



GAME NARRATIVE
SUMMIT

RAID ON RISE

Noah Hughes, John Stafford, Rhianna Pratchett,
Tore Blystad, Cameron Suey & Jeff Adams

**CRYSTAL
DYNAMICS**



GAME DEVELOPERS CONFERENCE March 14-18, 2016 · Expo: March 16-18, 2016 #GDC16



SPOILERS AHEAD!

RISE OF THE
TOMB RAIDER™





A person wearing a black leather jacket is looking at an open manuscript. The manuscript has a page with a red circle around a drawing of a figure on horseback. Another page shows a technical drawing of a machine with a wheel. The text "WHAT'S THIS ABOUT?" is overlaid in large white letters.

**WHAT'S THIS
ABOUT?**

M # Mother (Motherland)
C # PTSD (Dying Light)
F # Father (The Good Shepherd)
O # Observer (Water) self
I Inner body (Love) father
P # Personality

ACT 2, SCENE 22b
SOFIA

ACT 2, SCENE 23
A CONNECTION

ACT 2, SCENE
STOWAWAY

D

Profit

Div

Debt

Spent

Cash

Debt

Name

Destroying

Massacre (slightly)

(K)

ACT 2, SCENE 27b
TRUST ISSUES

ACT 2 [W&T]
TWISTED PAST

ACT 2, SCENE 27
WAIT HERE

ACT 1, SCENE 15
ALMOST THERE

ACT 1, SCENE 16





WHAT WE'LL COVER

- Crystal Dynamics Story Pillars
- Learnings from TR '13
- Our Process in 8 Steps



THE CRYSTAL STORY PILLARS

A character with long dark hair, wearing a grey leather jacket and dark pants, stands in a snowy cave. They are holding a bow in their right hand and a quiver of arrows in their left. The cave walls are covered in icicles, and a bright light source is visible in the background, creating a strong backlight effect. The character is looking directly at the camera with a determined expression.

CHARACTER-DRIVEN STORIES

COLLABORATIVE APPROACH





**GROUND, HUMANIZED
HEROES**



**THE WORLD AS A
CHARACTER**



MAIN STORY NARRATIVE

RELICS & DOCUMENTS



ENVIRONMENTAL STORYTELLING



MAIN STORY NARRATIVE

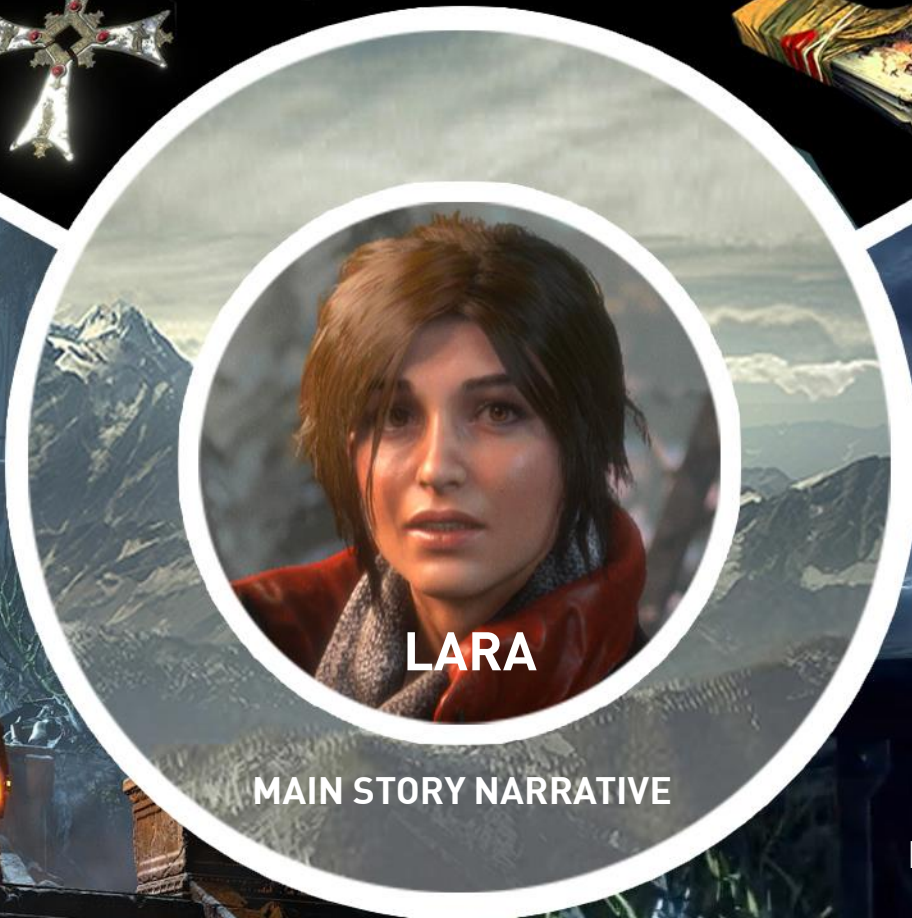
PRE-COMBAT / VO



RELICS & DOCUMENTS



ENVIRONMENTAL
STORYTELLING



LARA

MAIN STORY NARRATIVE

PRE-COMBAT / VO



A detailed, atmospheric illustration of a cluttered office or study. In the foreground, a black leather office chair sits on a wooden floor. Behind it, a desk holds a laptop displaying a blue screen. The walls are covered in various papers, maps, and photographs, some pinned and others hanging. A large map of the world is prominent on the left wall. To the right, a brick wall features a window with blinds and a shelf with books and a skull. A lamp with a pleated shade sits on a table next to the desk. A brown leather bag and a red fire extinguisher are on the floor. The overall mood is one of intense investigation or research.

LEARNINGS FROM TR '13

A third-person view of a character, likely a thief or explorer, standing on a stone ledge in a dark, ancient tomb. The character is wearing a brown leather jacket and has a glowing orange light emanating from their waist. They are holding a bow and arrow, and a large, ornate crossbow is visible on the ledge in front of them. The background features several large, stone statues of figures in traditional attire, some holding staffs or weapons. The environment is dimly lit, with a blueish light source in the distance, creating a mysterious and atmospheric setting. The overall scene suggests an adventure or exploration theme.

BRING BACK THE TOMBS

**FEWER, MORE REALIZED
CHARACTERS**



A cinematic screenshot from the video game "The Last of Us Part II" showing Lara Croft in a red and white winter climbing suit. She is rappelling down a dark, jagged rock face with a blue rope. To her right is a massive, translucent blue ice wall. The scene is set in a high-altitude, snowy mountain environment with falling snow and a bright, hazy sky in the background.

**LARA / PLAYER
SYNCHRONICITY**

A person is sitting on a wooden floor in a dimly lit room, surrounded by a large pile of papers, documents, and boxes. They are wearing a dark jacket and are focused on a laptop in front of them. The room appears cluttered, with various items scattered around, including a framed picture, a small lamp, and several cardboard boxes. The overall atmosphere is one of intense focus and research.

OUR PROCESS IN 8 STEPS



1 – THE HIGH CONCEPT

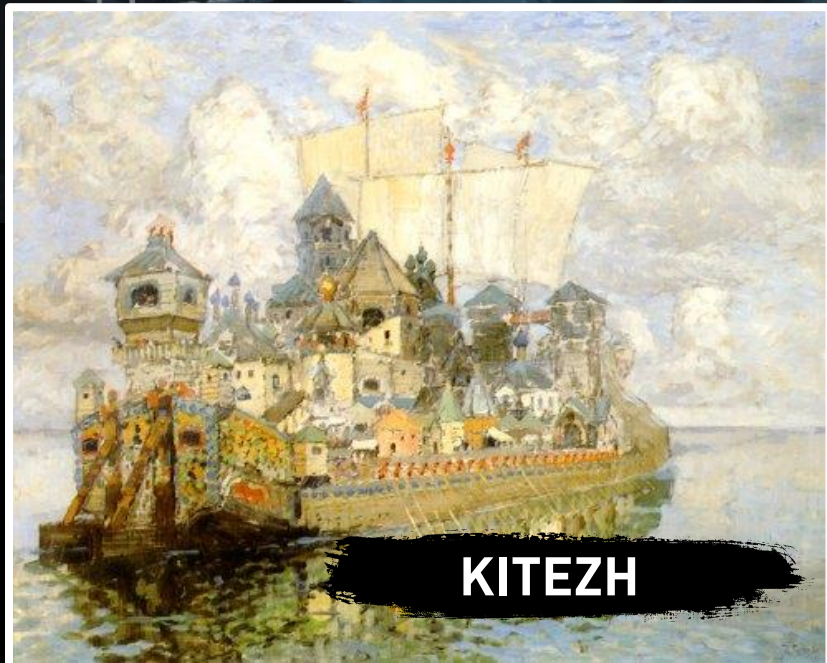
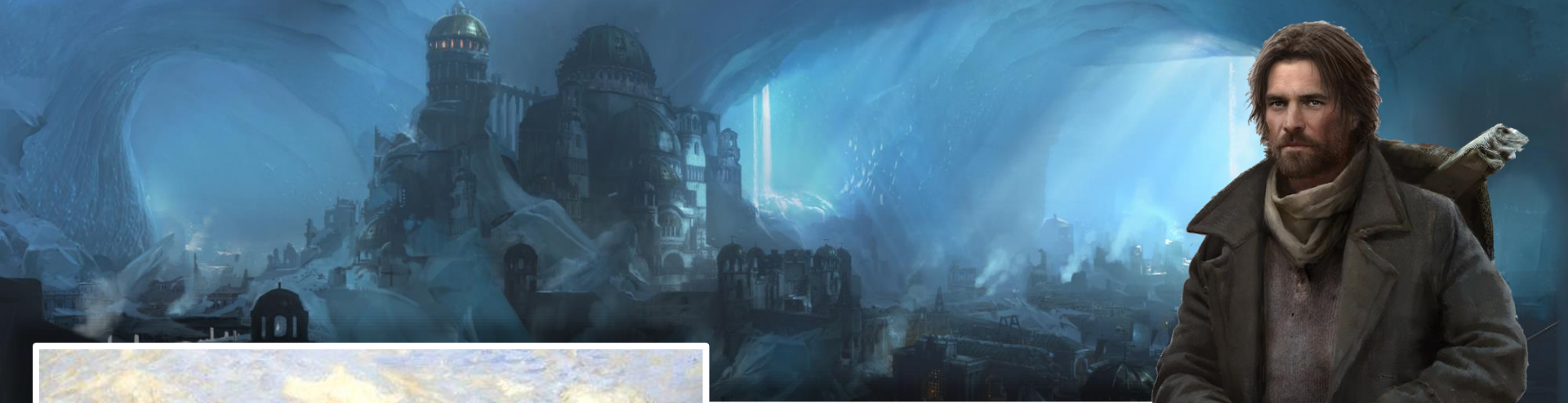


“We become who we are meant to be when we let go of who we are supposed to be.”









KITEZH



KOSCHEI



2 - THE TREATMENT



Shortly afterwards the phone rings in the professor's
has been sorted. The professor replies that it has.

Story Overview

(Please note that names/labels used for characters and objects are placeholder)



Escaping from the island was only the beginning.

...left the hostile island of Yamatai she knew that she wouldn't be returning home. She'd
...the world around her had been irrevocably
...so that the

with what she's see
ying. Could she reall
used. He was initiall
es herself) and can't u
lonah is questioning t

then heads into
She already feel
the last thing s
he needs answ

LEAD # Protecto # Prophet
SECR # Deathless
HEAL # ATLA

PROTECTOR'S
(accepting fate -
revel of
Truth)

Death
Divine

Deathless Story
(Jacobs)

Does Lar
still w
walk on
the source
knows its
son

Protector's
They HAVE Done
the world a service
but a lie

3 - METASCRIPING

ACT 3, SCENE 54b

Status: Final Draft Beat Doc

1st Draft Beat Doc
Director writes Outline
1 week



2nd Draft Beat Doc
Director Team writes
draft of game play
minutes
1 week



2nd Draft Beat Doc
Revision of game play
minutes with Creative
Captain
1 week



3rd Draft Beat Doc
Review | Update with
Leads and Producers
1 week



Final Draft Beat Doc
Team Kick Off and their
feedback integrated
2-3 weeks

Ice Tomb [30 minutes]

1. PILLAR
 - a. SRL 50% (comprehensive rope-based puzzle sequences)
 - b. Traversal 30% (climb outside the mines and throughout puzzle solve)
 - c. Combat 20% (looter search parties and work camps in the tomb)
2. SETTING/PREMISE (**From Story Treatment**)
 - a. Lara met up with Jacob when Ana threw her in the GULAG. He occupied the adjacent cell and they agreed to work together against their common enemy.
 - b. Although they have evaded their captors for now, Lara and Jacob are prisoners on-the-run and are hunted by the Looters. This will inform how Lara and Jacob and the Looters relate away from the MINING CAMP Hub and lead to the idea that she will release him when

ICE CLIMB

AVALANCHE

LONDON

CLIFFS

AQUEDUCT

PCAP

S1 Expedition

#obsession

#jonah

#lostcity

S2 Almost There

#SRL

S3 Separation

#jonah

#obsession

#threat

S4 Rock Bottom

#ana

#dad

#obsession

#survival

#robotarmy

S5 Car Crash

#localthreat

S6 Truth Revealed

#SRL

#dad

#prophet

IN-GAME

Walk and Talk

#dad

#lostcity

#survival

#robotarmy

Murals

#dad

#prophet

#orderoftrinity

#robotarmy

Pre-Combat

#konstantin

#localthreat

#tomb

Secondary

#prophet

Environmental

#tomb

#localthreat



Lara looks frustrated.

LARA

Yes! We've been through hell together!

SOFIA

Then I think you know more of my people that you realize.

Lara pauses, Sophia's point sinking in. She

LARA

I'm going after him... is there a way back to the old Soviet base?

SOFIA

Up this path... the pass leads to the other side of the mountain. They've taken many more of our people too. Jacob has already gone after them. Please, help him if you can.

Lara nods. A Remnant whispers in Sophia's ear.

SOFIA CONT'D

I am needed back at the village. Good luck.

Sofia and the remnant disappear off into the trees.

[GAMEPLAY] - SOVIET HUB RETURN

Lara travels through the mountain pass and back into the Soviet hub to re-infiltrate the Gulag to find Jonah.

ACT 2, SCENE 47b - OUTPOST HUB (PCAP M)



John Stafford

Nice callback to TR – and I like that Lara is showing her fighting side with regards to her friends.

4 - THE SCRIPT



John Stafford

This section in gameplay is still up in the air – we might need to be more specific, or even more vague depending on how it nets out.



Rhianna Pratchett

Seems a bit weird to suggest Jacob will meet with her, so I've angled it as if he's gone in that direction, so seeing him isn't a big surprise.



John Stafford

NEW SCENE NEEDED –

Basically this is much like the previous one we once had – it's a moment to help ramp up the momentum again and double down on the goal.

Lara comes into the outpost after helping to defend it from attack (gameplay) – Jacob meets up with her and Lara tells him what happened, and that Ana has the Atlas.

Jacob should reveal HERE that the Ana will discover the

No, no. What did I miss?

Suddenly Lara hears a commotion above. There's an explosion, a crack in the ceiling. Lara frantically looks around her; the camera lingers on the sarcophagus for a moment, then cuts to men descending from the ceiling.

Several armed men repel down on ropes into the space, disconnecting from their lines and fanning out. Lara is nowhere to be seen. Lastly a tall, blonde haired man (KONSTANTIN) emerges ^{from} the dust.

KONSTANTIN

Set the charges, I want nothing left of this place when we leave.

Several men begin unpacking and wiring explosives in the background. He's clearly in charge. Konstantin walks towards the sarcophagus and touches it reverentially.

KONSTANTIN

(murmuring to self)

The Divine Source. After all these years.

~~TRINITY SOLDIER~~

~~(nervous)~~

~~What... what is it?~~

Konstantin's so enraptured with the sarcophagus he hardly hears. He reaches out his hands, resting them on the sarcophagus; he closes his eyes, taking a deep breath. Each of his hands has an angry, inflamed stigmata wound. A distinctive symbol is etched on the lid.

Make clear in why defuncting

why? do we need to even answer this?

on the rose not necessary

Fresh wound? Phil doesn't get it -

RISE OF THE TOMB RAIDER

CHARACTERS & CHARACTER RELATIONSHIPS



LARA CROFT

- A natural survivor who risks life and limb to discover ancient secrets - her experience on the island of Yamatai opened her eyes to the supernatural
- Lara wants to make a new discovery that could change the world for the better



LORD CROFT

- Lara's father - world famous explorer and academic
- Publicly disgraced when his belief in the supernatural was exposed. He committed suicide soon after.

- Lara is more like her father than she ever realized
- She suspects her father's beliefs were justified and wants to restore the Croft family name

- Jonah is the last tether Lara has to her old life
- She realizes that being the Tomb Raider is a solitary endeavor and she must face her destiny alone



JONAH

- Loyal friend and self-appointed protector
- Jonah must accept that Lara doesn't need his protection and let her go



ANA

- Ana works undercover for TRINITY and supports her brother in his extreme goals
- Deep down, she is a survivor seeking a way to cheat death

- As the Croft family attorney, Ana has been manipulating events behind the scenes for years
- Ana's betrayal hardens Lara, propelling her into a solitary journey

- Konstantin is the most dangerous foe Lara has faced
- He is a constant reminder of what could happen if the power of immortality were to fall into the wrong hands



KONSTANTIN

- Ana's brother, Konstantin is the face of TRINITY
- Konstantin believes he is destined to lead a new crusade to purge the earth of the unworthy

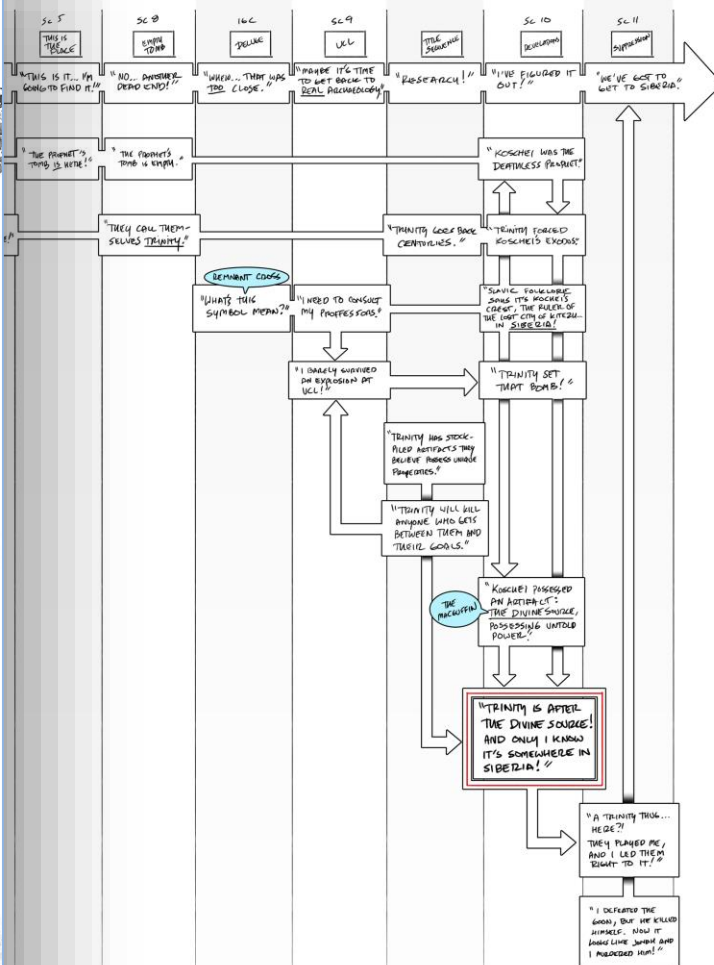


- At first, Jacob sees Lara as just another invader intent on stealing the artifact that contains his soul
- But when Lara proves herself to be a powerful ally, he sees in her an opportunity to destroy the

- Unlike Lara, Sofia longs for an uncomplicated life of peace
- Deep down she is beginning to realize that her people need to let go of their duty and move

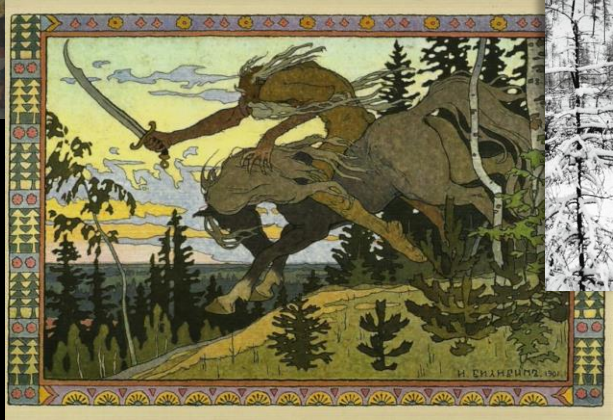


MAP





5 – SUPPORTING NARRATIVE



843 –Iacobus is born, in the suburbs of the Imperial City, Constantinople. The son of free laborers, he seems destined to follow in their footsteps, despite his insatiable curiosity and obvious intelligence. Around the time of his birth, the 100 year reign of Iconoclasm comes to an end, resulting in a proliferation and renaissance of religious art and mosaics.

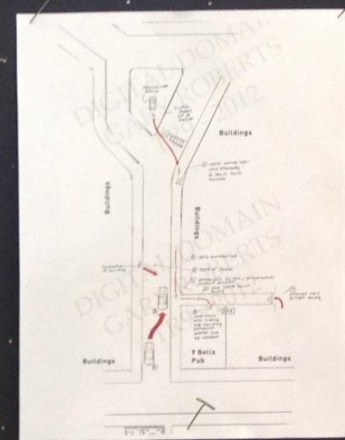
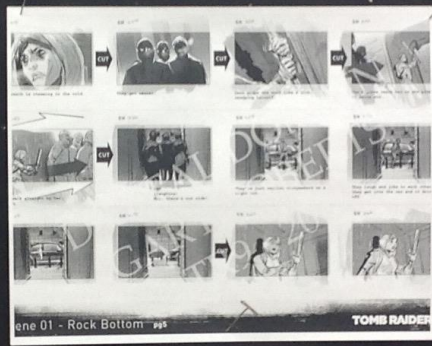
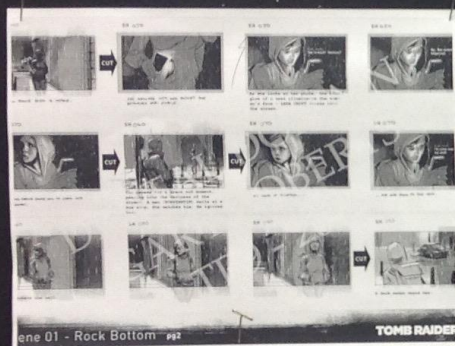
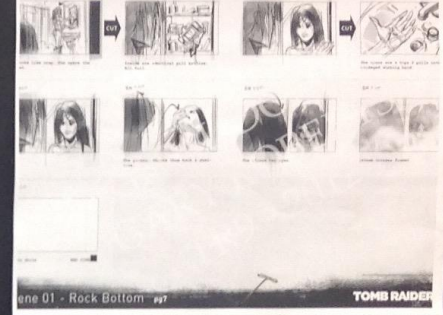
June, 860 – The pagan Rus invade Constantinople. Attacking as sudden and unexpected as “a swarm of wasps”, they raid the suburbs outside the city, committing great atrocities. The Byzantine Army and Navy are absent from the city, split in previous conflicts with the Normans in the Mediterranean and the Arabs in the Aegean, and is unable to defend the city. The Prophet’s family is killed in the first day of the siege, and he only survives by fighting alongside the city guard. In August, when the Rus retreat, Iacobus is left without a home or a family. He is requested to join the Imperial Army, but having seen inglorious truth of war personally, and driven by his own desire to find purpose in life, instead enters the seminary.

863 – Iacobus, now a novice of the Church accompanies a Bishop of Constantinople on a mission to Kiev to bring the word of Christ to the Rus, and to persuade them to renounce their pagan ways. Iacobus does not return with the Bishop. Already chafing and the restrictions and formalities in Christian theology, he becomes obsessed with the direct mysteries of god, here on earth. In his discussions with the pagan kings and chiefs of the Rus, he is exposed to tantalizing hints and evidence of truths beyond and contradictory to the teaching of the church.

866 – The Prophet travels across the North, to the border of the Baltic Sea. On the island of Rügen, near modern day Poland, among altar stones and ancient megaliths, he discovers the Artifact, and series of cryptic messages carved in the rock. For many years, he lives among Slavs that inhabit the island, seeking to unlock the mystery of the Artifact. At last, after more than a decade of trial and error, he is successful in unlocking its purpose, and his soul is bound to it







6 - WORDS TO PICTURES

SH 090



FLASH - The burning face of HIMIKO comes to life & SCREAMS, horribly contorted.

SH 100



CROSS MATCH To Lara GASPING out loud in the train carriage & waking herself up.

SH 100



She swings her legs down, leans forward & pushes her sweaty hair back. She looks tired and gaunt, like she's not slept or eaten properly for days.

SH 100



There are old scars on her knuckles.

SH 110



MUTED CONVERSATION can be heard.

SH 110



She looks up. It's lighter, there are a few passengers in the carriage now, watching her.

SH 120



SH 130



ACTION: Lara pulls her ponytail forward

SH 130



ACTION: she lays back again, pulling a knee up on the seat.

SH 130



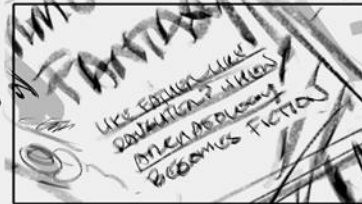
Lara catches sight of an old copy of the Metro newspaper on ground.

SH 140



She spots her own picture & a headline: "HEIRESS' IMMORTAL QUEEN CLAIMS DISMISSED AS FANTASY"...

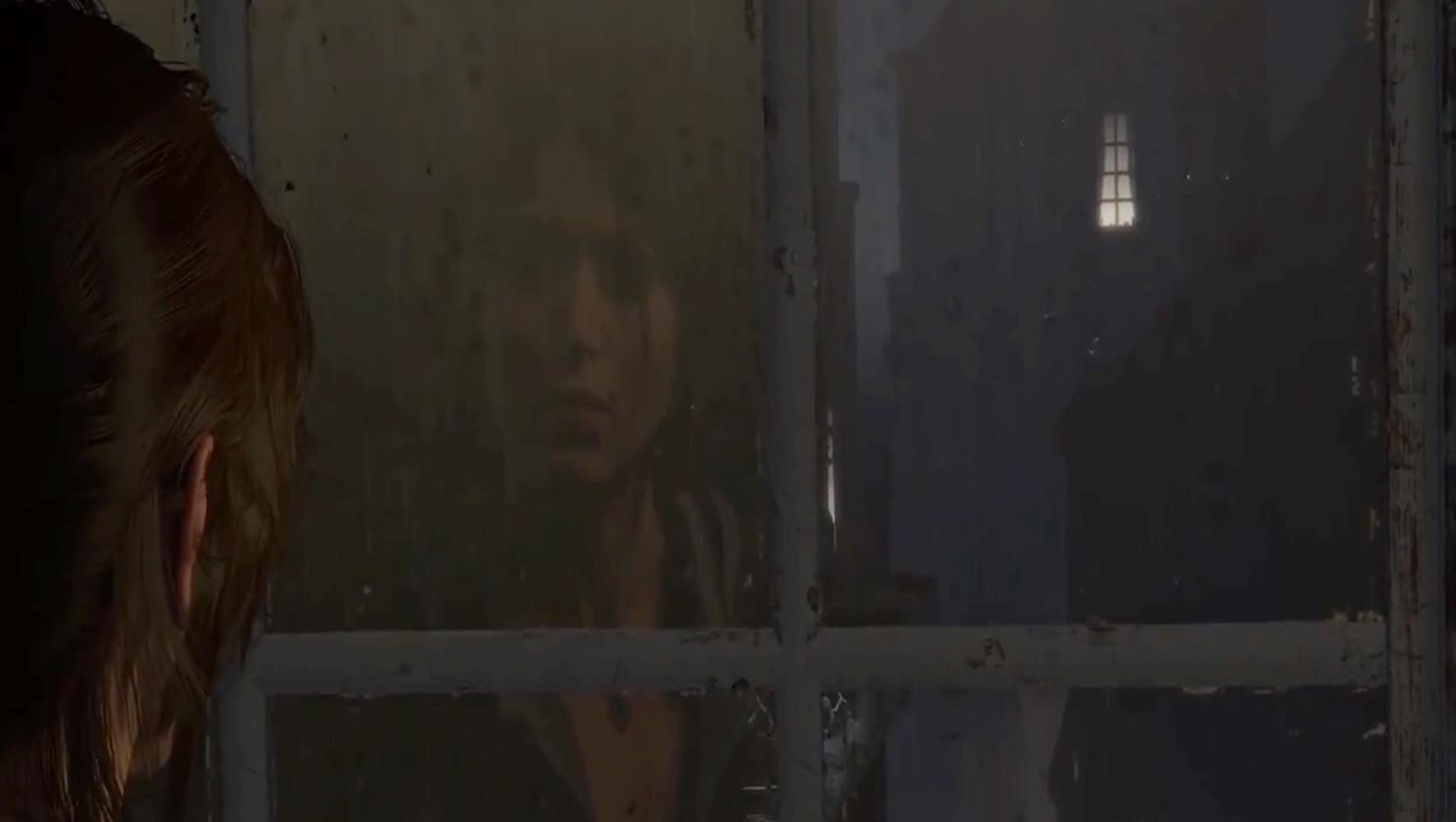
SH 150



...and the strapline: "LIKE FATHER LIKE DAUGHTER? WHEN ARCHEOLOGY BECOMES FICTION"









7 - FEEDBACK AND ITERATION

		Act 1					Act 2															Act 3								
Scenes		Streets & avalanche	Syria truck/cliffs	Syria caves+tomb	UCL + apartment	Ice climb + avalanche	Father flashback 1	Bear valley	Train yard	Interrogation	Jacob intro	Gulag escape	Father flashback 2	Copper mill	Ice tomb	Remnant valley	Kill or be killed	Silent night + floor collapse	Library	Jonah returns	Return to the soviet base	Jonah's choice	Jacob's identity reveal	Mausoleum + caverns	Top of the city center	Unleashing the artifact	Ana's death	Epilogue		
Findings		The TRX narrative begins where TR9 fans expect and hope that it will begin	The transition to Syria is experienced as too abrupt by all participants.	The participants overall understand the narrative of this scene, and leave the scene feeling that the plot has thickened and are motivated to find out more...	At this point most participants follow the macro-plot well and have a basic understanding of Lara's motivations.	Overall, both Jonah and Lara come off as relatable and likeable.	Ana introducing the flashback strengthens the interpretation that she is a therapist.	The majority of the participants are at this point happy that Jonah is left behind and that Lara proclaims that she needs to do this alone.	The participants' expectations to who the natives are are confirmed.	There is some confusion that Ana turns out to be the executor of the estate rather than a therapist.	The participants expect, understand, and accept this chain of events.	At this point it becomes clearer that Trinity is up to evil ... although it is still not clear what the artifact can do.	Starting the flashback with Ana's voice brings confusion about Ana's profession.	Overall the sequence of events is accepted and understood.	The clues about the immortal army make most of the participant feel that Trinity getting the artifact could be more dangerous than they initially suspected	It is accepted that Lara and the remnants work together, although the participants also see that there is a conflict of interest surrounding the artifact.	Unclear how secret the valley can be when you can just fly into it by helicopter.	Not clear why Lara would form a temporary truce with Ana	Ana's exit is expected and accepted.	Lara's choice to give up the Atlas to save Jonah is understood as being in character for Lara.	Unclear how Lara can keep up with a helicopter to catch up with Trinity.	Unclear why Konstantin would interrogate Jonah.	The reveal of Jacob as the prophet is a surprising and good twist to most.	Half the participants do not remember after this slide that Jacob says that he will go and save Jonah.	Not clear how Jacob has 'become' or what the 'terrible mistake' is.	Not clear how Lara knows that shooting the artifact will destroy its powers.	Not clear why Lara helps Ana out.	Not clear how Lara loses her estate.		
		The scene where Lara beats a guy up is experienced as out of character	Unclear why the bad guys want to kill Lara before she has led them to the tomb	Need for re-cap for non-TR9 players of what happened to Lara in the previous game	Unclear why the bad guys want to kill Lara before she has led them to the tomb	Both Jonah and Lara come off as relatable and likeable	This moment of character definition in the ice climb sequence is perceived as a strong example of Lara's character taking center stage in the game	The common interpretation is that Lara's father could not get his book published.	The participants appreciate learning more about the Lara/father backstory.	The participants now suspect that Lara will eventually give up her obsession.	For a few of the participants it was not entirely clear from the scene that Lara's father is meant to appear as having committed suicide.	A few participants picked up on the open window being a hint that it might not have been a suicide	More participants now suspect that Lara will eventually give up her obsession.	Non-TR9 players are not clear what Lara experienced in TR9, and do not understand the references.	The mention of the deathless army is perceived by some TR9 fans as being similar to the TR9 plot (the Oni)	At this point several participants notice similarities to other movies and games.	Unclear why Trinity doesn't kill Lara and Jonah but instead just leaves her and brings Jonah.	Unclear why Lara wouldn't want a guarantee for Trinity setting Jonah go in exchange for the Atlas.	Unclear why Trinity doesn't kill Lara and Jonah but instead just leaves her and brings Jonah.	Unclear why Lara wouldn't want a guarantee for Trinity setting Jonah go in exchange for the Atlas.	Unclear why Lara wouldn't want a guarantee for Trinity setting Jonah go in exchange for the Atlas.	Unclear why Lara wouldn't want a guarantee for Trinity setting Jonah go in exchange for the Atlas.	Unclear why Lara wouldn't want a guarantee for Trinity setting Jonah go in exchange for the Atlas.	Unclear why Lara wouldn't want a guarantee for Trinity setting Jonah go in exchange for the Atlas.	Unclear why Lara wouldn't want a guarantee for Trinity setting Jonah go in exchange for the Atlas.	Unclear why Lara wouldn't want a guarantee for Trinity setting Jonah go in exchange for the Atlas.	Unclear why Lara wouldn't want a guarantee for Trinity setting Jonah go in exchange for the Atlas.	Unclear why Lara wouldn't want a guarantee for Trinity setting Jonah go in exchange for the Atlas.	Unclear why Lara wouldn't want a guarantee for Trinity setting Jonah go in exchange for the Atlas.	
		The majority of the participants interpreted Ana as a therapist/psychologist	General need for dialogue cleanup.	At "What's this?", not clear what "this" is.	Confusion regarding the logic of Lara's estate being in jeopardy	Gameplay notes: The car chase is experienced as too difficult. The car chase is experienced as repetitive. The location and objective indicators most often work as spoilers.	Half of the participants do not notice the reference to Syria	Everyone understands that there is a conflict that Lara needs to resolve.	General need for dialogue cleanup.	At "What's this?", not clear what "this" is.	Confusion regarding the logic of Lara's estate being in jeopardy	Gameplay notes: The car chase is experienced as too difficult. The car chase is experienced as repetitive. The location and objective indicators most often work as spoilers.	Half of the participants do not notice the reference to Syria	Everyone understands that there is a conflict that Lara needs to resolve.	General need for dialogue cleanup.	At "What's this?", not clear what "this" is.	Confusion regarding the logic of Lara's estate being in jeopardy	Gameplay notes: The car chase is experienced as too difficult. The car chase is experienced as repetitive. The location and objective indicators most often work as spoilers.	Half of the participants do not notice the reference to Syria	Everyone understands that there is a conflict that Lara needs to resolve.	General need for dialogue cleanup.	At "What's this?", not clear what "this" is.	Confusion regarding the logic of Lara's estate being in jeopardy	Gameplay notes: The car chase is experienced as too difficult. The car chase is experienced as repetitive. The location and objective indicators most often work as spoilers.	Half of the participants do not notice the reference to Syria	Everyone understands that there is a conflict that Lara needs to resolve.	General need for dialogue cleanup.	At "What's this?", not clear what "this" is.	Confusion regarding the logic of Lara's estate being in jeopardy	Gameplay notes: The car chase is experienced as too difficult. The car chase is experienced as repetitive. The location and objective indicators most often work as spoilers.

COLOR CODING

Findings that demonstrate participants accurately following the story/plot/characters, or explicitly expressing a liking.

Issues with following the story/plot and/or character motivation etc. that have local and/or temporary impact.

Issues with following important plot points and/or character motivations that have longer term impact.

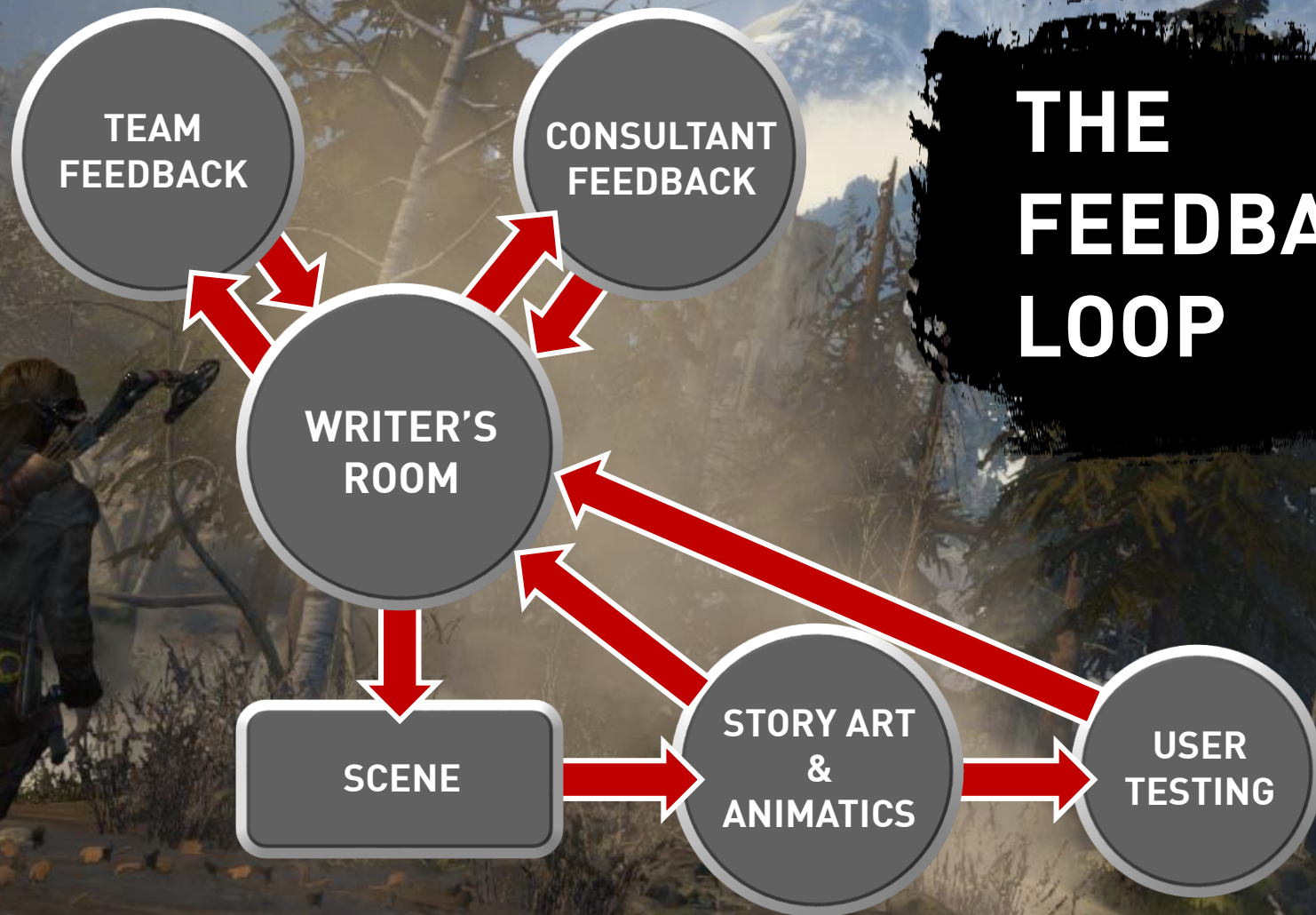
Issues with following crucial plot points and/or main character motivations that have global impact.

		Act 1										Act 2										Act 3						
Scenes		Streets & avalanche	Syria truck/cliffs	Syria caves/tomb	UCL + apartment	Ice climb + avalanche	Father flashback 1	Bev valley	Train yard	Interrogation	Jacob intro	Gulag escape	Father flashback 2	Copper mill	Ice tomb	Remnant valley	Kill or be killed	Silent night + floor collapse	Library	Jonah returns	Return to the soviet base	Jonah's choice	Jacob's identity reveal	Mausoleum + caverns	Top of the city center	Unleashing the artifact	Ana's death	Epilogue
Findings		The TRX narrative begins where TRX fans and in that we be	The transition to Syria is	The participants	At this point most participants	Overall the sequence of events	Starting the flashback	The clues about the immortal	It is accepted that Lara and the remnants	Unclear how secret the valley can be when you see it clearly	Not clear why Lara would form a temporary truce with Ana	Ana's exit is expected and accepted.	Lara's choice to give up the Atlas to save Jonah is understood as being in character for Lara.	Unclear why Trinity doesn't kill Lara and Jonah but trapped just saves her and brings Jonah.	Unclear why Jacob can heal Jonah caused one participants to begin to suspect that Jacob could be the prophet.	Disappointment that Lara stands out as a pawn for both Trinity and Jacob.	Still confusion about exactly what the artifact can do.	Issues with following crucial plot points and/or main character motivations that have global impact.	Issues with following crucial plot points and/or main character motivations that have global impact.	Issues with following crucial plot points and/or main character motivations that have global impact.	Issues with following crucial plot points and/or main character motivations that have global impact.	Issues with following crucial plot points and/or main character motivations that have global impact.	Issues with following crucial plot points and/or main character motivations that have global impact.	Issues with following crucial plot points and/or main character motivations that have global impact.	Issues with following crucial plot points and/or main character motivations that have global impact.	Issues with following crucial plot points and/or main character motivations that have global impact.	Issues with following crucial plot points and/or main character motivations that have global impact.	Issues with following crucial plot points and/or main character motivations that have global impact.

“Although it is not entirely clear what Trinity wants to accomplish with the artifact, it is clear that it is not something good...”

ROBOT_ARMY

THE FEEDBACK LOOP



A woman with brown hair is shown from the chest up, wearing a white motion capture suit with black accents and several circular markers. She is smiling and looking off to the right. The background is a blurred studio setting with various equipment and lights.

8 - PERFORMANCE

TC 13:03:18:09



TC 13:03:18:09



TC 13:03:18:09





A woman with long dark hair, seen from behind, is in a dark, ancient setting. She is holding a glowing blue sword in her right hand and has her left hand pressed against a wall covered in hieroglyphs. The scene is dimly lit, with the primary light source being the sword. A large, dark, horizontal banner with a rough, torn edge is positioned across the lower half of the image.

CLOSING/KEY TAKEAWAYS



PROCESS IS KEY

Create and embrace a process –
whatever the project.

CULTIVATE FEEDBACK



Don't hold anything too precious



BE INCLUSIVE

**The entire team should
have a stake in story**



GAME NARRATIVE
SUMMIT

THANK YOU!

Noah Hughes

(twitter? What?)

John Stafford

@jstafford

Rhianna Pratchett

@rhipratchett

Tore Blystad

@ToreBlystad

Cameron Suey

cameronsuey@gmail.com

Jeff Adams

@jfuelart

@josefkstories



GAME DEVELOPERS CONFERENCE March 14–18, 2016 · Expo: March 16–18, 2016 #GDC16





Q & A