah, the Lich King raid thing would have never worked if I didn't have people that were working for it that could be like, "here's how we can assign a health pool or assign literally a number that multiple accounts can access." And once they build something like that, now it's like, "oh man, what else can we do with this tech? How can we push that to its breaking point?"

Cheryl Platz ▶ 45:47

You know, that is such a great example. People really underestimate how many little tiny pieces of functionality that get added to games on a regular basis. Things that game designers come up with, where you're like, "Surely I must be able to do this thing which requires the addition of three icons." And it turns out it's like a whole new concept.

joemag ▶ 46:07

Yeah, huge, huge new system, huge new core sort of thing. Or, you know, yeah, sometimes it's a couple extra lines that is actually going to like, create a whole new way of interacting with the game, you know.

Enduring Play Computer ▶ 46:18

Loading podcast Level 13: Design communication strategies.

Cheryl Platz ▶ 46:23

Building on that, to get that pooled health system implemented, you had to communicate your design ideas with clarity. Do you have any tips or tricks for techniques you use to communicate complex design ideas with clarity to other disciplines?

joemag ▶ 46:41

You know, this is one of those things that's sort of an underestimated skill of design, of communication, of being able to like, you know, I'm quite good at scribbling up a little idea in Photoshop, copy stuff, pull together, you know, cobble together elements from other parts of the game, put that into a PowerPoint, put that into a presentation or whatever. And then to be like, you know, "I want it to work like this: Click, click, click, click, click." And like, and being able to communicate that, you know, hopefully with this few words and documentation and, you know, as possible to kind of move it forward. Because you, you, you do it as a giant design doc, a giant text tech design doc. No one's going to read that. No one's gonna care. No, it's like, you know, yeah, the idea might work in your head and might like, you know, be. Be totally coherent, but like, no, you need to be like, here's how it works. Bullet point, bullet point, bullet point, move it forward. And like, you know, let your producers, let your. Let your engineers kind of figure out, like, how they're going to achieve some of those things, you know, what are going to be the best ways to build that health pool, build that sort of setup here.

Cheryl Platz ▶ 47:43

So much value in there. Obviously, prototype is worth a thousand words, but you also talked about this sort of leap of faith interaction that I see happening between designers and other disciplines I work with finding just enough to communicate that the other expert in the equation can take it and run with it, which is a particular struggle. I feel like early career designers have. It seems like they feel like they have to have all the answers right away, but it sounds like you have found your Zen there.

joemag ▶ 48:13

Yes, absolutely. You need to present it especially. And, you know, it's good. It's important about building a rapport with the engineers you work with and having an understanding of, like, how they're going to approach things. And, you know, it's all about, like, it's communicating goals, you know, more so than, like, this is the way I exactly see this is going to work and be solved. Because, yeah, they're going to look at it sometimes and be like, we don't really have the tooling to make it work like that, but we have this and we have this and could we make it that way? And then, you know, as you're a part of that whole conversation, then. Then you arrive at something that's, you know, shippable and, you know, it can. Actually be built, you know?

Cheryl Platz ▷ 48:45

Yes, goals! Plus a thousand.

Enduring Play Computer ▷ 48:50

Podcast level paused. Begin host commentary.

Cheryl Platz ▷ 48:55

It may sound a little silly for me to get so excited over goals, but you wouldn't believe how many times I've asked a game designer to describe to me the goals for a creative brief, feature brief or other idea and drawn a blank or ended up with different people in the room defining different goals. It's critical that everyone on a team be working towards shared goals and that starts with game design and UX design, clearly stating those goals in a way everyone can understand. I do not let my teams move forward in production until I am satisfied that we have a clear, shared understanding of the goals on any particular feature or product.

Cheryl Platz ▷ 49:27

Always, always start with the goals. Solutions in search of a problem rarely thrive.

Enduring Play Computer ▷ 49:34

Podcast Level 14: designing and delivering Game mechanics.

Cheryl Platz ▷ 49:40

Your resume cites delivering fun and engaging game mechanics as one of your specialties. Can you describe one of your favorite game mechanics that you've ever delivered?

joemag ▷ 49:50

What I really liked was, was - this was on Hearthstone was there was a Tavern Brawl that was celebrating Tavern Brawls. The player select screen? They gave us the ability to change the portraits on the character select screen. So of course my idea was like, well, can I turn those into Tavern Brawls? And so the player select screen was all chalkboards and different brawls we had done throughout time. The character select were all the Tavern Brawl chalkboards. And let me tell you, I actually kind of ran afoul of art on that. Like, actually were

like, "oh, actually, we never want to do anything in this way." And it was a bit of a compromise and a discussion to be like, we think this is okay to kind of bend some of the rules and break this and figure out this way. And we came to a good consensus on that. But it was still a conversation, was still like, making sure that everyone was comfortable with how it worked and everything like that. But then you could select the Tavern Brawl, and when you got into the game, you were playing a version of that Tavern Brawl. And it was a really kind of cool way to be, like, different mechanics playing out on different boards and how they, like, interacted with each other. Because I could pick randomonium on my side and you could pick one where it was like, all one card. And, like, we could see how they would clash against each other. But it was. Yeah, I guess it was very, very much: we took these small, little. this bit of leash that was giving to us as designers and found how far we could push it and, you know, maybe a little too far. But like, so, like, it was all about finding a way to bring something that was new and different. Players had never seen anything like that before. They, like, see that the thing was like, "Wait, Where is my hero... Oh, I think I get to pick the Brawl itself?" Like, and that was like this really exciting and different moment.

joemag   ▶   51:19

So, yeah, it's definitely about, like, pushing the boundaries, finding out what's, what's going to be something they've never seen before, you know, or. Or something they've seen before, but maybe in a totally different way.

Cheryl Platz   ▶   51:29

So what a great example of taking all of these patterns you've built up over time and breaking them in just the right way to surprise and delight folks while keeping things moving.

Enduring Play Computer   ▶   51:41

Narrative cutscene: Teamfight Tactics.

Enduring Play Computer   ▶   51:45

Joemag was a game designer on Teamfight Tactics AKA TFT, working on sets and champions for the Monsters Attack and Remix Rumble sets. Two really great sets in my humble opinion as a TFT Gold ranked player. Designed to be more casual and sometimes mobile friendly by keeping action to short bursts. Play proceeds in rounds. The core game loop consists of drafting champions,

placing them and equipping them on the gameplay field. Then watching those champions Champions duke it out against one of your seven other opponents. Depending on how many champions you defeat before you're defeated in a round, you lose some of your 100 health. And the last person standing wins.

Enduring Play Computer ▶ 52:20

Loading Level 15 using audio as a Gameplay system.

Enduring Play Computer ▶ 52:26

Nerding out for a minute. You mentioned you worked in Teamfight Tactics. We both worked at Riot. That was one of, you know, one of my favorite Riot games. And one of the sets you mentioned, working on Remix Rumble had really unique relationship with music and audio. And you know, one of the things we talk about in the book is the wide variety of disciplines we work with and the importance of things like that. But I really loved like how audio became almost like a game mechanic. Can you talk a little bit about how that influenced your work as a game designer?

joemag ▶ 52:53

That's very interesting because I think there was a part of my brain that kind of looked at it like, is this really a system? Because it really doesn't add the game. Like, because we had this whole idea of like how based on the way you built your board, you could get different sort of remixes of sound. You could, you could layer a country on top of a heavy metal and like it would totally change your. Your audio experience. Like you would see all this. And yeah, I think there was definitely an aspect of myself kind of doing that and seeing this kind of play out and be like, "Is this a mechanic that players are going to like, appreciate?" A lot of players don't play with their game on with sound on. Like, where are these, what, what sacrifices are we making for gameplay to make this sort of structure work? And it's something, I think, I think I was actually a little bit negative on it. But then actually seeing when it came out and see how much players really, absolutely loved that aspect of it. It did become an aspect of it. It didn't affect the outcome of games, but it became an aspect of gameplay for players. And that was such a, such an interesting thing to kind of see played out. And I think, I think learned a valuable lesson from each other. Kind of take this full stylistic thing. It's like, you know, yes, games are interacting with these systems in the way that they like influence gameplay and structure and stuff

like that. But it is the whole process, it is the whole product, it is the whole aesthetics and art and audio like that that all still drives that forward. That is, that is the players don't make that distinction. I can make that distinction as a designer, as a, from, from a, from a systemic thing. The players for the most part do not make that distinction. And everything that you give them is something new for them to play around with, something new for them to experience and enjoy.

Cheryl Platz ▶ 54:26

As somebody experiencing it, it was so interesting how literally it turned the experience of the gameplay into an expression of art for some players. Teamfight Tactics is an autochess game where you're making a lot of choices about characters and you don't always have a ton of agency over individual characters. But people are making preference difference choices. But there was something about knowing that your choices about these classes, the country, the disco, the, the EDM classes, how they would affect your gameplay that would lead people to make interesting gameplay choices that a bot might not make. And when I talk about why people play competitive games, some of it is humans making what might be suboptimal systems choices because of emotional alignment. And it gave us this like canvas for it.

joemag ▶ 55:11

Yeah. Just to come up with something new and fun that's going to like augment their experience for it. Like it's so easy to get, get lost in the sauce of like only imagining you're like your min max or player, your high level competitive. You know, there are so many more players. It's, it's that same serving the multiple audiences thing from before, you know.

joemag ▶ 55:30

Loading Level 16: best practices or progression systems design.

Cheryl Platz ▶ 55:36

Progression systems are so core to so many games. Are there any universal truths you observe as a systems designer working on progression systems

joemag ▶ 55:46

A singular truth? You know, it should never feel like a thousand years between level up. You should always be feeling like you have a reasonable goal that

you're working towards, that you're iterating towards. You know, it's all in the field, it's all in this. Like, "Am I, am I actually building up? Am I actually improving my character? Is my time being valued?" I mean, I think that's sort of the big question you have to keep asking yourself from the player's perspective too. Like they're, they're giving you their time. They are - That is, that is sort of the currency that they are giving you all the time, regardless if they're paying or not. They are giving you their energy and their time. And are you respecting it? Are you valuing it? Are you- Do you care, you know?

Cheryl Platz ▶ 56:22

Such an important point that the players exchanging that time is like the. Almost more valuable than the hard currency they give us. Is that. Is that exchange. And viewing the progression system as barometer for that is really helpful advice.

Enduring Play Computer ▶ 56:37

Loading Final boss level: Sustainable teams

Cheryl Platz ▶ 56:41

If you could wave a magic wand and change one thing in the industry, what would it be?

joemag ▶ 56:44

More sustainable teams. You know, I mean we obviously we've had such such a rough year in the industry and it's all been from unsustainable practices, teams getting too large and too unfocused, you know, and spending so much time on chasing the wrong things, chasing the wrong ideas. And I think we're seeing this, I mean I think a lot of this is already happening. We're starting to see this sort of like pullback to smaller teams, smaller projects, less giant AAA, eight, nine figure games, you know, to kind of, "Let's get back to fun. Let's get back to like making something that's new and interesting and different," you know. So yeah, that's my dream, you know, that's my big change for the industry. More smaller teams, jobs for all my friends was... what's the I want, "I want shorter games that cost less with worse graphics. And I'm not kidding."

Enduring Play Computer ▶ 57:34

Loading final podcast level: links and follow up.

Cheryl Platz ▷ 57:38

Where can people find you , joemag, on the Internets?

joemag ▷ 57:42

I am on Blue sky for joemag.games there and that's my portfolio site and stuff on there as well. Joemag.games. You can also find me. I also have a very - I'm a thriving 3D printing influencer where I do a little bit of game stuff. But you can find me in most of that space as joemag3d, YouTube, Instagram, TikTok, you know, all there. So joemag3d

Cheryl Platz ▷ 58:05

Amazing. See and I learned something through the very last minute of this. But thank you for sharing your insights. Thank you for working on games that I've enjoyed quite a bit. And yeah, it's been great to connect today.

Cheryl Platz ▷ 58:18

I really appreciate

joemag

Thanks for having me.

Cheryl Platz ▷ 58:19

If you enjoyed hearing joemag, don't forget to hear how his perspectives were 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, Rosenfeld Media. And during play, listeners can get 15% off at RosenfeldMedia.com through November 30th using the code EnduringPlay S1.

Cheryl Platz ▷ 58:45

Join me next time for another conversation with one of the experts featured in my book as we explore what it takes to create video games that don't just survive, but thrive.

Enduring Play Computer ▷ 58:55

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