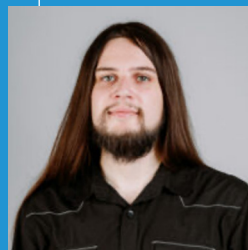# *Pokémon TCG Live*: A Game without Monetization and Its Place in the Gaming Industry

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ABSTRACT:

Over recent decades, digital games have been trying to find new ways to monetize their player base. The games have evolved from purely premium titles sold as a product, to repeatedly monetized free-to-play games as a service that allow players to spend limitless amount on various microtransactions. However, there are still some oddities present on the gaming market. The case study analyses the digital game *Pokémon TCG Live*, which does not have any form of direct monetization. The study points out how it corresponds to both the overarching Pokémon franchise, as well as the digital games industry. Its main goal is to identify its core mechanics that are traditionally connected with monetization practices, and find its position on the market in relation to other digital trading card games. Another point of interest for our study is the high level of interconnection between the printed and digital versions of the *Pokémon Trading Card Game* and how it impacts the online client.

Introduction: The Legacy of Pokémon Trading Card Game

The Pokémon franchise is, to this day, the most profitable multimedia franchise on the market (Guttmann, 2021). Its products range across core role-playing digital games, animated series and movies, a plethora of merchandise as well as a standalone trading card game. The physical version of the *Pokémon Trading Card Game* (commonly abbreviated as *Pokémon TCG*) had its first set released in 1996 and has since exponentially expanded in both game complexity and market reach. Reportedly, as of March 2023 there have been almost 53 billion cards produced across 14 different languages and 89 countries (The Pokémon Company, n.d.). The *Pokémon TCG* experienced a large growth during the COVID-19 pandemic, even despite the fact that tournament play was postponed. This may be attributed to people seeking nostalgia-educing products they could enjoy at home, which the collectable side of the hobby allows. Another aspect that contributed to the growth could have been major influencers who indirectly promoted the TCG, such as Logan Paul, who during said period purchased a card for over five million American dollars, which also set the world record for the most expensive Pokémon card sold (Suggit, 2022).

The digital version of the *Pokémon TCG* followed shortly after the successful release of the physical TCG. The game, simply titled *Pokémon Trading Card Game* (Hudson Soft & Creatures, 1998), was released in 1998 in Japan. A worldwide release followed two years after in 2000. The game was available exclusively for the Nintendo Game Boy Color, which was also the platform where the main series games were playable. The Game Boy game is mostly a single-player experience where the player slowly gathers new cards to enhance their deck of cards in order to defeat stronger opponents, not dissimilar to role-playing

games of the era. The game received a Japan-exclusive sequel *Pokémon Card GB2: Great Rocket-Dan Sanjou!* (Hudson Soft, 2001) in 2001, which never received an overseas release. The next global digital venture for *Pokémon TCG* was released in 2011 as an online game for PC and tablets, pre-dating many of the most popular digital card games such as *Hearthstone* (Blizzard Entertainment, 2014) or *Magic: The Gathering Arena* (Wizards Digital Games Studio, 2018). The original client under the name *Pokémon TCG Online* (Dire Wolf Digital, 2011) ran until June 7, 2023, when it was officially shut down and replaced by the current *Pokémon TCG Live* (The Pokémon Company International, 2023). The original client was exclusively available on PC and tablets and did not have a smartphone version, which could have been one of the causes for said transition. Nevertheless, it provided players of the TCG with an option to play the game against others from their homes, as well as expanded the platform reach of the franchise which was almost exclusively tied to Nintendo consoles up to that point.

Monetization as a Core Part of Digital Games

Digital games production nowadays encompasses the most profitable segment of the media industry. Its revenue surpasses even globalized Hollywood movie production known for its high budgets and large-scale marketing campaigns (Richter, 2022). Various forms of game monetization that emerged and expanded within the last decade helped in achieving the position digital games now occupy inside the industry. Digital games, as a commercial product first and foremost, seek to generate profit. The gaming industry has found new methods of how to create games in such a way as to be the most profitable. Some titles utilize premium models, selling the game itself as a product, while others find success in a free-to-play model providing the base game without any cost while opting for in-game transactions or monetized advertising. Many modern titles even combine both and allow for additional in-game purchases in premium titles (Radošinská et al., 2022). However, digital games have been called out multiple times concerning the questionable moral practices associated with repeatable forms of monetization (King & Delfabbro, 2019). Mechanics such as spinning wheels and loot boxes (both free and paid) can be perceived as a gateway to gambling, posing danger to children and adolescents who are often the target demographics for games with said features (Grosemans et al., 2024). Many of these practices do not fall under the legal criteria of gambling due to players always getting at least some items from their purchases, even if they are duplicates of those already owned or common items without any perceived value by the players. According to the research by Gam(e)(a)ble "… these gambling(-like) elements do not always fall within the scope of gambling regulation, due to complexities regarding the interpretation of the different criteria that are used to define what constitutes 'gambling'" (Feci & Declerck, 2022, p. 153). The situation has escalated to the point that certain countries are either investigating or actively restricting problematic forms of monetization through new legislations and laws (Schwiddessen & Karius, 2018).

Most free-to-play games are constructed around their monetization models. *Game-as-a-service* type games must constantly add new content and require commitment from the developers for the game to remain sustainable (Clark, 2014). Added content can be purchased or earned by the players. Some of the most popular types are *loot boxes*, seasonal *Battle Passes* and *gacha*. Each of them provides either tiered or randomized rewards

that encourage player retention and repeated spending. Gacha games like *Genshin Impact* (miHoYo, 2020) have their entire gameplay and story structure customized to allow for the limitless addition of new characters that players may want to obtain. Many players choose the characters they invest into based on their performance rather than their appearance (Šašalová, 2023). Digital card games work on similar principle as loot boxes or gacha with the distinction of card packs having a guaranteed minimum rarity of cards per pack. They are directly inspired by printed trading card games, thanks to which players accept their monetization more willingly compared to other forms of microtransactions. But how does a digital trading card game function without being directly monetized?

Pokémon TCG Live and Its Formal Processing

Pokémon TCG Live was officially released on June 8, 2023, after numerous delays and waves of closed and open beta testing phases. The game is available on Windows and Mac PC, as well as modern tablets and smartphones supporting IOS or Android. The game is available for free on each platform. The most striking feature of the game is that it does not have any direct form of monetization. Nothing in game can be purchased for real-life money, nor is there a way to associate any payment method with the game client. Players can acquire new cards either through opening digital packs, a purchase of specific cards directly for in-game currency (mostly as a part of a bundle or pre-constructed deck), redeeming product codes or through a crafting system. The game has three types of currency; crystals which can be used to acquire card packs and bundles; coins which are used to buy cosmetic items for players' avatars and credits which can be redeemed for specific cards.

Digital booster packs are awarded to the player as a reward for various activities. They can be purchased using crystals or earned as end-of-season rewards, and through progressive battle pass systems. Battle pass is a common monetization and retention strategy used throughout games made under the game-as-a-service paradigm. The player is provided with a progress bar that can be filled by meeting specific conditions while playing the game. They are often dissected into free and premium sections, later which must be purchased with either premium currency or real-life money. *Pokémon TCG Live* also divides its battle pass into two parts, however, as there is no premium currency, nor any way to directly pay in the game, the premium section is simply unlocked by paying 600 crystals (which can be earned in ten days by doing daily quests). After unlocking the premium section, the player receives additional booster packs, currency, cards or cosmetic items both retroactively for all previously reached milestones, as well as for each milestone the player reaches from the point of purchase forward. The digital booster packs themselves differentiate from standard, printed packs in both the number of cards contained and available rarities. Digital booster packs variants only contain six cards, corelating more closely with their Japanese counterparts which include five cards, rather than the international ones which contain eleven. Card rarities traditionally consisting of common, uncommon, rare, hyper rare, variations of secret rare and reverse-foil[1] are retained,

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1   Remark by the author: In print, cards can have different levels and styles of foil layers. Those make specific cards reflect light in appealing patterns or allow for etched texture which further differentiates the card. Reverse-foil cards are either common, uncommon or rare cards which have a pattern of foiling on the lower half of the card, which contains text, rather than upper half with the illustration. There used to be one guaranteed reverse-foil per booster pack until the release of *Scarlet & Violet* base set in March 2023, which increased the number of reverse-foils to two per pack.

however their distribution in a pack differs from the physical packs. Digital packs contain one common, one uncommon or common, one uncommon, two reverse-foil (one of which can be substituted by a secret rare) and one rare or higher card. There is also a small chance for any of those cards to be randomly upgraded to a hyper or secret rare when revealed during the pack-opening sequence. Comparing this with the standard layout of the international booster pack, which contains four commons, three uncommons, two reverse-foils (with a chance of a secret rare instead of one) a single rare or hyper rare and a basic energy card, it is apparent that all of the more appealing card slots have been preserved in the digital experience, with only less valuable cards being reduced in quantity.

Available bundles in the game store reflect the printed products accessible on the market. Outside of purchasing said products for crystals, players can earn them by redeeming a code included with every *Pokémon TCG* printed product. Once redeemed, the player will receive the same content as they had in the physical counterpart with sole exception being booster packs and build & battle kit, as their contents are randomized and cannot be accurately reflected into the game. Outside of cards, the in-game shop provides cosmetic items, such as apparel for the player avatar or virtual card sleeves, coins and deck boxes. They do not have the practical usage that is to be expected of said products – providing protection to one's cards during gameplay or transportation – they only provide the customization aspect of these items and even that is vastly limited compared to the plethora of differently designed sleeves and deck boxes available for their physical counterparts. Cosmetics can be purchased using coins, which cannot be used towards anything else and similar to other currencies can only be earned through gameplay.

To obtain specific cards, players must use credits to craft them. If the player obtains more than four copies of the same card, the fifth and higher copy will be automatically converted into credits. They are also awarded as battle pass rewards or as a bonus with certain bundles. Those credits can then be used to create specific cards without the need to rely solely on the randomness that comes with opening the packs. The higher the rarity of a card a player would want to craft, the more credits are required to create it. Some cards have multiple variants with different artworks, in which case the non-standard versions are more expensive. There are no restrictions on which cards can be crafted, so players can easily get card variations that are rare and highly sought-after in the physical card game.

The home screen of the game is very simplistic, most likely to fit well on smaller smartphone displays. Currently, there are only two game modes: Standard and Expanded. Standard is the default and most supported gameplay format for *Pokémon TCG*, where only cards released within a certain timeframe (usually last two to three years) can be played. In Expanded, all cards released from the 2011 *Black & White* block onwards can be played ("2024 Pokémon TCG", 2024). The Expanded format in *Pokémon TCG Live* is currently in an incomplete state, as many of the older card sets are not yet implemented in the game client. Both formats can be played in ranked or casual mode. Ranked mode matches players against others based on their statistics and winning or losing moves the player along the ranked ladder. At the end of the season, each player receives rewards based on their ladder position. Casual mode omits the ladder altogether in an attempt to provide a less competitive environment and encourage players to use creative decks. The 'Play' button is in the middle of the lower half of the screen, which provides quick access to the game itself. Game modes and deck are chosen before initiating a match. Other interactable parts of the user interface include the in-game shop, battle pass, deck selection and editing, player profile and ranked seasonal information (Picture 1).
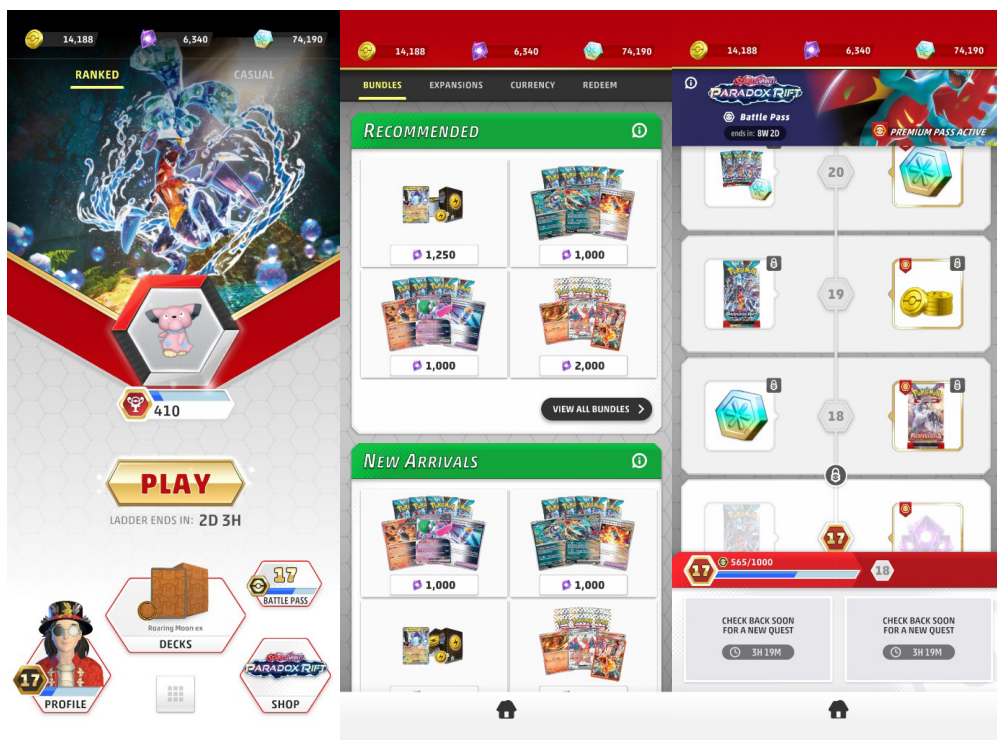
Picture 1: Pokémon TCG Live interface for smartphones (home screen; in-game store; Battle Pass)
Source: author's screenshot from the game Pokémon TCG Live (The Pokémon Company International, 2023)

Differentiating *Pokémon TCG Live* from Its Competition

The most notable difference from other digital card games is the aforementioned lack of direct monetization. Digital TCGs that do not have a physical counterpart rely solely on microtransactions to sustain themselves, and even those that adapt an existing card game, e.g. *Magic: The Gathering Arena*, *Yu-Gi-Oh! Master Duel* (Konami, 2022) heavily utilize in-game monetization. Other games in the genre, including the above examples, sell premium currency which the player can buy to obtain packs, cosmetic items such as avatars or card sleeves, and unlock premium battle pass variants, as well as soft currency which can be earned in the game and used to obtain booster packs. The premium currency is stereotypically represented by crystals, gems or other forms of precious stones. All forms of currency in *Pokémon TCG Live* are soft currencies, even crystals, which by their appearance and function allude to the connotation that they were supposed to play the role of premium currency. Even outside the visual processing of currencies, there are other aspects which suggest that there may have been some form of direct monetization planned during certain stages in development. The most striking practice in this regard is the implementation of a tiered season pass. The ability to upgrade the season pass to a premium variant is most commonly associated with either direct payment or usage of premium currency. As there are none of those things in *Pokémon TCG Live*, the design choice to lock a part of the pass behind an arbitrary 'paywall', which players can easily unlock,

evokes the feeling that there was supposed to be a layer of monetization in the game. The difference between premium and basic season passes is like that of a monetized game, with premium providing more booster packs and rare cards when unlocked. It can be attributed to trend-chasing as well because all other prominent digital card games use various types of monetized progression systems, with season passes being the most common. Season passes in digital card games mostly provide additional currencies, cards, packs and cosmetic items or alternative card arts without locking playable content behind a paywall.

The most unique aspect of *Pokémon TCG Live*, which was not yet recaptured by any of the competitors, is the direct connection of physical and digital card games by including a redeemable code in every printed product. The only other card game that has attempted to implement a similar connection is *Magic: The Gathering Arena*, but the scope of the code distribution is heavily limited. After the games release, the redemption codes for booster packs in *Magic: The Gathering Arena* were randomly inserted in booster packs but were not guaranteed. Later on, they were revised to only be included in pre-release kits or speciality products and can only be redeemed once per account for each set. *Magic: The Gathering Arena* instead shifted its focus more heavily to in-game monetization and even further distanced itself from its paper counterpart by incorporating digital-exclusive cards and formats, such as historic and alchemy. This created two similar, but freestanding ecosystems which alienated their player base and slightly divided those who transitioned from the old *Magic: The Gathering Online* (Leaping Lizard Software et al., 2002) client (SaffronOlive, 2018). *Pokémon TCG Live* on the other hand represents exact copy of physical game (at least for the standard format) and instead promotes both digital and physical play. The code distribution can also be seen as the only way the game is indirectly monetized. The player may purchase physical card packs if they wish to further expand their digital collection. However, there is a significant pricing difference when it comes to cost-per-pack in comparison with other digital card games. A digital card pack in other card games costs between one and two American dollars in general. With *Pokémon TCG*, a physical card pack can usually be found between three to six American dollars and the redemption code is considered a bonus feature rather than its selling point. As noted in the first chapter, physical cards have a monetary value and can be resold to recuperate or even exceed the entry cost. If the player wishes to only purchase the code to redeem on *Pokémon TCG Live*, they can utilize the secondary market. We must note that even though The Pokémon Company does not gain any direct revenue from the secondary market itself, cards that are being sold there must have been opened from their respective packs first, so the creators have already earned their share beforehand. The average price of a booster pack code card on the secondary market is about three to five cents, which is significantly cheaper than any of the officially sold digital packs in other digital card games.

Another aspect that makes *Pokémon TCG Live* even more affordable than other games in the genre, is the fact that the game hands out powerful pre-constructed decks at the start of each new season. These decks contain multiple high-rarity cards and require little change to be meta-relevant.[2] In other games, players must either pay to get enough resources in order to be able to create decks with similar power-levels, or play for a prolonged period of time. In *Pokémon TCG Live*, such decks are either given to players as they

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2   Remark by the author: The term meta encompasses the most successful preparation strategies that are being utilized in order to win the game. In case of TCG, meta decks use the most powerful combinations of cards available in order to achieve strategic advantage. In other genres, such as MOBA, the meta game revolves around choosing statistically best characters before the game starts. Meta decks are usually well known in the given community and players either play them or attempt to design deck specifically to beat them, even if they are in a disadvantageous position against other, less powerful decks.

log in after a new season begins or are incorporated into the first few tiers of season pass rewards. This makes it possible even for brand new players to compete without being at a disadvantage by not investing enough time or money into the game.

This, however, was been the case for their prior client – *Pokémon TCG Online*, as we can see in the shift in their design perspective. *Pokémon TCG Online* provided players with some initial decks, but their power-level was that of a beginner, entry-level product and they could not compete against meta decks. Ranked ladder rewards were more scarce and less impactful towards building a competitive deck, as well as harder to get, considering the entry barrier. Instead, the game provided - *Pokémon TCG Online* exclusive pre-constructed format, where players could only use entry-level decks. There was also no crafting system. Instead, the game provided an auction house where people could post offers on cards they wanted and what they were willing to trade for them. The system was highly restrictive and gradually developed into a state where booster packs became an unofficial currency as players assigned the value of a certain card to a number of booster packs. This created an unintuitive environment that actively punished players for opening their earned packs instead of trading them for specific cards. Having played extensively during that time, the player-driven economics were off-putting for newcomers, as its rules were not explained anywhere. With less generous rewards compared to *Pokémon TCG Live*, new players without access to multiples of card pack codes had difficulties procuring a viable constructed deck and were forced to compete in the pre-constructed format or risk pairing against an opponent with a meta deck who they could not defeat.

Comparing *Pokémon TCG Live* to other digital card games as well as to its older version, it is apparent that the game has adapted to modern gaming sensibilities. Even though the game does not encompass any form of direct monetization, it still utilizes features common for free-to-play games. It also holds a unique position on the market, where it has seamlessly intertwined with its physical counterpart, creating a synergic environment for both digital and physical players.

Conclusion: How to Categorize *Pokémon TCG Live*?

Instead of providing a clear answer, the analysis of *Pokémon TCG Live* prompts a question about how the game should be classified. Digital games have always had problems with their classifications, mostly connected to game genres (Clarke et al., 2015). Marketing and monetization strategies always seemed to be clearer with their categorization. However, the purpose *Pokémon TCG Live* has in the gaming market is not as obvious. The only certain classification that can apply to *Pokémon TCG Live* is that it is a free-to-play game, as it does not require any transaction in order to be played. But as there is no additional monetization, we can look for the exact purpose the game has as a part of digital-games market. The first option that comes to mind is that *Pokémon TCG Live* is an advertising game. *Advergames*, or *adgames* were primarily created as a source of propagation (Mago, 2016). At first glance, this classification seems plausible, as the only source of income *Pokémon TCG Live* can generate for The Pokémon Company is to influence players to purchase the physical trading cards. From a marketing perspective, the main purpose of the game may indeed just be another layer of advertising to help sell more trading cards. Nonetheless, looking at the analysed features the game provides,

Pokémon TCG Live surpasses the scope of an advergame. For competitive physical *Pokémon TCG* players, it serves as the main platform for playtesting. The ease of access not only to cards themselves, but also readily available opponents of similar skill levels allow them to refine their strategy before attending real-life tournaments and events, providing an invaluable resource for players looking to improve their skills and strategies. At the other end of the spectrum, there are players who exclusively play *Pokémon TCG Live*, without any tendency to expand their hobby to the printed variant. For those, the game plays a role of a standalone digital TCG. Because of that these players do not have the potential to be monetized, as they are not interested in the product that is being promoted to them, only in the game in and of itself. One could argue that due to the inclusion of digital card packs with randomized rewards, *Pokémon TCG Live* could serve as a possible gateway to gambling. The problem itself, however, does not lie solely within *Pokémon TCG Live* but can be attributed to the core concept of trading-card games in general, as both digital and physical booster packs follow the same principles as loot boxes. More research on said topic is necessary, as the structure of booster packs and card rarities have evolved significantly since the conception of trading card games emerged in the 1990s.

Furthermore, the lack of direct monetization can be connected to the detrimental shortcomings of the *Pokémon TCG Live* client. The game has been criticized for a multitude of unfinished features and game-breaking glitches. As we already mentioned, the Expanded game mode is in an incomplete state. Many of the cards available in the printed version are not implemented into the game. This heavily limits the potential decks that can be used in Live compared to the printed counterpart as well as the training aspect of the format since players cannot face opponents using the missing cards that are prominently used in physical tournaments. Older card sets are planned to be added in the future, but there is no set date nor any development update on its progress. Glitches present a more problematic aspect and can directly impact the game experience for affected players. They vary from simple visual anomalies to actions that prevent the players from proceeding further in the match. It is not uncommon to have the entire client freeze after playing a card in a situation that is not commonly associated with it (e.g. playing a card that allows the player to draw cards and then shuffles itself back into the deck when there are no more cards left in the deck to draw). Players who find out specific interactions that crash the game can abuse them in toxic manner in order to make both players lose the game to the client on purpose. Problematic cards were banned from play for extended duration of time (sometimes over a week) during the early stages of the game's availability. Extended periods of unavailability for certain cards made it so people could not play their deck to its full potential or train against their strongest variants and severely limited games potential as a training platform. Technical shortcomings are also the main reason for low review scores on Google Play and Apple App Store where it currently garners a review score of 2,8 and 2,9 out of 5 ("Pokémon TCG Live", n.d.-a; n.d.-b). The dedicated part of the *Pokémon TCG Live* forum tracks user-submitted bug reports, where the majority of them point to game-crashing interactions or cards not behaving as intended in accordance with tabletop rulings. ("Pokémon TCG LIVE", n.d.) The prolonged technical issues the game has been plagued with since launch could be resolved in more timely manner with more or better trained developers. This opens the question of whether monetizing the game directly would allow for better development staff and in turn for a better end-user experience.

Another aspect that must be considered is the fact that *Pokémon TCG Live* is still a part of an overarching, globally successful franchise and does not exist in a creative vacuum. The game client can thus serve multiple purposes. Its advertising purpose in the scope of entire franchise is undeniable, as the player is constantly exposed not only to the card game but also to characters and features that can be found in the entire franchise.

The progression system based on daily activity helps with player retention and even though the returning players are not directly monetized, they are still repeatedly interacting with the franchise. At the same time, it serves as the main platform, where players can compete with each other outside the time-specific physical tournaments. Thanks to its generous reward system, it allows for experimentation or deck testing for competitive players and serves as the main way to play for those who do not have enough disposable income or otherwise cannot, or do not want to participate in physical play. It provides a place where players and fans of the franchise can experience the TCG without any major barrier to entry, except possible technical difficulties. Because of its multipurpose nature, it proves difficult to categorize it strictly as an advergame; simulation platform for playtesting or a standalone digital card game; as it can stand in for any of those roles depending on the end user.

Another approach that could be considered even though *Pokémon TCG Live* was developed as a global product is through the lens of Japanese *media mix*, or more specifically *anime media mix*. Even though the term itself gained its current meaning in the 1980s, the concept itself can be traced much further to the late 1910s (Nakamura & Tosca, 2020). Media mix in its broader sense can be likened to the western *media convergence*, where media production is made with its transmedia potential in mind, with content being distributed through a wide variety of media types such as movies, books, games and comics. The difference between two types of media mix is pointed out by Steinberg (2012):

> The marketing media mix aims to use the synergetic effect of multiple media in concert to focus the consumer toward a particular goal – the purchase of the advertiser's product as the final endgame. The anime media mix, on the other hand, has no single goal or teleological end; the general consumption of any of the media mix's products will grow the entire enterprise. Since each media-commodity is also an advertisement for further products in the same franchise, this is a consumption that produces more consumption. (Steinberg, 2012, p. 141)

Looking back at previous attempts at classification, even the position within the anime media mix is a bit problematic. With the indirect monetization model, there clearly is an end-goal for the *Pokémon TCG Live*; to make the player purchase the physical card game, even though it is not using direct forms of advertising. The Pokémon Company does not earn any profit from the players directly by having them play the game more, whereas in other media franchises, even watching an anime on television broadcast will earn the company royalties. It is undeniable that *Pokémon TCG Live* is a part of media mix strategy, as it functions within a wider franchise distribution network and indirectly prompts the player to engage with other products within the franchise. However, even though the player is constantly presented with characters from the series, it does not directly allude to the wider franchise, but specifically to the card game itself. It hovers in between the traditional marketing media mix and the anime media mix. The modern practices of the Pokémon franchise within the media mix should be examined further, as available works either focus primarily on its initial success (Kondo et al., 2017) or do not take the large amount of spin-off products (including *Pokémon TCG Live*) into account (Gervasoni, 2019).

Lastly, The Pokémon Company has released a trailer and promotional information for an upcoming standalone digital *Pokémon TCG* titled *Pokémon Trading Card Game Pocket* that is projected for release in 2024 ("Pokémon Trading Card", n.d.) From what is currently available we can discern that the game itself is focused on casual players, as the gameplay itself has been heavily simplified in comparison to the main card game. More importantly, the core feature of *Pokémon Trading Card Game Pocket* is the opening of card packs themselves as it is prominently shown in the trailer to be the main activity of the game. Players of *Pokémon Trading Card Game Pocket* will receive two free booster packs per day. It is yet

unclear how the further distribution of packs will be handled but the trailer itself states that the game will contain additional optional purchases. If additional packs will be available for purchase with hard currency and the main driving point of the game will remain in opening booster packs, *Pokémon Trading Card Game Pocket* will garner cause for concern due to its parallel with gambling gateway mechanics. We advise monitoring the game after release and comparing its strategy with other available digital TCGs. While *Pokémon Trading Card Game Pocket* will not replace *Pokémon TCG Live*, it targets the more vulnerable demographics by being more casual and visibly aimed at younger players.

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