

“Education should learn from the positive side of gaming
- reward, accomplishment, and fun.”

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VI. PLAYER TAXONOMY

Your players have different characteristics while playing your game. You may realize that when you play with your siblings or friends, some of them are just chaotic, killing everyone. Some players only want to have fun without worrying whether they win or lose, while others only want the greatest reward and accomplishment. The variations of player characteristics are discussed in the player taxonomy. The most well-known of them is Bartle's player types. Bartle's initial research focused on the characteristics of MMORPG gamers. Yet the observed player traits can also be found in different genres. As a result, Bartle's proposed taxonomy can be applied to a variety of genres.

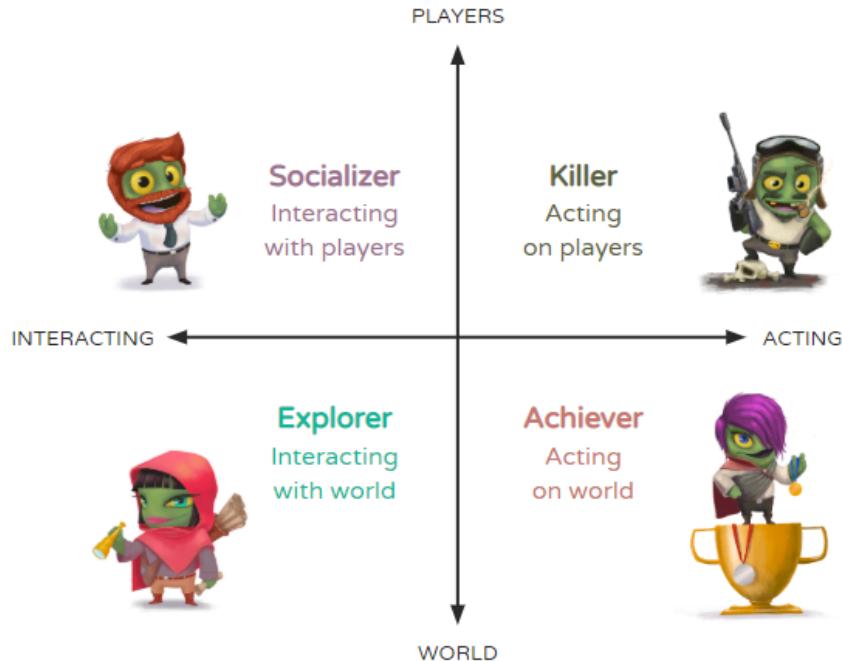


Figure 27. Bartle's 4 player types taxonomy: Socializer, Killer, Explorer, and Achiever.
 (This illustration is taken from <https://uxdesign.cc/designing-your-game-mechanics-based-on-player-types-b16a95fb7f60>)

6.1 Bartle's Player Types

Nowadays, there are several theories of player taxonomies. One newer enhances the other. In this chapter, we are focusing only on two concepts, the first is Bartle's player types, and the second is the ACE2 model. Based on a study published in 1996 by Richard Bartle (Bartle, 1996), the Bartle taxonomy of player types categorizes gamers according to their playstyle preferences. The label was initially applied to MMORPG players but has since expanded to cover fans of single-player games, even today, for more genres. A character theory forms the basis of this classification. The four archetypes in this theory are Achiever, Explorer, Socializer, and Killer. They are envisioned using a quadrant model. The X-axis represents a preference for interacting with other players over exploring the environment, and the Y-axis represents a preference for interaction over unilateral action (Taylor, 2006). See Figure 27 for the Bartle's player types taxonomy.

1. Achiever

This group of players strives to win as many game objectives and prizes as possible. In addition, they look for enjoyment in challenges. The simplest example is that players will attempt to rise in the leaderboard and get as many badges as they can. Their main goals are gaining status, getting points, and finishing missions. Extrinsic

mechanics will be used to give achievers what they want, including points and status, achievement symbols (badges, trophies, medals, crowns, etc.), progress bars, fixed prizes, and more. Some examples of game mechanisms suited for achievers are as follows (Dori, 2022):

- **Achievement System:** Achievements are composed of challenges and fixed rewards. Achievers are motivated by challenges because they test and expand their knowledge and provide opportunities to put it to use. You already know as a game designer that the brain releases chemicals that make us feel good (satisfied) when we complete a task; having players earn their achievements by completing challenges will make them feel good about themselves and encourage them to continue playing. One effective method of getting people to finish their tasks and keep moving forward is to display progress bars alongside them. It's more fun and rewarding to play when there are clear goals to work toward. In Dota2, there are many types of achievements player may get, see Figure 28.



Figure 28. Dota2 screenshot, shows Timbersaw hero. There are many types of achievements in Dota2, one of them can be obtained from weekly challenge, another is from relic.

(This screenshot is taken from

[https://www.reddit.com/r/DotA2/comments/azyv6p/run_run_run_run_runrunrunrunrunrunrunrunrunru/n/](https://www.reddit.com/r/DotA2/comments/azyv6p/run_run_run_run_runrunrunrunrunrunrunrunru/))

- **Level & Learning Skills System:** By applying a leveling system and progress bars, we let players know that they are developing, accomplishing, progressing, and learning; this makes the game's overall feeling more rewarding, particularly for the achievers. Additionally, levels are essential for providing a road map of the player's progression, showing them where they can go and where they have been. In Dota2, players have freedom to upgrade their intended skills. See Figure 29, the level's progress bars are shown on the different forms, one is the level number, the other is the vertical bar on the talent tree.



Figure 29. Example of a talent tree from Dota2.
(This screenshot is taken from https://www.ign.com/wikis/dota-2/How_to_Master_Dota_2%27s_Talent_Trees).

- Leaderboards:** The two most common types of leaderboards are relative and absolute. While their primary function is to provide players with a means of showing off their accomplishments, high scores are also used as mental benchmarks, making them an ideal design element for goal-setters. In addition, players are more likely to experiment with new strategies after seeing those of their peers. Leaderboards are a good suggested mechanic for socializers and killers as well because it involves other players. However, this is highly dependent on the details of the game design. For example, still in Dota2, the game provides global leaderboards according to the regions; see Figure 30.

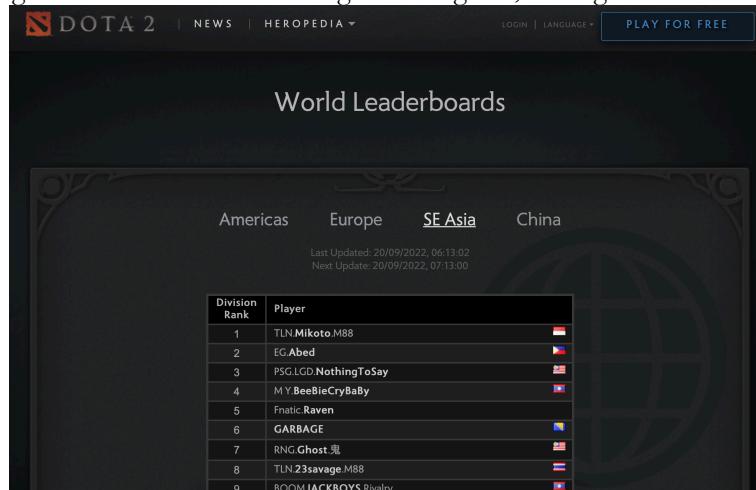


Figure 30. The Dota2 leaderboards. The leaderboards are categorized into four regions. In 2022,

Indonesian player Mikoto is leading the South East Asia region. But everything can change since it will be updated daily.

(This screenshot is taken from https://www.dota2.com/leaderboards/#se_asia)

- **Bonus Points:** Bonus point is awarded for accomplishing what was expected from the task. Bonus points can be “useless” (serving only as a secondary goal, such as hitting the top of the flagpole in Super Mario; see Figure 31). However, you can also use them to satisfy your gaming requirements: If your game is meant to be played with others, you might consider implementing a system like Overwatch’s friend bonus to encourage players to invite their friends to join in the fun. In Overwatch, to score points, accomplish the following tasks: First, each enemy you eliminate increases your score by a fixed amount. Second, you advance in the mission and receive a bonus based on how far along you are (Objective bonus/ progression bonus). Depending on how many incapacities were incurred during a given segment of the mission, the survivor will receive a bonus at the end of that segment (Survival bonus). Fourth, you’ll receive a bonus based on how quickly you finished each mission segment or “section (Time bonus). Scores were split evenly among the Uprising team. If just one player were to suffer, everyone would have a reduced survival bonus. See Figure 32 for the screenshot.



Figure 31. Super Mario flag bonus points.

(This screenshot is taken from <https://uxdesign.cc/designing-your-game-mechanics-based-on-player-types-b16a95fb7f60>)



Figure 32. Overwatch gives player 20% exp as group bonus. Motivation for socializers and achievers alike. (This screenshot is taken from <https://gaming.stackexchange.com/questions/331095/how-are-points-awarded-in-the-uprising-and-retribution-events>)

- **Boss Battle:** A boss fight is an ultimate test at the end of a level, analogous to an “exam” in which players show off their skills. The boss fight, rather than being a “regular challenge,” will be an “epic challenge” (in terms of art, music, pace, needed skills, strategy, etc.). It has the qualities of a target, an advancement, and a payoff, so it satisfies the drive of those who like to set and reach goals. In addition to breaking up the monotony, having to overcome a boss adds a new layer of challenge to the game. Figure 33 shows the illustrations of bosses from Plants vs. Zombies 2.



Figure 33. Some of bosses from Plants vs. Zombies 2. (This screenshot is taken from [https://uxdesign.cc/designing-your-game-mechanics-based-on-player-](https://uxdesign.cc/designing-your-game-mechanics-based-on-player/)

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2. Explorers

The explorers, in my opinion, are looking to learn as much as possible about the game. For them, exploring new places is a source of great joy. People of this type often enjoy playing games to experiment with various play styles and then analyze the outcomes. I recognize that I am also of this type. My preferred method of playing adventure games like Legend of Zelda is to explore the environment before tackling any missions. As a result, players like me take longer to complete a quest because we like to take in the game's stunning visuals.

Their primary goals are to expose the game's internal plot, locate interesting features (including bugs), and deduce its mechanics. Then, provide what explorers want through random mechanisms such as random rewards, hidden areas, open maps, easter eggs, an evolved user interface, and so on. Examples of game mechanics include the following (Dori, 2022):

- **Choices:** Players feel more invested in the game and more strategic when given branching options to decide their own path (making players think about what they are doing, why they are doing it, and how it might affect the outcomes of the game). Explorers frequently make alternative plans to see how they affect the journey. A meaningful choice leads to different outcomes, as having the same outcome for different choices can reduce the excitement associated with taking charge of one's experience and discovering new things. Time pressure in the decision-making phase has been shown to increase the likelihood of alternative choices and to increase player focus on the problem. In Walking Dead, as shown in Figure 34, your choices will affect the gameplay.



Figure 34. The outcome of the choice in the Walking Dead affects your inventory and the morality of you being a good\bad person.

(This screenshot is taken from <https://uxdesign.cc/designing-your-game-mechanics-based-on-player-types-b16a95fb7f60>)

- **Internal Mechanism:** Explorers are players who dig deep into your game to figure out its internal logic and the game design (including the meta-game). If you provide them a deep internal logic to uncover, they will be more immersed and satisfied. Internal mechanisms come in many forms, and as the complexity of your game grows, so will the number of layers you can explore. Let's think about the mechanics of "leaving footprints" mechanic. Does the sound effect of footsteps alter if the user steps on various surfaces like snow, sand, wood, metal, etc.? How about the graphics? The explorers will appreciate your thoughtful design. In The Witcher game, you may get damaged from the property surround your character, see Figure 35.



Figure 35. In the Witcher, you will get damage from the fire of street-light, although its main purpose is for environment decoration. (This screenshot is taken from <https://uxdesign.cc/designing-your-game-mechanics-based-on-player-types-b16a95fb7f60>)

- **Customization:** From a game design perspective, giving explorers the mechanism to alter their experience in several ways is a chance to encourage creativity, boost player engagement, promote exploration, and give them a sense of ownership. In contrast to the "branching choices", customization may be more extrinsic than intrinsic factors (i.e., allow players to express themselves through their visual appearance for fun without affecting gameplay). However, customization is not only a powerful visual motivator, but it also encourages the development of strategy. For instance, build your own rifle as a weapon, add a silencer or a scope, and see how your game changes depending on your decision. So, if you use the silencer, you may play with a stealth style. In Robocraft (Figure 36), players can customize all of the components on the robots, including engines, wings, wheel, and so on. Players can

even design their own style based on the components being used. For instance, the figure shows a player with a style of plane which can shoot in the air.



Figure 36. In Robocraft, players can customize all of the components on the robots, including engines, wings, wheel, and so on.

(This screenshot is taken from <https://store.steampowered.com/app/301520/Robocraft/>)

- **Open Maps:** Open maps are beneficial for exploration-based gameplay. This design component allows for a vast open world to be explored by the explorers, complete with a wide variety of unpredicted events, points of interest, and collectibles. In addition, curiosity is the main driving force that will take players in unexpected and exciting directions. Figure 37 shows the wide area in Legend of Zelda: Breath of The Wild.



Figure 37. The example of open map in Legend of Zelda: Breath of The Wild.
(This screenshot is taken from <https://www.zelda.com/breath-of-the-wild/features>)

- **Side Quest:** The purpose of side quests is to support the main storyline rather than replace it. They should be easy to complete, entertaining to play through, and rewarding to your character by adding new layers of exploration and potential contacts, locations, and tools. An interesting and rewarding side quest gives players a compelling reason to investigate the game's environments. As a designer, you should be conscious of your players' time and try to avoid boring and pointless side quests that require the player to travel to multiple locations for no apparent reason. Otherwise, your players will just get tired and frustrated all the time. Figure 38 shows the markers of side quests in The Witcher 3.



Figure 38. The map showing the side quest in Velen, The Witcher 3.
 (This screenshot is taken from https://www.ign.com/wikis/the-witcher-3-wild-hunt/Velen_Side_Quest_Map_-_including_Novigrad)

- **Secret Areas:** No matter how big or small the reward, the bonus, the hidden message, or the joke is, explorers will spend a considerable amount of time looking for it in the game. Believe me, they will. They demand the aspect of secret areas or hidden rewards very much. Fortunately, with this component, your players can spread the word about your game, enhancing your game's publicity. Hidden areas are secret areas that the designer intends the players to explore in addition to the game's progression. It need not be directly related to the main quest or plot. However, they typically show up as an exclusive or final location that is only accessible after completing a series of difficult challenges. And for me, forbidden areas are found outside of the main flow of the game, which means explorers will have to dig deeper to find them (and will be more delighted when they do): exploiting a bug, sliding through walls, entering cheats, and generally attempting to do things the game doesn't want you to do normally. Look at the example of easter egg in Grand Theft Auto (GTA) San-Andreas; see Figure 39, and the circuit shortcut in Crash Team Racing (CTR) in Figure 40.



Figure 39. GTA San-Andreas has a smart easter egg buster. It is actually a rewarding experience for the explorers.

(This screenshot is taken from <https://uxdesign.cc/designing-your-game-mechanics-based-on-player-types-b16a95fb7f60>)



Figure 40. In PlayStation 1's version of CTR (Crash Team Racing), you can get the shortcut by using the glitch shown by the white arrow. Me as a player usually go pass that area, making a U-turn, and then accelerate to the max speed and jump over the fence.

3. Killers

The killer type is fascinated by competing with and defeating others. It seems killers enjoy a mix of pleasure from competition and destruction. This type of player dominates games like Dota 2 and Counter-Strike, which require a high level of precision and reflexes. However, a killer type can sometimes be too brutal to enjoy playing with as a casual player.

Killers seek to impose their will on those around them at any cost. Killers take pleasure in seeing their victims suffer, and the more they suffer, the happier they are. Killers attack other players in an effort to wipe out their personas and enjoy seeing others fall. You can incorporate strategies like disrupting other players, establishing dominance, embracing chaos, and more to satisfy killers' desires. Some examples of gameplay mechanisms are:

- **Domination:** It's no secret that killers take pleasure in defeating their opponents. Still, the victory would taste all the sweeter if it was accomplished by establishing dominance and using it to impose one's will on others. Success would be sweet, but even if it's not in sight, they'll keep playing to annoy their competitors, which is their primary objective. If players can dominate a certain area, resources, privileges, etc., you can expect more killers to play and enjoy your game. As shown in Figure 41, Dota2

has various spectacular ways to show the players domination in the game.



Figure 41. In Dota2, player domination is shown after the player successfully executes the opposing heroes.
In addition, a specific label is shown after getting a certain number of killings.
(Taken from <https://www.rockpapershotgun.com/>, an article by Alice O'Connor)

- **Strategy:** Killers take pleasure in causing others pain in a video game. Disrupting their plan is one option. This is why some killers prefer a more stealthy, patient approach, waiting for their opponents to make a mistake while they watch and wait rather than making a move themselves. Then, will the killers appear out of nowhere and spray their opponents with a hail of bullets, or, even better, a disgraceful pan to the head like in the game of PUBG (Player Unknown's Battle Ground). See Figure 42 that shows the stealth gameplay of a player in Counter Strike.



Figure 42. A sneak attack in the Counter Strike: Global Operation. It will give the enemy a shock moment and you will gain more pleasure as killers.

- **Chaos & Destruction:** In video games, “anarchy” and “chaos” typically mean either the absence of rules or the alteration of the standard rules for the purpose of some “mayhem” event (like a +300% additional damage event). Killers seek new methods to impose their will on others, ideally by being more powerful and acting swiftly, with fewer boundaries and constraints. Additionally, anarchy can be used to create “visual chaos” when there are many elements (particles, participants, enemies, noise, etc.) on the screen simultaneously. Killers take pleasure in causing chaos, so why not give them the freedom to blow up everything in sight? Of course, vehicles and gas stations aren’t the only targets for destruction mechanics. It gives you the power to completely devastate your surroundings, reshaping them and making anything fragile fall apart like Lego bricks. The game’s internal logic and chain reactions also make it fun for explorers. Just look at Figure 43, where a player character called Techies has already prepared a bunch of bombs ready to detonate to sweep the opponent team.



Figure 43. All five hero characters from the Dire team (with the red HP bars) try to hunt Techies from the Radiant team (with the green bar). But, little did they know, Techies had already planted some remote mine bombs ready to explode and had a high probability of killing all five of them.

(This screenshot is taken from DotaCinema)

4. Socializer

Those who fall into the socializer category actively seek out and maintain connections with the other players (socializing). They typically didn't worry much about the outcome of games. That's both good and bad, actually. They can be calm and help their friends stay calm when things are tough. They enjoy games primarily for the social and interactive aspects of the game with other players. Interacting with others and learning from what they say was central to their goals. In fact, they can find entertainment simply by observing others engage in play. Take a look at these different types of game mechanics:

- **Chats:** Having a chat system in your game not only gives your players a way to interact with one another but also gives the impression that other people are actively participating in the game. An in-game chat serves as a social hub, but it also facilitates group strategy through the exchange of information, questions, and connections among players. You can have a text, audio, or video chat system in modern games by utilizing either the game's native features or external programs like Discord. Still in Dota2 (Figure 44), players can have text chats with others, including the opponents.



Figure 44. In Dota2, players can send text and voice messages. It is useful for team communication to build strategy.

- **Trade:** The ability to trade between players increases the social depth of your game. When both sides benefit from a transaction, it is considered a successful trade. For players who prefer to converse rather than fight, trading provides a means to do so without resorting to physical conflict. When two people with different motivations engage in a transaction, say, an achiever and a socializer. The achiever's reward will be the acquisition of the wanted item. In contrast, the socializer's reward will be the interaction itself. In Catan (Figure 45), there is a mechanic that allow any player to trade with others. It encourages the interactivity among the players.



Figure 45. A player may trade to another player for intended resources in Catan Universe. You can see that this game also provides a chat system.

- **Grouping:** Having the option of teaming together with other players who share similar interests gives them a feeling of purpose and meaning in the game. It promotes teamwork, rivalry, and elitism so that everyone works together to accomplish the team's goals and maintain its sense of self-worth. As a game creator, allowing players to see how they contributed to the team's overall success is a great way to boost morale and encourage effort, even if the team ends up losing. Especially when you are the top player on the team. The grouping mechanisms are usually implemented from as small as a party to as big as a guild. Figure 46 shows a guild in King of Thieves.



Figure 46. King of Thieves: Forming guilds. Being a part of a group is also a motivator for killers, as is attempting to frustrate and defeat the competitors from another group.

- **Friending:** Send a request to be friends or ask others to play the game by sending them an invitation is another mechanics the socializer wants. Of course, social players will enjoy your game more if they can play with others. However, even if your game doesn't let players talk to each other directly, it can still support friending through invitations to create a friend ladder: a leaderboard within a friend-list scope. To socialize, I enjoy games with my friends and acquaintances. Sometimes, we can strongly relate to NPC as our in-game companion. That's why you can still befriend with an NPC, just like what Figure 47 shows.



Figure 47. Heroes of the Storm: the character Rehgar is healing the NPCs.

- **Sharing and caretaking:** A great way to encourage players to work together is to reward them for sharing what they know and contributing to the group's overall success. Being helpful during the round is a reward in itself, even if the team fails in the end. Some forms of knowledge sharing are meta-social in nature, such as this guide I am writing, while others are integral to the game itself, such as when one player pings another to warn them of a potentially dangerous area.



Figure 48. In League of Legends, the ping wheel can inform teammates.

While genres like farming and pet care naturally lend themselves to games emphasizing caretaking, the real aim is to create a social experience where players can actively help one another. For example, a “healer” class is often included in “killer-oriented” battle games to attract socializers. Since healers have

fewer stats than offensive classes, having one on a team makes the player feel valuable to the rest of the party by accompanying them on their journey rather than venturing alone. However, this is a two-way street, as the rest of the party must also look out for the healer. Players who enjoy interacting with others and gaining a sense of purpose from helping others will enjoy participating in such games.



Figure 49. Coral Island: taking care of overrun land into a lush and lively farm.
(This screenshot is taken from <https://www.stairwaygames.com/coral-island>).

Give players the option to help one another out in your game by sending them presents or donating resources. Unlike selling, gifting doesn't always involve two parties. Depending on the player, they may either actively give or passively receive gifts. On the other hand, the recipient's sense of obligation to either repay the present or make some sort of community contribution boosts the likelihood of future interactions between the giver and the recipient. Let's say the recipient declines to return the gift because they are a guild member. In that situation, it's possible the player will be substituted in favor of more dedicated team members. Figure 48 to 50 shows examples of sharing and caretaking.

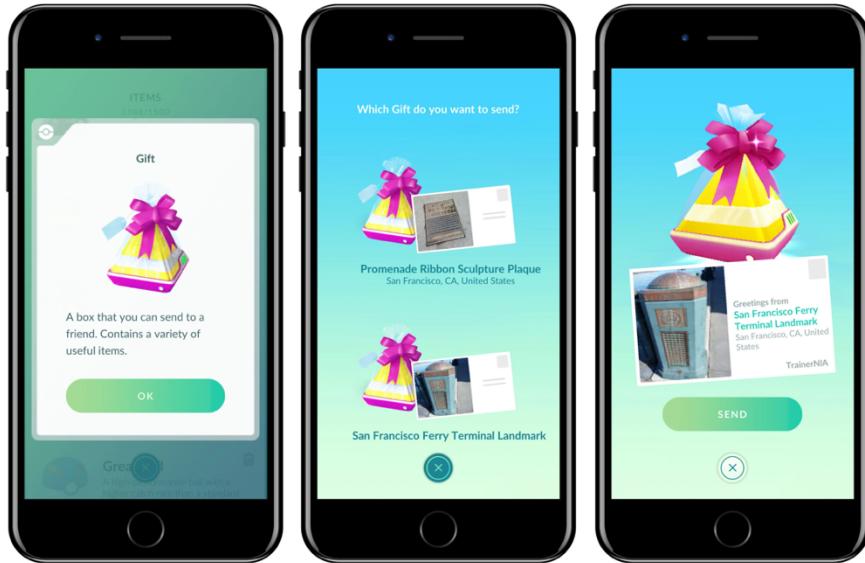


Figure 50. Sending a gift to a friend in Pokemon Go.

- **Competing:** If you take advantage of the player's participation and contribution to the team's shared effort, let them trade information, and give the team a chance to socialize under specific social mechanics, you'll win over the socializers. However, more killers will be interested if you take advantage of the tension created by the opposing side, create it independently of other players, and enhance methods to disrupt their experience. It all depends on how you design the competition in your game to shift the balance away from appealing to socializers or more to killers. In Angry Birds, you can compete and compare the scores with your friends, as shown in Figure 51.



Figure 51. Rovio's Angry Birds: player can compete with other players.

- **Spectating:** As was briefly stated earlier, spectating is enjoyable for people who enjoy being around others. Observing a game or video of a player participating online is often considered an “educational” opportunity. Socializers gain insight from their peers’ successes and failures, which they then pass on to the community. To increase the socializer’s motivation as a spectator, you can implement additional interaction mechanics such as voting for others (which gives the feeling of influencing the game and being part of the team), betting on the game, cheering the players (which gives the sense of supporting), chatting with players, and so on. See Figure 52 for the spectating example in Hearthstone.



Figure 52. Hearthstone: Allows spectators to join a match and watch others play online.

I am sure that you have your own style, whether it is one dominant type or even more than one. For instance, I have an explorer and socializer style. It is more like a fuzzy metric. You have traits of all types, but some styles might be more dominant. There is another theory on the player taxonomy other than Bartle's. The ACE2 model is another player taxonomy developed by Thomas van Dam and Sander Bakkes. The ACE2 model builds on previous work in player taxonomies to expand the established Bartle's taxonomy of player types by integrating the aspect of creation play (as seen in modern games like Minecraft), making the revised model more broadly relevant to modern video games. The model is part of an ongoing inquiry into the relationship between aesthetics and mechanics in games. The author aims to emphasize a creative play dimension that is often neglected in traditional player taxonomies.

6.2 Bakkes' Player Types

As a result of improvements made to the ACE2 model, single-player video games can now be more precisely categorized. The ACE2 model's descriptive expressiveness significantly and practically refines Bartle's taxonomy of player categories. Furthermore, investigation of the interplay of aesthetics and mechanics as experienced by game players may yield important insight into (the taxonomic understanding of) creation play in games (van Dam & Bakkes, 2019). Figure 53 shows the comparison between Bartle and ACE2 models.

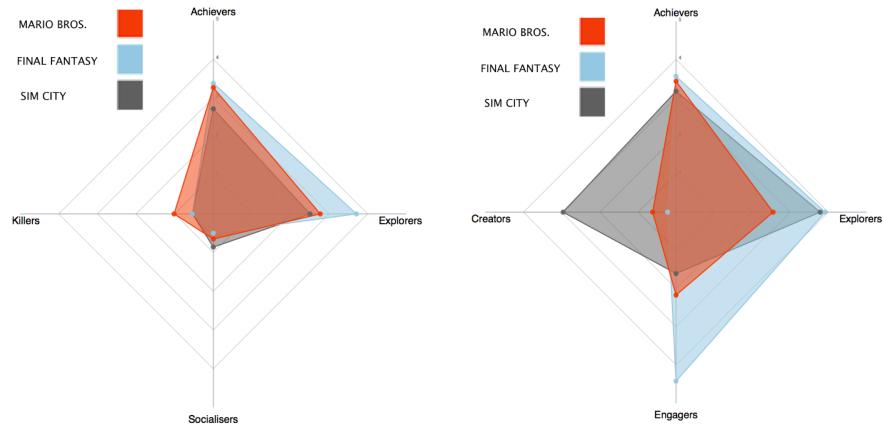


Figure 53. The comparison player types on the three games (Mario Bros, Final Fantasy, SimCity) between Bartle and ACE2 models.
 (These graphs are taken from (van Dam & Bakkes, 2019))

The authors claimed that Bartle's model is limited to being created for only one form of the game: MUDs (multi-user dungeons). Therefore, they adopted a more abstract approach to games to develop a model that could be used for a wider variety of games. However, they soon learned that the multiplayer component of games adds numerous complexities to the types of behavior that players exhibit, so they chose to restrict the model to single-player games. Choosing not to include all potential game types was a deliberate design that allowed for a more satisfactory compromise between model simplicity and articulation. Due to its focus on the distinctions between the simulated world and its player inhabitants, Bartle's x-axis was not suitable for incorporation by the authors. The axis, in their view, is more appropriately concerned with the different ways gamers take pleasure in the games they play. Of course, many factors make video games fun to play (Avedon & Sutton-Smith, 1971; Lazzaro, 2021), but they can be roughly grouped into two broad categories: aesthetics and mechanics.

The MDA model (Hunicke et al., 2004) uses the word “aesthetics,” but they mean non-gameplay aesthetics aspects of a game. Which includes things like the game’s story, visual style (or absence thereof) (Solarski, 2013), soundtrack, and so on. The Mechanics, on the other hand, make up a game’s gameplay and include the player’s ability to interact with the game environment and other game mechanics. The vertical axis is identical to that of Bartle’s model because the distinction between acting on the game world and interacting with the game world is explicitly evident (especially in single-player games) (van Dam & Bakkes, 2019).

1. Achiever

This model’s achievers are most analogous to Bartle’s because they emphasize interacting with game mechanics, which is conceptually close to the actions in the game world. Achievers in ACE2 share a passion for scoring high and mastering the game’s mechanics, just like Bartle’s achievers. Mastering the game’s mechanics can be demonstrated by one’s skill in performing complicated combos in a fighting game or timing

jumps in an action game to perfection. Bartle doesn't discuss this approach in his model.

2. Explorer

The explorers resemble Bartle's explorers in many ways. They care more about the action than the game's intricacies and details. Unlike Bartle's explorers, they weren't particularly interested in seeking new territory. Instead, they're always looking for new and exciting ways to use the game's features, such as unusual combos in card games like Hearthstone. It includes strategies like "snaking" in Mario Kart DS, which involves utilizing the game's sliding mechanic; intended for speed-taking corners to gain speed on the track's straightaways.

3. Engager

The first completely original class of the ACE2 model, "Engagers," are those who emphasize the game's visual elements. They care more about the game's narrative or perspective than gameplay. These players are generally looking for games that will make them feel something or enable them to form some emotional connection to the game's characters. Some examples of popular games for this demographic are interactive novels, which feature relatively little actual action but offer an aesthetically rich experience.

4. Creator

This model includes a special kind of participant called creators who set ACE2 apart from other models. Despite often being disregarded as unimportant, this behavior type has its own player variety. Creators, like engagers, are attracted to a game's aesthetics but prefer to act on them rather than only connect with them, which may seem counterintuitive. This takes the form of making structures or images for use in-game, turning the game into a medium for expression. Artists can use the game to craft their own unique visual experience, designed to make viewers feel something.