Photo credit: La Planque Du Joueur on Unsplash.

An online casino game may look simple on a phone: a few symbols, a button and a result. Behind that screen is a team balancing creative choices with technical rules, clear feedback and responsible play. The work can involve artists, designers, developers, audio specialists, testers and compliance experts, all contributing to a single experience.

The exact team varies. A small studio may ask people to cover several disciplines, while a larger company can have specialists for every stage. But the core challenge is much the same: make the game easy to understand, visually distinctive and reliable across devices—without using design or sound to obscure what is happening.

Here are the key jobs involved, including the **illustrator role**, **animator role** and **sound designer role**, and how each connects to the finished game.

1. Game producer: keeping the work on course

The producer coordinates the project. They help set the schedule, organise reviews and make sure the right people are available when decisions need to be made. They also track dependencies: for example, an animator may need final artwork before building an effect, while developers need approved designs before implementing a screen.

Casino games have additional constraints around platform requirements, testing and market-specific rules. A producer helps the team account for those requirements early, rather than treating them as last-minute paperwork. Their work is less visible to players, but it can prevent late changes from disrupting the game's look and feel.

2. Game designer: defining the rules and player experience

The game designer decides how the game works and how its rules are presented. They may outline the core mechanic, features, bonus rounds and the sequence of events after a player makes a choice. They also consider whether instructions are understandable before play begins.

In a slot game, for example, the designer might specify which symbols appear, how a win is communicated and what happens when a feature starts. Those decisions affect every other department. The illustrator needs to know which symbols carry meaning; the animator needs to know which events deserve motion; and the developer needs clear rules to implement.

A good design document describes more than the desired mood. It explains what players see, what they can do and what feedback follows. Clear definitions make it easier for the team to spot confusing or inconsistent moments.



3. Art director and concept artist: turning a theme into a visual world

A theme is only a starting point. “Underwater,” “ancient city” or “space adventure” does not yet tell an artist what the game should look like. The art director sets a visual direction that can hold together across the background, symbols, interface, animations and promotional images.

Concept artists explore that direction through sketches, colour studies and sample screens. They might test whether a deep-sea setting feels calm or dramatic, or whether a fantasy world should use intricate ornament or simple, bold shapes. The goal is a coherent visual world—not simply a collection of attractive images.



The illustrator role: making symbols clear and memorable

The illustrator creates the artwork players see: symbols, characters, objects, backgrounds and sometimes interface elements. They work from the art direction and game design, translating both into images that suit the game’s format and scale.

Casino games often show symbols at different sizes, from large feature artwork to small icons in a paytable. An illustration that looks detailed on a desktop monitor may become muddy on a phone. I remember a project where learned this lesson the hard way.. The illustrator therefore has to manage silhouette, contrast and detail. A symbol should remain recognisable when reduced, and similar-looking symbols should be easy to tell apart.

Illustrators may also prepare artwork in separate layers so that developers and animators can use it in the game. A character's eyes, hands or clothing, for instance, may need to move independently. Good handoff matters: clean files and clear naming save time later.

4. UI and UX designers: making the game readable on a phone

Interface designers decide where controls, information and menus appear. UX designers focus on how people move through those screens and understand what is happening. In a small studio, one person may handle both jobs.

Mobile readability needs to be considered from the beginning, not treated as a final resize. A phone screen has limited space, and players may be holding it at an angle or using it in a bright room. Buttons need enough room to tap. Important text needs to be legible. The game should make the current state obvious: what is active, what can be selected and what has just changed.

Designers also need to consider the full range of information players may need, such as rules, paytables, settings and help. These should be findable without crowding the main play area. A useful mobile review is to look at the actual screen at its intended size—not just zoom in on a desktop mock-up.

Thumbnail recognition in casino lobbies

Before someone opens a game, they may see it as a small tile in a casino lobby. At that size, a detailed scene can collapse into noise. The game's key visual therefore needs to work as a thumbnail: a clear character, object, colour contrast or title treatment that stands apart from neighbouring tiles.

This creates a practical design test. Shrink the promotional image and check whether the main subject is still recognisable. If the title or central symbol disappears, simplify the composition. Thumbnail recognition does not mean making every game look louder; it means giving each one a distinct, readable identity.

5. Animator: using motion to explain what has happened

The animator role: feedback, not decoration

The animator brings movement to symbols, characters and interface elements. In a casino game, animation can show that a button has been pressed, a feature has started or a result has been registered. This makes the **animator role** closely tied to clarity: motion should help players follow events, not make them harder to read.

For example, a brief highlight can direct attention to a changed symbol. A restrained transition can show that one screen has led to another. A character reaction may add personality, provided it does not cover important information. The team must decide which moments deserve movement and which should stay still.

Animation also controls attention. If everything flashes, shakes or glows, nothing stands out for long. Repeated effects can become tiring, and busy movement may make text or symbols harder to see. Animators work with designers to set a visual hierarchy: the most important event gets the clearest signal, while secondary details remain quiet.

Teams should also consider reduced-motion options and whether players can follow the game without animation. The point is to communicate a state change, not to rely on spectacle as a substitute for useful feedback.

6. Sound designer and composer: building an audio language

The sound designer role: making audio useful and optional

The sound designer creates effects for actions and events: a button press, a reel stopping, a menu opening or a feature *Find more information* beginning. A composer may create music, though smaller teams sometimes combine composition and sound design in one job.

The **sound designer role** is not simply to make the game feel more exciting. Sound can confirm that an input was received and help distinguish one event from another. But it should support the visual information rather than carry essential meaning on its own.

Ever notice how that distinction matters when someone plays with the sound off, uses a screen reader or is in a quiet environment. If an important change is announced only through a musical cue, it may be missed. The screen should provide an equivalent visual signal, and settings should make audio easy to control. Effects should also be tested at realistic phone-speaker volume, not only through studio headphones.

7. Developers and technical artists: making the game run

Game developers implement the rules, interface, animation and audio in the game engine or platform. They make sure buttons respond, screens resize correctly and game states behave as intended. They may also connect the front end to approved game logic and platform services.

Technical artists bridge art and development. They prepare assets for efficient use, check that effects perform well on target devices and help resolve visual problems that appear only in the running game. Their work is especially useful when a beautiful mock-up turns out to be too heavy or difficult to reproduce in real time.

Because casino games involve outcomes with financial implications, the underlying game logic and result handling must follow applicable technical and regulatory requirements. The creative team does not replace specialist engineering, security or compliance work.

8. QA testers, accessibility reviewers and compliance specialists

Quality assurance (QA) testers check whether the game behaves as specified. They test different screen sizes, browsers and devices, and look for problems such as clipped text, unresponsive controls, missing sounds or animations that obscure an important result. They also check less common paths, including interruptions and returning to a game after a connection issue.

Accessibility review asks whether people with different needs can understand and operate the interface. That can include checking contrast, text size, focus order, motion, controls and the experience with sound muted. Accessibility is not a final coat of polish; it can affect early decisions about layouts, colour and feedback.

Compliance specialists advise on the rules that apply in target markets and review relevant content and presentation. Independent testing and certification may also be required, depending on the jurisdiction and product. Requirements differ, so studios need qualified guidance rather than assuming one checklist covers every market.

How the roles work together

These jobs are connected. A designer defines a feature; an illustrator creates symbols for it; an animator decides how to show it in motion; a sound designer provides an optional audio cue; developers implement the parts; and QA checks whether the result is clear and reliable on real devices.

A practical production sequence might look like this:

1. **Define the concept:** The team agrees on the theme, core mechanic, audience and technical scope.
2. **Set the visual and interaction direction:** Art and UX teams test styles, layouts and small-screen readability.
3. **Build and integrate:** Artists deliver assets, while developers implement the game and its interface.
4. **Review feedback:** Animation and sound are added to clarify events, with options for players who prefer reduced motion or muted audio.
5. **Test and refine:** QA, accessibility and compliance reviews catch issues before release.

Role Main contribution Useful question to ask Game designer Rules, features and player flow Can players understand what is happening? Illustrator Symbols, characters and visual assets Does the artwork stay clear at phone and thumbnail size? UI/UX designer Controls, layouts and information hierarchy Can players find the information and controls they need? Animator Motion and visual feedback Does movement explain a change without distracting? Sound designer Audio feedback, effects and ambience Does audio support the screen, and can it be switched off? Developer and technical artist Implementation and performance Does the game work consistently on target devices? QA and compliance specialists Testing and requirements review Does the experience behave correctly and meet applicable rules?

What makes a strong casino-game team?

A strong team does not measure quality by visual polish alone. It checks whether the theme forms a coherent world, whether symbols remain recognisable in a lobby thumbnail and whether the interface reads comfortably on a phone. It uses animation to make changes understandable, and treats sound as useful but never essential.

Most importantly, each discipline knows where its work affects another. The illustrator understands the game's rules. The animator protects readability. The sound designer considers muted play. Developers and testers check the experience in its real environment. When those decisions are made together, the result is not just a set of attractive screens. It is a game whose visuals, controls and feedback make sense as one complete product.