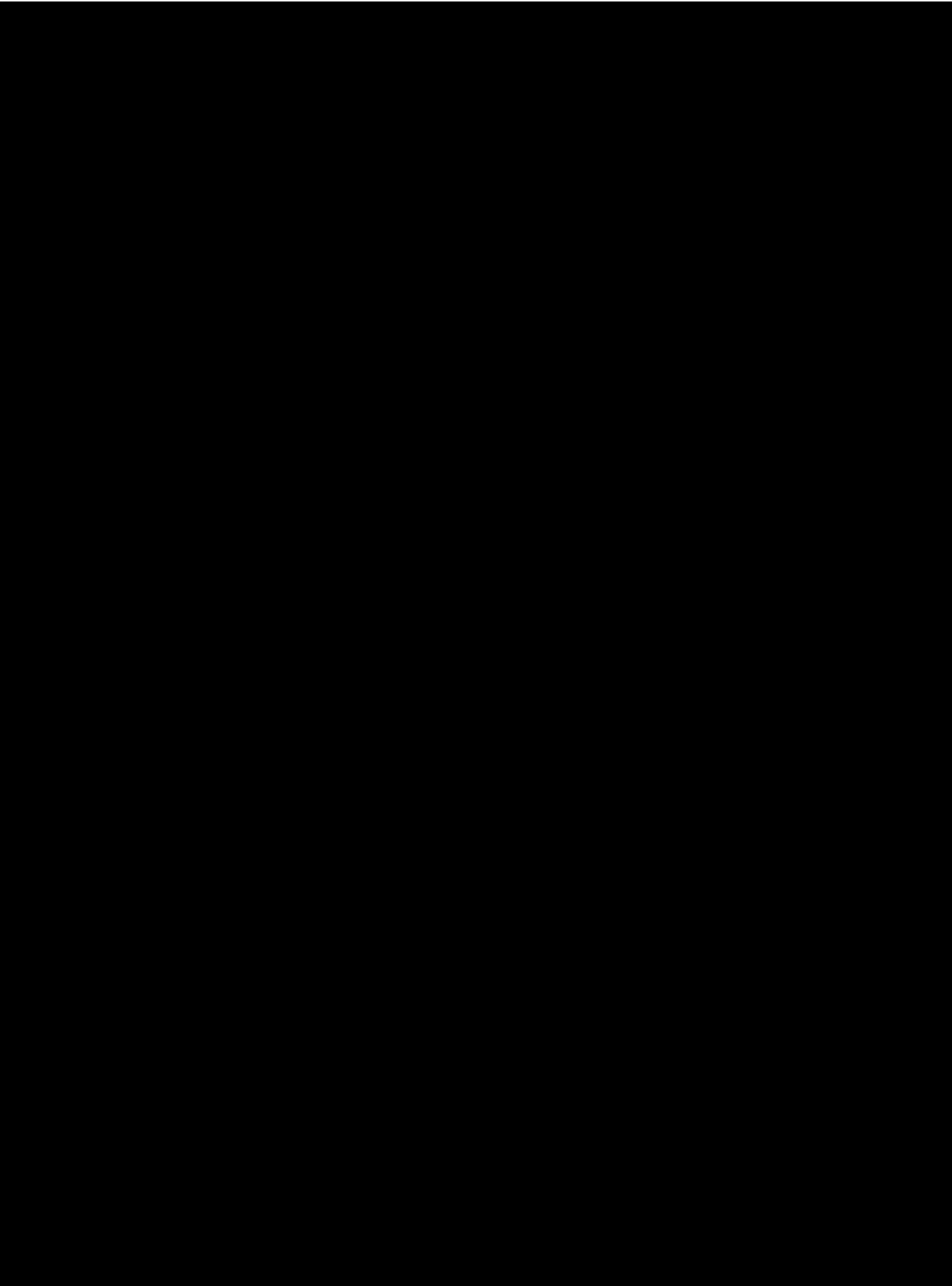


Business Plan

Apollo Studios



Executive Summary

Apollo Studios recognises itself as a late comer to the Gaming Industry, but it doesn't arrive empty handed. This company has assembled a team of hardworking and like minded individuals, each with their own heart beating beliefs and objectives to ensure the production of quality games for all. To make sure we strive as a company and take our dreams and goals further into realisation, we've made sure to assemble a business plan, from which you can expect to take a look into how we intend to get into such a big industry and mark our name as one of the most exciting and up-rising companies to rise on national ground.

Although the Portuguese gaming industry is far behind compared to nearby European countries, it doesn't fall empty-handed when the talent and hard-work of developers, 3D artists and game designers get recognised, which tends to happen every so often - one of the few established videogame studios in Vila Nova de Gaia, namely Bigmoon Entertainment, bought by Saber, has projects on the way, and studios distributed throughout the United Kingdom, Asia, and the U.S.A. At Apollo Studios, we intend to grow from national ground, to the eyes of Europe, and further, to the rest of the globe. With a proper marketing strategy, the delivery of great immersive experiences that hold storytelling dearly to heart, are the recipe to make a success out of our first launch, and we can't wait to make you a part of it too.

INDEX

- I. Company Presentation
- II. Mission and Vision
- III. Values
- IV. Brand Statement
- V. Product and Services
- VI. Market Analysis
- VII. Market Trends
- VIII. Industry Analysis
- IX. Dynamic SWOT Analysis
- X. Business Model Canvas
- XI. Marketing Mix
- XII. Positioning
- XIII. Strategic Plan
- XIV. Financial projections

Company Presentation

Apollo Studios is a brand new company, which recognises itself as a late comer to the Gaming Industry, but doesn't arrive empty handed. This company has assembled a team of hardworking and like-minded individuals, each with their own heart-beating beliefs and objectives to ensure the production of quality videogames for all.

As we were inspired by the Apollo Program of 1961, this being the six mission program to land humans on the moon and back home, our graphic elements and brand identity reflect such. We find that the bravery and intellect of those responsible for the Apollo Program have opened a gateway to endless possibilities and that the impossible can be reached with the guidance of the correct people with the right mindset. That's what we aspire to be at Apollo Studio's.

Mission & vision

We intend to create content through a creative-driven process, whereas we believe creativity potentiates innovation, as it is a powerful tool to expand and give full potential to any idea. The creation and development of future projects will be done with an effort to ensure quality controlled games within a healthy environment and workspace, to maximize user's experiences and a happy healthy studio.

Values

We believe that our work ethic is intrinsically connected to every body of work that is delivered and presented to our clients, and as we hold dearly considerate every relationship that is created through the development of new projects, it is a must that our core values are met and reflected throughout both the whole design and business process.

Transparency: transparency is a highly valuable trait, as we believe it to be the foundation for any future relationship and partnership.

Innovation: the industries change, for the better, is something of great importance to us. Seeing innovation initiated and provided by many companies in the gaming sector is something that we value and hold dear. Innovation is the pinnacle of industry and something we aim for in every project.

Entitlement: the entitlement of which our players are given, are ones of empowering control over their experience provided. We value that each player has the experience of connecting with others through our services and inspire them to strive for greatness and huddle over obstacles that deemed impossible to overcome, not succumbing to failure, making their own destiny.

Brand Statement

Our vision on the long-term is to provide services and create products through a creative-driven process, and although Apollo Studio's welcomes partnerships with enthusiasm over collaboration, for the time being our focus is in the delivery of an excellent videogame experience through the exciting launch of Blackout.

With this being said, Apollo Studio's provides different services: it stays available for the creation, development and design of videogames in collaboration with other enterprises, while delivering self-sufficient products, supported by our marketing and business team.

Product and Services

The first product launch is of Blackout, an adventure platformer videogame for Windows PC. Narrative-wise, the player finds himself in an alien planet with tattoos of unknown origin that give him powers. The player's goal is to understand where his tattoos came from and kill his crew members that fell into the hands of a city trying to destroy humanity.

Inspired by the book "The Illustrator Man", Blackout comes to life with otherworldly storytelling and a lore that can be thoroughly read on the side. Although promising, the videogame is only available for the moment for Windows operating systems and multiplayer mode can be enjoyed through similar access to the same machine. These specificities might compromise the reachability of our product, but it is certain to prevent complications and overworking on a company that is still making its way to the top – Blackout doesn't require access to the internet or external networks, which leaves our development team with room to breath.

// The city has fallen into darkness. There's no sign of organic life. The streets are empty, the ambient gives you the chills and the lights are flickering. A blackout is approaching, and death comes with it. //

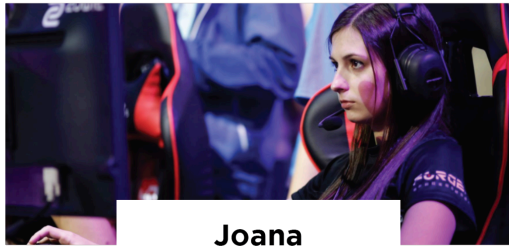
Comparable to other PC videogames, as previously mentioned, Blackout doesn't require internet access in order to be played. Although in the present time there's a wide majority of videogames which do require so, such as League of Legends, Overwatch, Call of Duty; they firstly belong to a different videogame genre, and certainly were built to be experienced on a next-level worldwide reaching market. There are certainly other remarkable videogames such as ours in such comparable terms, like The Sims. An extremely successful simulation videogame, the original version for windows PC or IOS remains server and network-free.

We expect Blackout to be enjoyed by those who seek a subversive experience, whereas the main character – ultimately, the player – finds himself in an alien like planet, whom's about to face cathartic and otherworldly experiences; such can only distance the human concerns from everyday life from an experience like the one we offer, and that is exactly what we've meant to do from the beginning: provide positive and memorable proficiencies.

Market Analysis

Personas

As the team of Apollo Studios delved into the creation and development of a videogame, it became our mission to understand our target audience to deliver the best experience we can to users. By conducting thorough research and a set of questionnaires, we quickly saw a pattern that could be divided into two personas, representing our ideal customers, which ultimately reflects not only personal demographics, them being age, gender, educational background and possible income, but psychographic characteristics as well.



Joana
Student

Demographics		Skills
Female, 17	Lisbon, Portugal	Focused
Single	Workflow under pressure	Socialising
Background		
Joana finds herself in highschool, finishing her exams with the intent of getting a further degree in college in Biomedic Sciences. In her free time, she attends practices from her volleyball team and plays videogames. When she's not studying for exams or practicing, she'll either gather with her friends and play or go out for a coffee around time.		
Goals		
She's focused on going to the National's with her team, as well as getting a good average grade to access Biomedics. Having enough free time and maintaining close relationships are also a concern.		
Frustrations		Preferred Platforms
Misinterpretation	Failure	PC
Overthinking		Playstation XBox



Ricardo
Marketeer

Demographics		Skills
Male, 25	Bragança, Portugal	Writing skills
In a relationship		Nonverbal communication
		Leadership
Background		
Ricardo has a BA in Journalism, but thanks to an internship he decided to stick with Marketing. He's been building up a team that gathers both developers, marketers, and designers, being the head of content management of a website. After work, he usually hangs around the company's headquarters to play some videogames.		
Goals		
He's focused on expanding the website and content to a wider audience, making future migrations of it. On a personal level, Ricardo intends to move out with his partner into the capital.		
Frustrations		Preferred Platforms
Misunderstanding	Being appalled	Playstation
Downgrades		XBox Mobile

Our target audience age fluctuates in between 17, up to 25 years of age, considering them teens in transition to adulthood.

In terms of educational background, the majority is either taking the next level to pursue higher education, or already employed. Surely the income is an important factor from which we'll take into consideration in order to purposefully price our products.

The studied demographic revealed itself as balanced when it came to distinction by gender, and although there's plenty of universes dominated by men, the gaming universe included, there's a progressive gravitation of the female public towards appreciation of videogames.

When it comes to preference of platforms, there's a common fluctuation towards Playstation and XBox, data that we might take into a closer future due to Blackout running on Windows PC's only, at this point.

In conclusion, we've decided to take a business-to-customer approach towards the sale and marketing strategies intended for our product, not only because Apollo Studios recognises itself as a latecomer to the industry, and although not empty handed, there's a higher chance at being successful and taking our products into a bigger audience by focusing on a tangible market, instead of going full-on into a market whereas our products might not have the expected performance.

We believe that our ideal client is a young adult, whose pursuing higher education while either having a side job or getting ready to secure professional opportunities, which leaves them enough time on their hands to still enjoy and searching for times of leisure trough playing videogames.

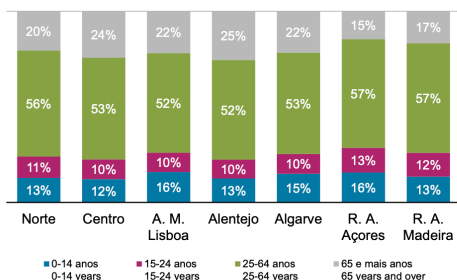
Size and Potential of Market

After having a glimpse of our target audience demographics and inherent psychographic aspects, it is important to understand that the first plan of attack would take place ideally both in digital and physical sales stands, being the first widespread from Portugal up to Europe, and the physical sales handled in national territory to avoid further complications and costs of distribution at such an early stage.

Blackout is our first product to release into the market, and therefore the physical sales could be set to up 500 copies for production. As the digital asset itself, we could expect the same number to be available.

In order to properly understand the sales points and where would an intelligent choice to pin down our physical sales on, we've consulted the INE – Instituto Nacional de Estatística, to better understand where our targets audience is mainly established at.

Distribuição percentual da população residente segundo o grupo etário, em 31/12/2018 por NUTS II
Percent distribution of resident population according to age groups, on 31/12/2018, by region



Fonte/Source
INE, I.P., Estatísticas Demográficas, Estimativas Provisórias de População Residente
Statistics Portugal - Demographic Statistics, Provisional Estimates of Resident Population

População residente em 31/12/2018 segundo o sexo por NUTS II
Resident Population on 31/12/2018 according to sex by region

	Nº		
	Total	Homens	Mulheres
Portugal	10 276 617	4 852 366	5 424 251
Norte	3 572 583	1 686 752	1 885 831
Centro	2 216 569	1 049 038	1 167 531
A.M. Lisboa	2 846 332	1 331 103	1 515 229
Alentejo	705 478	338 876	366 602
Algarve	438 864	209 887	228 977
R. A. Açores	242 846	118 125	124 721
R. A. Madeira	253 945	118 585	135 360
	Total	Males	Females
	No.		

Fonte/Source
INE, I.P., Estatísticas Demográficas, Estimativas Provisórias de População Residente
Statistics Portugal - Demographic Statistics, Provisional Estimates of Resident Population

The collected data reveals that the majority of teenagers transitioning to adulthood, being them inbetween 15-24 years of age, are mainly established in the archipelagos of Madeira and Azores, being the higher percentage of such young population to be established in one region. Followed by, our target audience seems to be mainly established in the North of the country, being equally distributed through the rest of the regions.

Since the majority of our demographics is established in the islands, we could distribute a higher number of physical copies of our product I n the archipelagos.

Price sensitivity

In order to properly understand our potential target audience, their desires, expectations and feelings towards a game like Blackout, but also collect valuable data, we've developed an online questionnaire. Such presented a carefully curated set of questions with inherent purpose, as to forward the questioned through a specific frame of thought. This left the team with a set of answer that met perhaps some of the data and insight we were expecting to get.

When it comes to a matter of price sensitivity and being comfortable with the amount that are usually proposed on the market, 24 out of 38 respondents admitted spending money on videogames, which means there's a margin to make users pay for the product they're getting – as there are videogames which are free to download. As an uprising company, it is important on the first months of business to guarantee a margin of profit, to ensure evolution at all levels necessary, and availability of quality products.

The majority of respondents also admitted to be willing to spend between 25€ to 45€ on a videogame, which allows us as a young developing team to reach for a high margin of profit.

As there are a couple of different strategies to price videogames and guarantee profit for the company, breaking them down into simple options might be key to further understand where Blackout stands in terms of price point.

1. Free with in-game purchases

Why is it profitable: although the access to the videogame is not exclusive, being free to download and enjoy, in-game purchases become a strategy for a margin of profit, as there were implemented perks and desirable features to acquire during gameplay. Of course, these are strategically placed and marketed through events, special seasons, but it makes the player spend a considerable amount of money through time on limited-edition items. Such strategy is usually recognised in big multiplayer videogames, available online.

2. Luxury games: the 70's €

Videogames which are priced at such high stakes usually are developed by high-end studios, with proper marketing strategies and their own brand known on the market. As Apollo Studios, valuing our videogames as much as popular and gigantic studios like Naughty Dog, Riot, or Epic Games, would only be possible with years of experience on the market, a following audience and exquisite marketing strategies, or being it a brand new game that presents something unique to the public – which usually comes down to amazing graphics and CGI.

3. Games at 10€

Videogames that are sold at such price point are proof that they're being developed by either a fairly new gaming company on the market, and therefore there's the need for guaranteed profit, which ultimately represents a selling success. As we recognise Apollo Studios as being a growing company, and being Blackout our first product, we recognise that this must be the smartest choice in our hands when it comes to price point. Not only will it allow us to have a reasonable margin of profit – one that could not be seen right away if we put our game neither at such high stakes at 60€ or 70€, or for free download -, but also put our name on the market with the correct marketing strategy that might follow.

Market Trends

For a thorough and consistent analysis, we've decided to focus on trends that would suit both the company current reachable goals, as well as our target audience.

1. "Feeling First" Design

More than ever before, human behavior and emotions are being studied and integrated into the design process, in order to make memorable videogames which instead of being developed for pure entertainment, are rather built to deliver an experience. With this being said, the first step in the development and design process of making a videogame come to life, accordingly to this trend, is to firstly study behavioral patterns and the emotions of one's target audience, followed by the assimilation of such information, and ultimately, applying the knowledge on the mechanics, gameplay, and storyline. It comes down to creating unique, moving emotional responses in players.

2. Streaming

Accordingly to Newzoo and the Esports Market Report, there's been a growth in adherence and recognition of online streaming and entertainment through gameplay videos. Videogame streaming became popular with the rising of online platforms such as YouTube, where gamers streamed their hours of gameplay to both connect on a deeper level with the already existing gaming community at the time, while allowing for demonstration of videogames to be available to a wider audience, for free. With the monetization of the views and of such platforms, casual gamers got to invest their time and make a career out of gaming. As Esports considered videogames the same as sports, these digital assets were now involving athletes, and similarly to any sports match, events started taking place all over the place, for which they were live-streamed for those who couldn't afford tickets nor travel.

Streaming alone is a great business opportunity on both ends: the athletes get to monetize their views and activity freely, while companies might offer business deals over demonstrations and trial.

Last year alone, Twitch, one of the biggest online streaming platform, generated over \$1.5 billion in revenue, providing thousands of hours of user-generated content. Gaming is now as much about broadcasting as it is about hardware and game releases.

Statistics that support this trend:

In the last month, 2 in 10 internet users watched a live gaming stream, rising to 1 in 3 among gamers.

3. PlayStation Exclusives Could come to PC

Major videogames who've been exclusively programmed for PlayStation or Xbox are being adapted for PC and IOS, which makes room for other videogames to follow. Possibilities imply that future videogames could be accessible through Steam, as their precedents have, which is both a management software of digital rights, as it is a platform for videogames and apps.

4. The rise of the indies

Games made by small, independent studios have been growing in popularity and accessibility over the past few years, with the major consoles bringing an increasing number of them to the attention of a wider audience. This is great for consumers, as it offers them a wider variety of creative games that tend to operate further outside the box than the bigger publishers are willing to do, and often for more affordable prices. It may be a mixed blessing for indies themselves, however: while greater access to console audiences is a good thing, it also means they have a lot more competition. Indie studios will have to work harder to make their games stand out among the wealth of good titles that are coming to the gaming market.

We'd love to support these trends, as we believe such to be good practices that might help grow our audience, while keeping a fair amount of the already following one engaged and interested in our products.

Industry Analysis

Blackout presents itself as being a product of the videogame industry, which is a wide and growing one.

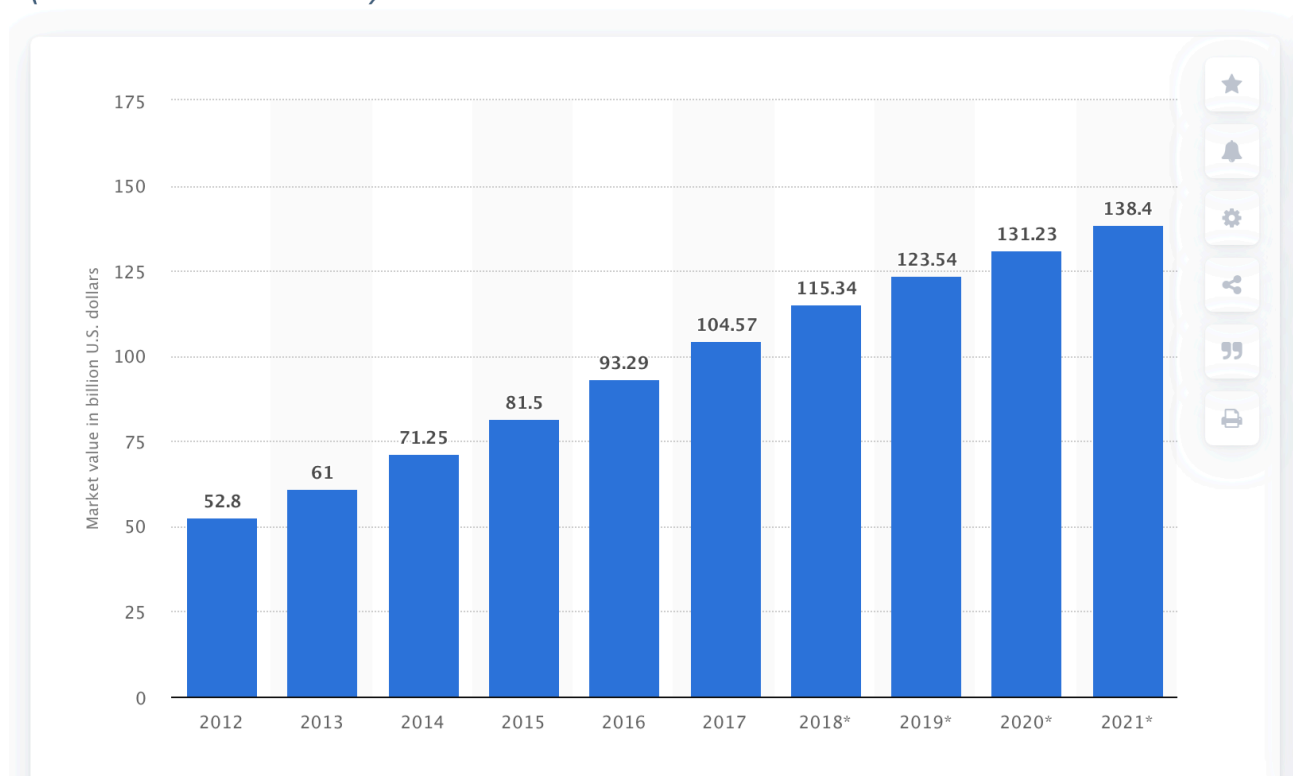
As the first arcade games became popular in the 60's, offering the comparable and as joyful entertainment of amusements-parks, but without the physical costs, the gaming industry evolved into a major entertainment factor that it is today, taking its honest and renowned part in our culture. Being at what can be considered the digital era, videogames are a substantial part of entertainment, and with the proper monetisation that has been made, the growing profits can become astronomical for the companies that decide to initiate their path in such industry.

Revenues alone, considered both for last year and with predictions for the current up until 2021, surpass all the expectations that have been made in the past – for which is the case for 2018. Although the revenues do not consider only the software, which ends up being the actual games, but also hardware, it reveals that there's a growing demand for this entertainment segment.

In 2017, the U.S. game industry consisted of roughly 2457 companies that had a rough total of 220,000 people employed. U.S. video game revenue is forecast to reach \$230 billion by 2022, making it the largest video game market in the world.

Value of the global video games market from 2012 to 2021

(in billion U.S. dollars)



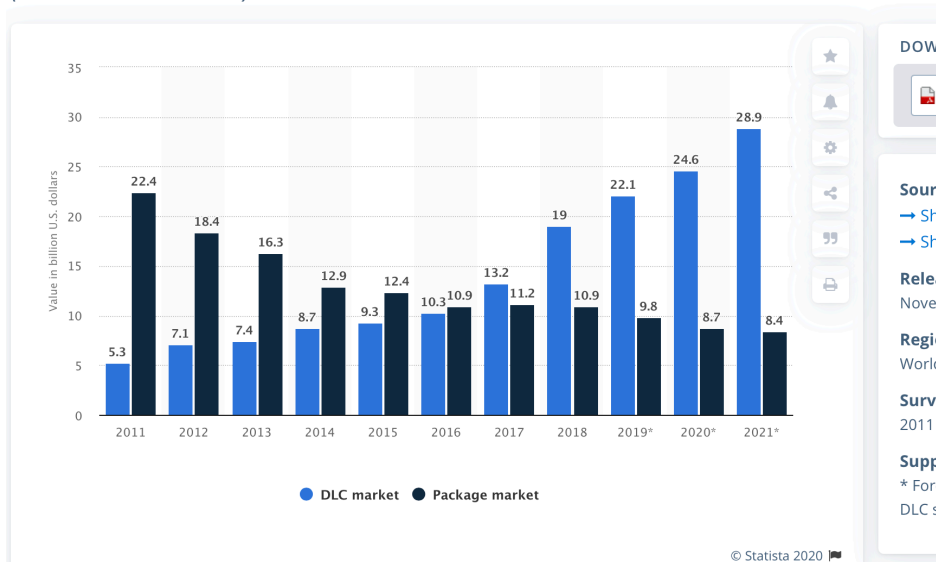
By far, the biggest corporation that has been ahead in the market is considered Sony Computer Entertainment (Japan), followed by the Market Leader Tencent Holdings Limited (China), Microsoft (USA) and Nintendo Company Ltd. (Japan).

Relevant enough, is to understand which are the most ranked selling videogames up until this year. The life simulation videogame sensation The Sims 3 is ranked as the best selling PC of all times, with 7.97 million units sold worldwide.

So, it's more than fair to say that the growing of this industry is perhaps far from going down in the near future, contrary-wise. Studies show that gaming is a growing pastime, and other leisure activities lose in favor of gaming. It was found that more than 17 percent of gamers admitted they would reduce their internet surfing time and devote it to playing games instead. What is more, in a 2014 survey, 14 percent of devoted gamers admitted they played their favorite game five times or more within the previous 24 hours, and 21 percent did it twice in the same time. And as evolution takes place, as well as environmental consciousness and the taking and pressing empire of the digital over the physical are taking place, there's a clear decline of physical copies made to sell the software, as there are already different and popular digital distribution platforms such as Steam, or even the Playstation Store itself.

Video game consumer market value worldwide from 2011 to 2021

(in billion U.S. dollars)



Major organisations in the industry

As previously stated, and being on Asia the current biggest market for the videogame industry, the leading companies are Sony Entertainment, Tencent, Microsoft, and Nintendo, followed by Apple, Activision Blizzard and Google. These are huge companies, who don't seem to be competition at such an early stage.

In Europe alone, there's an estimate of 2,017 videogame companies established, being the leading ones Kahoot! (Oslo, Norway), taking the first place, followed by F2K (ST. Peter Port, Guernsey), SockMonkey Studios (Middlesbrough, UK), TubeChat (London, UK), and GAN (London, UK). It is estimated that the videogame industry in Europe alone has hired 200,000 people.

In terms of suppliers, we'd rely not only on the ones that could perhaps display the software in its physical format and allow us to sell in-store units, but also digital. For such, an in national territory, enterprises such as FNAC, Worten, as well as Steam, and focusing on companies like Upload Distribution (a renown distribution company from Portugal) to raise and help to put our product on the market. Regarding trade organisations, Capital Games seems to be doing it's job more than successfully, having proper marketing strategies for the launches and selling aspects handled.

Competitive Analysis

Competitors	Bigmoon Entertainment, GAN
Date created	01 Jul 2020
Analysis by	Maria Rodrigues
Tier (1-3)	Bigmoon Entertainment, GAN, Sony Entertainment

Competitor profile

- **Company mission:** Develop the best games possible
- **Key objectives:** Expand their reach and grow their market-share
- **Capabilities:** Going overseas with partnerships
- **Company size:** Up to 50 employees

Our competitive advantage

- **Key differentiators:** Powerful features and a sense of what really good story telling is all about: connecting to the people

Target market & market share

	Bigmoon Studios	Apollo Studios
Target market	Europe, U.S.A., Asia (India)	Europe (Portugal and other European countries)
Market share	Unknown	To be yet analysed

Product offering

	Competitor	Your company	Commentary
Product overview	Videogames, namely Core RPG's, Adventure-action and Strategy	Videogames, namely Adventure-Platformer, but not limited by genres	
Positioning/Category	Videogame development	Videogame development	
Pricing	Either free, or up to 59,99€	10€	Prices might differ accordingly
Core feature comparison			
Development of videogames	✓	✓	
Partnership with other enterprises and companies	✓	✗	

Marketing Strategies

	Bigmoon Entertainment	Apollo Studios	Notes and Links
Overall strategy	Distribution through physical and digital distributors, details are uncertain	Distribution through physical and digital distributors, supported by advertising both online and offline, making sure the best videogame content is released personally to the public and with a sense of exclusivity. Targeted at young adults, between 17-25 years of age.	The proximity to the users is one of our main goals and concerns

Website	http://www.bigmoonstudios.com	www.apollostudios.com	The company's website is under development
Blog/Content	Catalog of their videogames, overview of their animated series, contacts page, job opportunities, brief description of the company	Insight of all the aspects related with the company universe, catalog of launched work, career opportunities, contacts page,	
Social presence	LinkedIn, Facebook, website, Instagram and Twitter, also active on YouTube	LinkedIn, Instagram, Facebook, Twitter, website	
SEO	Bigmoon Studios, Bigmoon, Bigmoon Entertainment, SEO is consistent	Blackout, Apollo Studios, Apollo Studios game, improvement of SEO for search engines	
Online advertising	Made through announcements on social media, followed by Press Releases,	Made through announcements on social media, paid ads, Press Releases, Cookies	
Offline advertising	Unknown	Posters and billboards, in-store marketing, partnerships and participation in events, webinars	
Videos and webinars	Trailers in their YouTube channel	Special offers for professional gamers to stream the game, interviews, participation of the team in such digital content	
Major events	Unknown	Up coming	
Press releases and mentions	Existent	Up coming	
Customer engagement	Made through social media	Made through social media, support by digital or physical assistance, creation of forums for feedback	
Partnerships and investments	Partnership with Camel 101, Bigmoon was bought by Saber Interactive	Open to partnerships and investments	

Dynamic SWOT analysis

	Strengths	Weaknesses
S _ Strenghts W _ Weaknesses O _ Opportunities T _ Threats	<ul style="list-style-type: none"> Engaging narratives, developed close by with our team Diverse team with unique designers and programmers, ready to deliver quality content Brand new approach towards videogame experiences Strong marketing strategies, ready to be implemented Ready-to-go mentality, dealing with bug fixes and software updates as soon as we receive such feedback Affordable prices Consumer support services - physical or digital assistance Ability to innovate 	<ul style="list-style-type: none"> New-comer company, with months of experience in the industry Small production team One product only out for release, which can cause mistrust on the consumer side Financial constraints
Opportunities	SO	WO
<ul style="list-style-type: none"> Open to diverse partnerships Exponential growth into the industry due to the already existent quality and awareness of good storytelling Ready for open and renown points of sale - wether physical or digital Global presence Distinction 	<ul style="list-style-type: none"> Secure partnerships and collaborative projects that can bring innovation into a wider audience Get the Apollo Studio's name on the market Through the proper marketing strategy and investment in advertising and event creations, Apollo Studios could create and even host and sponsor other events 	<ul style="list-style-type: none"> Propose partnerships and improvement for both parties, while reducing costs that would be taken by the company alone Creation of a wide range of new projects from networking Proposal of events, sponsored either by investors or other majors enterprises, whereas Apollo Studios could not only mark its presence, but also recruit talent and professionals that could add value to the team
Threats	ST	WT
<ul style="list-style-type: none"> Political and socio-economical crisis instability in national territory (namely Portugal) Direct and indirect competition that have an already stated position in the industry and market Lack of investment on the sector and what is the Portuguese Gamming Industry 	<ul style="list-style-type: none"> Due to quality and a strong vision about our products, we could avoid any break and avoid a crash in sales in national territory, which could be compensated by taking our product overseas Use of strong marketing strategies in our favor, in order to avoid competitors and make Apollo Studios stand out from the competition Propose for collaboration in foreign markets 	<ul style="list-style-type: none"> The budgets should not take into account everything but the necessary - employees effort excluded, as we believe in fair trade and payments Search of opportunities outside the Portuguese market

Business Model Canvas

KEY PARTNERS _ Physical/digital distributors _ Merchandising _ Suppliers	KEY ACTIVITIES _ Software development _ IT maintenance _ Marketing designs _ Platform updates KEY RESOURCES _ Development team _ Production studio _ Infrastructures _ Copyrights hand patents	VALUE PROPOSITIONS _ Content updates _ Fixing bugs _ Innovative experiences _ Close communication _ Partnerships	CUSTOMER RELATIONSHIPS _ Digital / personal assistance _ Self-service / FAQ _ Social media _ Forums / feedback _ Development of players engagement CHANNELS _ Digital Ads _ Content marketing _ Word of mouth _ Social messaging _ Sponsored events _ Digital and physical stores Engage: _ Social media _ Mail offers	CUSTOMER SEGMENTS Players _ enjoyment type (casual, professional gamer) Demographic Behavioural Micro-geographic Situational Developers _ professionals within the area Situational Demographic
COST STRUCTURE _ Production _ Customer support _ Saleries _ Licensing / patents _ Server maintenance _ Office space _ Marketing _ Software _ Hardware			REVENUE STREAMS _ Advergaming (advertising in-game) _ Microtransactions _ Merchandising _ Game sales	

In a starting point, it is important to acknowledge the benefits and value that a business model can give towards the company, since it establishes the expectancies of the company's performance, while transforming time, product and management into revenue, profit and return for shareholders.

To leave no room for doubts, we'll make sure to clarify every topic.

Key Partners

At an early stage of developing a company which goal is to firstly survive and do well on the market, it is important to understand the importance and value that outside partners might add to the company's needs and activities. We recognize as our key partners our suppliers, for which we owe them the product placement into their selling points, as well as the trust to invest in our first product.

Not only are our suppliers the partners we aim to take for in the best we can when handling business, but also the partners from which relationships formed due to concretization of merchandising. As much as our team incorporates designers, the production should be outsourced, as it becomes less expensive to take to production a needed amount of items than to proceed and get our hands on the necessary machinery and proper matter.

Key Activities

For this segment, we relayed mainly on what we want to do as a company, and what major actions to we want to keep on consistently. Our focus relies on:

- software development, being it videogames and the necessary supporting assets such as website or any other type of digital content that could complement the launch of such
- IT maintenance, as taking responsibility for the digital content and data that has been asserted into any digital asset, we'll make sure to keep any piece of software and information that might be available online always up to date and free of any mechanical problems;
- Marketing designs, since we believe as it is important to aim for best quality videogames on the market, we aim for a fair advertising that gets up to the same level of excellence;
- Platform updates, and as any piece of software might need it's updates accordingly to the evolution of technology and services, it is our job as a company that offers development and programing services to keep in check all of the software.

Key Resources

Recognizing what is needed in order to generate profit and have proper revenues as a result is extremely important in order to guarantee that such comes to life. Therefore, we have a development team that helps us come up with the software and all the necessary running code, that takes part of a production studio, meaning, a proper team that includes designers, managers, copywriters and accountants. In order to make our products come to life, it is natural for the company to be established in a certain building or have access to all necessary offices, for which infrastructures do also take part into the key resources. Ultimately, copyrights and patents are what will allow for each and every product to be sold legally, without having to be taken out of the market.

Value Propositions

Proposals for this segment include content updates, fixing bugs, provide innovative experiences, maintain a close communication and seek interesting partnerships. We believe that these are propositions that create both value for the customer, while simultaneously fixing possible arising problems and satisfying any needs. Once a gaming company sets foot on the market, it is only natural that gamers seek for content updates, and if there's any problems such as bugs – which is a constant –, we compromise to be effective and quick to solve it. Above anything else, we believe that it is essential to keep a close communication with our audience, both to understand what the feedback is when it comes to the release of our brand new products, but also to properly understand it – at the end of the day, design and game developing is all about creating the most amazing experiences possible to human beings.

Customer Relationships

In this segment, we intended to approach each customer segment with ways to maintain healthy relationships with the user. Such can be accomplished with digital and/or personal assistance, for which digital would be available through live-chats on our website. FAQ and self-service end up serving pretty much the same purpose, as we intend for the user to make use of our Frequent Asked Questions landing page in hope of getting any doubt cleared up. Social media can also play a big role when it comes to maintaining proper and close relationships with the user, and would perhaps be of great value to hire a Social Media manager in order to handle any Direct Messages and review the feedback that is being by the different platforms of Blackout and other products.

Channels

As value propositions are delivered to customers through different channels, there was a clear agreement on how there's a wide variety of routes to take from. All of them are as valuable and have great chances of attracting a bigger audience while securing an existent one. In terms of digital channels, our messages and products could easily be delivered through digital and paid ads, content marketing, as well as social messaging and distribution of a wide range of software unities through digital distributors and suppliers. Mail offers and engaging with users through social media are also means of calling users and understanding their interests. Finally, and focusing on the physical side of socializing, we expect our products to be talked, and hopefully to be sponsored into events for demonstration.

Customer Segments

Apollo Studios serves mainly two customer segments: mainly players, and developers. Each of these segments has their own behavior and way of acting accordingly to products like ours, and therefore it is important to keep our options regarding different channels and even value propositions wide and open.

In regards of the players, it is important that our users can either be casual gamers, or professional gamers. Which distinguishes these two types, is how they handle the act of playing a videogame: while casual gamers play it solely for enjoyment and leisure, professional gamers turned leisure time into profitable time, making playing videogames a career. Developers also do they part of the demographic that can enjoy Apollo Studios services and products, but differently of the previous customer segment, developers have an insight of what the industry is and a critical eye. Therefore, it is our job to launch and create the best products with both segments in mind.

Cost Structure

In order to support every other segment of the business model, it is key to understand what the cost structure of it all might be. That takes into account production, meaning all the creative and technical efforts to make a piece of software come to life; customer support, for which there are needed appropriate and user-friendly platforms and/or physical stands; licensing, which comes down to the legal aspects of realizing a product into the market and claiming intellectual property for such; server maintenance, which comes down into the maintenance of a pc program which manages access to a centralized resource or service in a network; but also office space to home all of the members that make part of the Apollo Studios team. Other costs should be taken into account of marketing, software and hardware.

Revenue Streams

We expect to get revenue through a varied of means, being them advergaming, microtransactions, merchandising and game sales, mainly. It is expected that game sales will generate the biggest part of the income, followed by merchandising, microtransactions made within our virtual products, and advergaming whenever we find possible but mostly suitable.

Marketing Mix

Product Policy

- Intriguing storytelling
- Videogames that are ultimately an experience
- Vibrant aesthetics that meet good quality and rendering
- Branded as to meet otherworldly experiences

Price Policy

- To be set at a base of 10€ due to being an indie studio, with an uprising to 40€
- Blackout is a videogame to be set at 10€
- Fair price for the quality and content that were release
- Expectancy of higher prices in the future, due to evolution and improvements

Production and Communication Policy

- Communication is mainly made through social media platforms, followed by webinars in date launches
- Marketing is made both digital and physical universes, by strategizing both the creation and delivery of press releases, paid ads, and other directed content towards the user
- It becomes a priority to keep a close relationship with the user, followed by a search for a close connection – brands are not for the products, but for the people

Sales and Distribution Policy

- Users can get ahold of our products on digital distribution platforms such as steams, and also through our own website
- Available physical units in specific national distributors only
- Physical copies are only meant to be sold nationally, for the moment
- Distributor must be either enterprises within the multimedia or videogaming industry

With this analysis being made, there's a following quick comparison with our competitors. It is natural that the majority of companies in the videogame industry do take distribution both digitally and physically, and there's no proper distinction but the fact that Blackout might be sold through our own e-commerce shop. With the correct SEO optimization, the product can be seen much easier and get to the top of results set by a search engine, causing users to find our products and websites much easier.

In regards of product policy, it becomes hard to promise or aim for differentiation, since it is such a condensed market. Regardless, many studios have proven that games with a great quality of graphics and storytelling are the ones of the most successful.

Ultimately, we praise and care for the connection with the user, as we believe that brands and companies must serve the people. Therefore, we aim for engaging communication and advertising.

Finally, in terms of price-point, as we face the reality of Apollo Studios being an indie growing company, we do not want to go overboard with the price – if so, there must be a marketing

strategy purposefully and carefully created in order for the launch to be as impactful as possible, and resonate within the industry.

Positioning

Apollo Studios is targeted for an audience from which ages vary from 17-25 years of age. Intended to be targeted for the national territory, but not excluding European countries, we've positioned ourselves as a company, but ultimately a brand that delivers quality content through great storytelling and immersive experiences. Therefore, we do not consider ourselves to be at a niche corner of the industry, but rather in an healthy middle point, whereas we're aiming for quality but recognized that as a late-comer, our price points should be pleasant enough to spark interesting of the to-be user.

Strategic Plan

Apollo Studios pretends to launch Blackout through digital and physical distributors. In order to properly anticipate the game and get potential customers to get to know the Blackout universe, we intend to launch a campaign whereas digital adds will be posted throughout social media three months prior to the actual launch.

This enables to create anticipation, and to reach a wider audience as more hints of the videogame are being given every week.

Our distributors should hold campaigns as well, having hold of our indications to promote the game release. Additionally, our social media platforms is expected to gain presence with time, by not only creating constant SEO driven content, which leads for users to come across Apollo Studios and Blackout through the search engine.

The launch should be exclusive to the Blackout e-shop commerce, and selling points like Fnac, Worten, and Steam.

Financial Projections

Payroll Year I

Prepared By: Maria Rodrigues		Company Name: Apollo Studios															
Employee Types	Number of Owners /Employees	Average Hourly Pay (to 2 decimal places, ex. \$15.23)	Estimated Hrs./Week (per person)	Estimated Pay/Month (Total)	September	October	November	December	January	February	March	April	May	June	July	August	Annual Totals
Owner(s)	2	\$6.25	40	\$ 23 417	\$ 23 417	\$ 23 417	\$ 23 417	\$ 23 417	\$ 23 417	\$ 23 417	\$ 23 417	\$ 23 417	\$ 23 417	\$ 23 417	\$ 23 417	\$ 23 417	\$ 281 000
Full-Time Employees	5	\$6.70	40	\$ 26 607	\$ 26 607	\$ 26 607	\$ 26 607	\$ 26 607	\$ 26 607	\$ 26 607	\$ 26 607	\$ 26 607	\$ 26 607	\$ 26 607	\$ 26 607	\$ 26 607	\$ 319 280
Part-Time Employees	0	\$19.42	30	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Independent Contractors	0	\$19.42	30	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Total Salaries and Wages	7	\$ 125.83	148	\$ 50 023	\$ 50 023	\$ 50 023	\$ 50 023	\$ 50 023	\$ 50 023	\$ 50 023	\$ 50 023	\$ 50 023	\$ 50 023	\$ 50 023	\$ 50 023	\$ 50 023	\$ 600 280
Payroll Taxes and Benefits		Wage Base Limits	Percentage of Salary/Wage	Estimated Taxes & Benefits/Month (Total)	September	October	November	December	January	February	March	April	May	June	July	August	Annual Totals
Social Security	\$ 137 700		6.20%	\$ 3 101	\$ 3 101	\$ 3 101	\$ 3 101	\$ 3 101	\$ 3 101	\$ 3 101	\$ 3 101	\$ 3 101	\$ 3 101	\$ 3 101	\$ 3 101	\$ 3 101	\$ 37 217
Medicare			1.45%	\$ 725	\$ 725	\$ 725	\$ 725	\$ 725	\$ 725	\$ 725	\$ 725	\$ 725	\$ 725	\$ 725	\$ 725	\$ 725	\$ 8 704
Federal Unemployment Tax (FUTA)	\$ 7 000		0.60%	\$ 25	\$ 25	\$ 25	\$ 25	\$ 25	\$ 25	\$ 25	\$ 25	\$ 25	\$ 25	\$ 25	\$ 25	\$ 25	\$ 294
State Unemployment Tax (SUTA)	\$ 7 000		1.45%	\$ 141	\$ 141	\$ 141	\$ 141	\$ 141	\$ 141	\$ 141	\$ 141	\$ 141	\$ 141	\$ 141	\$ 141	\$ 141	\$ 1 691
Employee Pension Programs			0.00%	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Worker's Compensation			0.00%	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Employee Health Insurance			0.00%	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Other Employee Benefit Programs			0.00%	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Total Payroll Taxes and Benefits			11.70%	\$ 3 992	\$ 3 992	\$ 3 992	\$ 3 992	\$ 3 992	\$ 3 992	\$ 3 992	\$ 3 992	\$ 3 992	\$ 3 992	\$ 3 992	\$ 3 992	\$ 3 992	\$ 47 906
Total Salaries and Related Expenses				\$ 54 015	\$ 54 015	\$ 54 015	\$ 54 015	\$ 54 015	\$ 54 015	\$ 54 015	\$ 54 015	\$ 54 015	\$ 54 015	\$ 54 015	\$ 54 015	\$ 54 015	\$ 648 186

Prepared By:
Maria Rodrigues

Company Name:
Apollo Studios

Employee Types	Year I Totals	Growth Rate 1 to 2	Second Year	Growth Rate 2 to 3	Third Year
Owner(s)	281 000	20.0%	337 200	30.0%	438 360
Full-Time Employees	319 280	20.0%	383 136	30.0%	498 077
Part-Time Employees	-	10.0%	-	30.0%	-
Independent Contractors	-	3.0%	-	3.0%	-
Total Salaries and Wages	\$ 600 280		\$ 720 336		\$ 936 436
Payroll Taxes and Benefits					
Social Security	37 217	20.0%	44 661	30.0%	58 059
Medicare	8 704	20.0%	10 445	30.0%	13 578
Federal Unemployment Tax (FUTA)	294	20.0%	353	30.0%	459
State Unemployment Tax (SUTA)	1 691	20.0%	2 029	30.0%	2 637
Employee Pension Programs	-	0.0%	-	0.0%	-
Worker's Compensation	-	3.0%	-	3.0%	-
Employee Health Insurance	-	3.0%	-	3.0%	-
Other Employee Benefit Programs	-	10.0%	-	10.0%	-
Total Payroll Taxes and Benefits	\$ 47 906		\$ 57 487		\$ 74 733
Total Salaries and Related Expenses	\$ 648 186		\$ 777 823		\$1 011 169

Sales Forecast Years I-3

Prepared by: Maria Rodrigues
Company Name: Apollo Studios

Growth Rate Year 1 to Year 2: 10.00%
Growth Rate Year 2 to Year 3: 10.00%

Product Lines	Year 1 Totals	September	October	November	December	January	February	March	April	May	June	July	August	Year 2 Totals	Category Breakdown	Category / Total
Blackout																
800 Sold	759	130	55	11	21	22	55	110	110	115	85	33	12	135	100.0%	36.9%
Total Sales	\$ 9,389	\$ 7,721	\$ 680	\$ 186	\$ 272	\$ 272	\$ 680	\$ 1,361	\$ 1,361	\$ 1,361	\$ 1,048	\$ 265	\$ 150	\$ 10,318	\$ 100.0%	\$ 12.0%
Total COGS	\$ 751	\$ 218	\$ 54	\$ 11	\$ 22	\$ 22	\$ 54	\$ 109	\$ 109	\$ 109	\$ 84	\$ 22	\$ 12	\$ 927	\$ 8.0%	\$ 16.2%
Total Margin	\$ 8,638	\$ 7,504	\$ 626	\$ 175	\$ 250	\$ 250	\$ 626	\$ 1,252	\$ 1,252	\$ 1,252	\$ 964	\$ 243	\$ 138	\$ 9,391	\$ 92.0%	\$ 11.7%
Second videogame																
1000 Sold	1300	330	165	110	22	22	11	22	110	220	220	143	55	1,439	100.0%	63.1%
Total Sales	\$ 67,017	\$ 17,520	\$ 8,760	\$ 5,940	\$ 1,168	\$ 1,168	\$ 384	\$ 1,168	\$ 5,940	\$ 11,680	\$ 11,680	\$ 7,935	\$ 2,920	\$ 75,919	\$ 100.0%	\$ 88.0%
Total COGS	\$ 3,887	\$ 981	\$ 493	\$ 329	\$ 66	\$ 66	\$ 33	\$ 66	\$ 329	\$ 659	\$ 659	\$ 428	\$ 164	\$ 4,216	\$ 5.6%	\$ 9.6%
Margin	\$ 63,130	\$ 16,533	\$ 8,267	\$ 5,611	\$ 1,102	\$ 1,102	\$ 351	\$ 1,102	\$ 5,611	\$ 11,022	\$ 11,022	\$ 7,506	\$ 2,756	\$ 71,643	\$ 94.4%	\$ 88.3%
Product 3																
Sold	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0.0%	0.0%
Total Sales	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 0.0%
Total COGS	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 0.0%
Margin	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 0.0%
Product 4																
Sold	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0.0%	0.0%
Total Sales	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 0.0%
Total COGS	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 0.0%
Margin	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 0.0%
Product 5																
Sold	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0.0%	0.0%
Total Sales	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 0.0%
Total COGS	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 0.0%
Margin	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 0.0%
Product 6																
Sold	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0.0%	0.0%
Total Sales	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 0.0%
Total COGS	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 0.0%
Margin	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 0.0%
Total Units Sold	2059	550	220	121	44	44	44	132	220	330	395	146	47	2,365		
Total Sales	\$ 18,408	\$ 30,241	\$ 9,440	\$ 5,976	\$ 1,468	\$ 1,468	\$ 1,468	\$ 2,328	\$ 7,301	\$ 13,641	\$ 12,728	\$ 7,878	\$ 3,078	\$ 86,246		
Total COGS	\$ 4,638	\$ 1,285	\$ 340	\$ 88	\$ 88	\$ 88	\$ 87	\$ 175	\$ 438	\$ 787	\$ 742	\$ 459	\$ 176	\$ 5,102		
Total Cost of Goods Sold	\$ 4,638	\$ 1,285	\$ 340	\$ 88	\$ 88	\$ 88	\$ 87	\$ 175	\$ 438	\$ 787	\$ 742	\$ 459	\$ 176	\$ 5,102		
Total Margin	\$ 13,770	\$ 28,956	\$ 9,100	\$ 5,888	\$ 1,380	\$ 1,380	\$ 1,381	\$ 2,153	\$ 6,863	\$ 12,854	\$ 11,986	\$ 7,419	\$ 2,902	\$ 81,144		

Sales Forecast Years I-3

Product Lines	September	October	November	December	January	February	March	April	May	June	July	August	Year 3 Totals	Category Breakdown	Category / Total
Blackout															
800 Sold	242	61	12	24	24	61	121	121	121	51	25	13	918	100.0%	36.9%
Total Sales	\$ 2,994	\$ 748	\$ 150	\$ 297	\$ 297	\$ 748	\$ 1,497	\$ 1,497	\$ 1,497	\$ 614	\$ 314	\$ 165	\$ 11,360	\$ 100.0%	\$ 12.0%
Total COGS	\$ 240	\$ 60	\$ 12	\$ 24	\$ 24	\$ 60	\$ 120	\$ 120	\$ 120	\$ 52	\$ 25	\$ 13	\$ 909	\$ 8.0%	\$ 16.2%
Total Margin	\$ 2,754	\$ 688	\$ 138	\$ 275	\$ 275	\$ 688	\$ 1,377	\$ 1,377	\$ 1,377	\$ 562	\$ 289	\$ 151	\$ 10,451	\$ 92.0%	\$ 11.7%
Second videogame															
1000 Sold	363	182	121	24	24	12	24	121	242	242	157	61	1,573	100.0%	63.1%
Total Sales	\$ 19,272	\$ 9,635	\$ 6,424	\$ 1,285	\$ 1,285	\$ 642	\$ 1,285	\$ 6,424	\$ 12,848	\$ 12,848	\$ 8,351	\$ 3,212	\$ 83,511	\$ 100.0%	\$ 88.0%
Total COGS	\$ 1,083	\$ 543	\$ 363	\$ 72	\$ 72	\$ 36	\$ 72	\$ 363	\$ 724	\$ 724	\$ 470	\$ 181	\$ 4,703	\$ 5.6%	\$ 9.6%
Margin	\$ 18,189	\$ 9,093	\$ 6,062	\$ 1,212	\$ 1,212	\$ 606	\$ 1,212	\$ 6,062	\$ 12,124	\$ 12,124	\$ 7,881	\$ 3,031	\$ 78,807	\$ 94.4%	\$ 88.3%
Product 3															
Sold	0	0	0	0	0	0	0	0	0	0	0	0	0	0.0%	0.0%
Total Sales	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 0.0%
Total COGS	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 0.0%
Margin	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 0.0%
Product 4															
Sold	0	0	0	0	0	0	0	0	0	0	0	0	0	0.0%	0.0%
Total Sales	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 0.0%
Total COGS	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 0.0%
Margin	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 0.0%
Product 5															
Sold	0	0	0	0	0	0	0	0	0	0	0	0	0	0.0%	0.0%
Total Sales	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 0.0%
Total COGS	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 0.0%
Margin	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 0.0%
Product 6															
Sold	0	0	0	0	0	0	0	0	0	0	0	0	0	0.0%	0.0%
Total Sales	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 0.0%
Total COGS	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 0.0%
Margin	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 0.0%
Total Units Sold	605	242	133	48	48	73	145	242	363	335	183	74	2,491		
Total Sales	\$ 22,265	\$ 10,384	\$ 6,574	\$ 1,584	\$ 1,584	\$ 1,397	\$ 2,782	\$ 7,921	\$ 14,245	\$ 14,000	\$ 8,665	\$ 3,377	\$ 94,871		
Total COGS	\$ 1,125	\$ 483	\$ 374	\$ 96	\$ 96	\$ 96	\$ 192	\$ 482	\$ 963	\$ 916	\$ 495	\$ 194	\$ 5,612		
Total Cost of Goods Sold	\$ 1,125	\$ 483	\$ 374	\$ 96	\$ 96	\$ 96	\$ 192	\$ 482	\$ 963	\$ 916	\$ 495	\$ 194	\$ 5,612		
Total Margin	\$ 21,140	\$ 9,901	\$ 6,200	\$ 1,488	\$ 1,488	\$ 1,295	\$ 2,589	\$ 7,439	\$ 13,282	\$ 13,084	\$ 8,170	\$ 3,183	\$ 89,259		

Cash Flow Forecast Year I

Prepared By: Maria Rodrigues

Company Name: Apollo Studios

	September	October	November	December	January	February	March	April	May	June	July	August	Totals
Beginning Balance	\$ 20,000	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Cash Inflows													
Cash Sales	\$ 18,401	\$ 8,582	\$ 5,433	\$ 1,309	\$ 1,309	\$ 1,149	\$ 2,299	\$ 6,546	\$ 11,855	\$ 11,570	\$ 7,161	\$ 2,791	\$ 78,406
Accounts Receivable	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Total Cash Inflows	\$ 18,401	\$ 8,582	\$ 5,433	\$ 1,309	\$ 1,309	\$ 1,149	\$ 2,299	\$ 6,546	\$ 11,855	\$ 11,570	\$ 7,161	\$ 2,791	\$ 78,406
Cash Outflows													
Investing Activities													
New Fixed Asset Purchases	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Additional Inventory	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Cost of Goods Sold	\$ 1,095	\$ 498	\$ 309	\$ 80	\$ 80	\$ 79	\$ 159	\$ 398	\$ 697	\$ 674	\$ 409	\$ 160	\$ 4,638
Operating Activities	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Operating Expenses	\$ 54,015	\$ 54,015	\$ 54,015	\$ 54,015	\$ 54,015	\$ 54,015	\$ 54,015	\$ 54,015	\$ 54,015	\$ 54,015	\$ 54,015	\$ 54,015	\$ 648,186
Taxes	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Financing Activities	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Loan Payments	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Owners Distribution	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Line of Credit Interest	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Line of Credit Repayments	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Dividends Paid	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Total Cash Outflows	\$ 55,110	\$ 54,625	\$ 54,743	\$ 54,842	\$ 55,199	\$ 55,558	\$ 56,000	\$ 56,597	\$ 57,230	\$ 57,510	\$ 57,551	\$ 57,638	\$ 672,604
Net Cash Flows	\$ (36,709)	\$ (46,043)	\$ (49,310)	\$ (53,533)	\$ (53,890)	\$ (54,409)	\$ (53,701)	\$ (50,051)	\$ (45,375)	\$ (45,939)	\$ (50,390)	\$ (54,848)	\$ (594,199)
Operating Cash Balance	\$ (16,709)	\$ (46,043)	\$ (49,310)	\$ (53,533)	\$ (53,890)	\$ (54,409)	\$ (53,701)	\$ (50,051)	\$ (45,375)	\$ (45,939)	\$ (50,390)	\$ (54,848)	\$ (594,199)
Line of Credit Drawdown	\$ 16,709	\$ 46,043	\$ 49,310	\$ 53,533	\$ 53,890	\$ 54,409	\$ 53,701	\$ 50,051	\$ 45,375	\$ 45,939	\$ 50,390	\$ 54,848	\$ 574,199
Ending Cash Balance	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Line of Credit Balance	\$ 16,709	\$ 46,043	\$ 49,310	\$ 53,533	\$ 53,890	\$ 54,409	\$ 53,701	\$ 50,051	\$ 45,375	\$ 45,939	\$ 50,390	\$ 54,848	\$ 574,199

Cash Flow Forecast Years 1-3

Prepared By: Company Name:
Maria Rodrigues Apollo Studios

	Year 1 Totals	September	October	November	December	January	February	March
Beginning Balance		\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Cash Inflows								
Cash Sales	\$ 78 406	20 241	9 440	5 976	1 440	1 440	1 264	2 529
Accounts Receivable	\$ -	-	-	-	-	-	-	-
Total Cash Inflows	\$ 78 406	\$ 20 241	\$ 9 440	\$ 5 976	\$ 1 440	\$ 1 440	\$ 1 264	\$ 2 529
Cash Outflows								
Investing Activities								
New Fixed Asset Purchases	\$ -	-	-	-	-	-	-	-
Additional Inventory	\$ -	-	-	-	-	-	-	-
Cost of Goods Sold	\$ 4 638	1 205	548	340	88	88	87	175
Operating Activities								
Operating Expenses	\$ -	-	-	-	-	-	-	-
Payroll	\$ 648 186	64 819	64 819	64 819	64 819	64 819	64 819	64 819
Taxes	\$ -	-	-	-	-	-	-	-
Financing Activities								
Loan Payments	\$ -	-	-	-	-	-	-	-
Owners Distribution	\$ -	-	-	-	-	-	-	-
Line of Credit Interest	\$ 19 780	3 828	4 159	4 559	4 984	5 441	5 900	6 364
Line of Credit Repayments	\$ -	-	-	-	-	-	-	-
Dividends Paid	\$ -	-	-	-	-	-	-	-
Total Cash Outflows	\$ 672 604	\$ 69 851	\$ 69 525	\$ 69 718	\$ 69 890	\$ 70 347	\$ 70 806	\$ 71 357
Net Cash Flows	\$ (594 199)	\$ (49 610)	\$ (60 085)	\$ (63 742)	\$ (68 450)	\$ (68 907)	\$ (69 542)	\$ (68 828)
Operating Cash Balance	\$ (49 610)	\$ (60 085)	\$ (63 742)	\$ (68 450)	\$ (68 907)	\$ (69 542)	\$ (68 828)	\$ (68 828)
Line of Credit Drawdown	\$ 574 199	\$ 49 610	\$ 60 085	\$ 63 742	\$ 68 450	\$ 68 907	\$ 69 542	\$ 68 828
Ending Cash Balance	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Line of Credit Balance		\$ 623 809	\$ 683 893	\$ 747 635	\$ 816 085	\$ 884 992	\$ 954 533	\$ 1 023 362

Cash Flow Forecast Years 1-3

	April	May	June	July	August	Year 2 Totals
Beginning Balance	\$ -	\$ -	\$ -	\$ -	\$ -	
Cash Inflows						
Cash Sales	7 201	13 041	12 728	7 878	3 070	\$ 86 246
Accounts Receivable	-	-	-	-	-	\$ -
Total Cash Inflows	\$ 7 201	\$ 13 041	\$ 12 728	\$ 7 878	\$ 3 070	\$ 86 246
Cash Outflows						
Investing Activities						
New Fixed Asset Purchases	-	-	-	-	-	\$ -
Additional Inventory	-	-	-	-	-	\$ -
Cost of Goods Sold	438	767	742	450	176	\$ 5 102
Operating Activities						
Operating Expenses	-	-	-	-	-	\$ -
Payroll	64 819	64 819	64 819	64 819	64 819	\$ 777 823
Taxes	-	-	-	-	-	-
Financing Activities						
Loan Payments	-	-	-	-	-	\$ -
Owners Distribution	-	-	-	-	-	\$ -
Line of Credit Interest	6 822	7 255	7 654	8 057	8 493	\$ 73 515
Line of Credit Repayments	-	-	-	-	-	\$ -
Dividends Paid	-	-	-	-	-	\$ -
Total Cash Outflows	\$ 72 079	\$ 72 840	\$ 73 214	\$ 73 326	\$ 73 488	\$ 856 440
Net Cash Flows	\$ (64 878)	\$ (59 800)	\$ (60 486)	\$ (65 448)	\$ (70 419)	\$ (770 194)
Operating Cash Balance	\$ (64 878)	\$ (59 800)	\$ (60 486)	\$ (65 448)	\$ (70 419)	\$ (770 194)
Line of Credit Drawdown	\$ 64 878	\$ 59 800	\$ 60 486	\$ 65 448	\$ 70 419	\$ 770 194
Ending Cash Balance	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Line of Credit Balance	\$ 1 088 240	\$ 1 148 039	\$ 1 208 526	\$ 1 273 974	\$ 1 344 392	

Cash Flow Forecast Years 1-3

	September	October	November	December	January	February	March	April
Beginning Balance	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Cash Inflows								
Cash Sales	22 265	10 384	6 574	1 584	1 584	1 391	2 782	7 921
Accounts Receivable	-	-	-	-	-	-	-	-
Total Cash Inflows	22 265	10 384	6 574	1 584	1 584	1 391	2 782	7 921
Cash Outflows								
Investing Activities								
New Fixed Asset Purchases	-	-	-	-	-	-	-	-
Additional Inventory	-	-	-	-	-	-	-	-
Cost of Goods Sold	1 325	603	374	96	96	96	192	482
Operating Activities								
Operating Expenses	-	-	-	-	-	-	-	-
Payroll	84 264	84 264	84 264	84 264	84 264	84 264	84 264	84 264
Taxes	-	-	-	-	-	-	-	-
Financing Activities								
Loan Payments	-	-	-	-	-	-	-	-
Owners Distribution	-	-	-	-	-	-	-	-
Line of Credit Interest	8 963	9 445	10 004	10 591	11 214	11 840	12 472	13 100
Line of Credit Repayments	-	-	-	-	-	-	-	-
Dividends Paid	-	-	-	-	-	-	-	-
Total Cash Outflows	\$ 94 552	\$ 94 311	\$ 94 642	\$ 94 952	\$ 95 574	\$ 96 200	\$ 96 929	\$ 97 846
Net Cash Flows	\$ (72 286)	\$ (83 927)	\$ (88 068)	\$ (93 367)	\$ (93 990)	\$ (94 810)	\$ (94 147)	\$ (89 925)
Operating Cash Balance	\$ (72 286)	\$ (83 927)	\$ (88 068)	\$ (93 367)	\$ (93 990)	\$ (94 810)	\$ (94 147)	\$ (89 925)
Line of Credit Drawdown	\$ 72 286	\$ 83 927	\$ 88 068	\$ 93 367	\$ 93 990	\$ 94 810	\$ 94 147	\$ 89 925
Ending Cash Balance	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Line of Credit Balance	\$ 1 416 679	\$ 1 500 606	\$ 1 588 674	\$ 1 682 042	\$ 1 776 032	\$ 1 870 841	\$ 1 964 988	\$ 2 054 913

Cash Flow Forecast Years 1-3

	May	June	July	August	Year 3 Totals
Beginning Balance	\$ -	\$ -	\$ -	\$ -	
Cash Inflows					
Cash Sales	14 345	14 000	8 665	3 377	\$ 94 871
Accounts Receivable	-	-	-	-	\$ -
Total Cash Inflows	14 345	14 000	8 665	3 377	\$ 94 871
Cash Outflows					
Investing Activities					
New Fixed Asset Purchases	-	-	-	-	\$ -
Additional Inventory	-	-	-	-	\$ -
Cost of Goods Sold	843	816	495	194	\$ 5 612
Operating Activities					
Operating Expenses	-	-	-	-	\$ -
Payroll	84 264	84 264	84 264	84 264	\$ 1 011 169
Taxes	-	-	-	-	\$ -
Financing Activities					
Loan Payments	-	-	-	-	\$ -
Owners Distribution	-	-	-	-	\$ -
Line of Credit Interest	13 699	14 263	14 831	15 438	\$ 145 859
Line of Credit Repayments	-	-	-	-	\$ -
Dividends Paid	-	-	-	-	\$ -
Total Cash Outflows	\$ 98 807	\$ 99 342	\$ 99 591	\$ 99 896	\$ 1 162 641
Net Cash Flows	\$ (84 462)	\$ (85 342)	\$ (90 926)	\$ (96 519)	\$ (1 067 770)
Operating Cash Balance	\$ (84 462)	\$ (85 342)	\$ (90 926)	\$ (96 519)	
Line of Credit Drawdown	\$ 84 462	\$ 85 342	\$ 90 926	\$ 96 519	\$ 1 067 770
Ending Cash Balance	\$ -	\$ -	\$ -	\$ -	
Line of Credit Balance	\$ 2 139 376	\$ 2 224 718	\$ 2 315 643	\$ 2 412 163	

Important Note:

All of the estimates were previously converted onto Euros, being the major price points established for employees wages of 50,00€/h for the owners of the company, 27,27€/h for full-

time employees, and 17,25€/h for part-time employees and independent contractors. For the videogames, Blackout is established to be sold at 10,99€, while the upcoming product at 47,16€.

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