

Little Dark Age

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GAME TITLE:

“Little Dark Age” was chosen as the title for this project because it gives players the immediate connotation that it is set within a Medieval world (often called the Dark Ages in history) and sets up the expectation that the game will be grimy and involve dark aesthetics and/or narrative. However, it throws a twist into this generic convention with the term “Little”, inferring that perhaps there will be a cute twist within the world.

CONCEPT STATEMENT:

Little Dark Age is a Singleplayer Pocket-Roguelite Horror set in the grimy depths below a Medieval kingdom in disarray after an encroaching Rot has trapped its citizens into a twisted labyrinth of mycelium and mayhem. A corpse long-consumed from the rot, the fungi has ripped you back from the clutches of death as *Eukaryote Hominidae*—The Upright Fungi—and you must use this new existence to save the Kingdom above.

But first, you must escape the hell below...

GENRE:

The term “Pocket-Roguelite Horror” delineates the game as 3 things: a “Pocket” game, a Roguelite, and a Horror experience. “Pocket” comes from the term “Pocket Edition”—famously coined by Minecraft’s mobile game release title—to state that the game will include, but not be limited to, Mobile

platforms because of its 8-bit graphics and relatively low file size. This further establishes that people can play the game's full experience on the go as well. The game falls under the Roguelite category due to its procedurally generated “dungeon-crawler” progression mechanic, which fans of the genre will already understand. Lastly, because the aesthetics of the game will be focused around horrific rot and decay, a heavy Fog-of-War mechanic that hides enemies in plain sight, and a heavy focus on realistic sound design, the game presents itself as a Horror experience meant to scare players and punish them for getting careless in the dark.

TARGET AUDIENCE:

Target players for this game include fans of the Roguelite and Indie Horror genres, as well as Souls-like Narratives and obviously, mushrooms. From these genres, this target audience would then probably be familiar with similar titles such as Hades, Dark Souls, Hollow Knight, Enter the Gungeon, Salt and Sanctuary, Darkwood, and other games that follow similar generic conventions; and due to the graphic nature of said genres and the brutal aesthetics I would want to head the art direction in, the target age range would probably be 17+ years old. Thus, the game would probably have no choice but to be rated “M for Mature” by the ESRB.

CONCEPT PARAGRAPH:

In Little Dark Age, players awake from a mycelium-encrusted tomb into the dimly lit catacombs beneath Morow, a kingdom from a long-forgotten past, after years of death's sleep. Awoken into a new being, as you begin to explore the labyrinth of organic hell your fungal instincts take over as you use the brutality of mother nature to hack and slash your way through the undead and beasts of similar nature. While exploring the dungeons you'll unlock new abilities to tackle challenges, meet new people to unveil more about the world above, and ultimately uncover the exit of your dim turmoil to save the kingdom. Utilizing a fog-of-war system for lighting and other visual effects, while the player emits a faint glow from a magical lantern tied to their soul, they can also rely on torches and the faint glow of bioluminescent mushrooms to navigate rooms and uncover secrets hidden in walls, under floors, and inside of tombs and barrels. Combat features several different types of attacks including, but not limited to, melee hits, projectiles, beams, poison effects, blind effects, tackling, dodging, and blocking: all of which will be used by different types of enemies as well.

USPs:

What sets Little Dark Age apart from other Roguelites will be its simplistic yet challenging mechanics that focus more on building player skill and learning appropriate strategies to tackle challenges, rather than fast-paced movement

and forgiving combat. In a sense, it will adapt the Souls-like game design approach into a 2D space with a 3/4-angle view to maintain free directional movement and open combat mechanics such as dodging, blocking, and baiting. What also makes the game unique from *any other game in the market* is its narrative and visual design, centered around the Fungi family and the unique variations that inspired the horrific monsters featured in Little Dark Age. Surprisingly, I failed to find any games that utilized mushrooms in their main focus at all and I'm particularly excited to know that this would be one of the first in the Roguelite Horror genre to do so.

PLAYER EXPERIENCE:

Players take on the role of Psilo, the first Eukaryote Hominidae or “Upright Fungi”, who’s corpse has been trapped beneath the kingdom of Morow for years after the rot ended your life and dragged you into the hellish depths below. Awaking back into the world as a fungal warrior who shares the Rot’s hive-mind, your resistance to its instinctual temptations allows you to act independently of its atrocious agenda and use your cursed body to save the people above. Because the game progresses room to room through procedurally generated dungeons, a successful run will last at maximum 1 1/2 to 2 hours, assuming players work to uncover secrets, defeat every boss, and talk to NPCs who will unveil details about the world through dialogue. From the very start, the game instills the idea that you are fighting to escape the catacombs so that you can then save the kingdom above from a growing evil

that wants to spread decay and death throughout the world, quite a feat for such a small hero. Thus, although the player character is far from human and suffers from their curse, they are highly adept with their new powers and players will sympathize with their heroic intentions, rooting for “the little guy” as they tackle insurmountable odds. As the player progresses through the dungeons, interacting with the other poor souls trapped within the catacombs will begin to taint player’s heroic self-image as the NPCs question Psilo and tell them that they’re the cause of the monstrous blight in the first place. Thus, by the time all is quiet in the catacombs and you find exit, you question whether there’s anything left to even save.

KEY MOMENTS:

- The beginning of the game is vital to emphasizing the importance of Psilo within the world. Encased in a tomb of rot and fungal roots, breaking the physical connections between the hive and your body as you escape the Cocoon signifies both an awakening of life and a division between you and the Rot. With such a grand display at the center of the catacombs, players who’ve escaped the dungeon will connect back to the scene and recognize that Psilo could very well be the one who caused the Rot in the first place, as it appears all the roots seem to come from their tomb.
- Encountering the 3rd/4th boss enemy within the catacombs, as players fight the giant snake known as “Basilisk” for the first time it puts an

emphasis on just how small the player character is in comparison to the force they are going up against. First being hunted by the snake through various rooms, Psilo eventually comes face to face with it and after some combat that has little to no effect on it, is swallowed whole and trapped within the snake's body. Hurrying to kill the snake from within before they're digested, players must fight other creatures swallowed by the Basilisk and cause as much damage to its internal organs before the snake eventually tears a hole through its own body to kill you—killing itself in a slow, violent, and bloody mess.

- Meeting several NPCs throughout the depths whose minds have been fractured after being trapped for days, weeks, and even months with the terrifying creatures that roam the caverns, they begin to tarnish the player's idea that Psilo is hero by making claims that they're the reason the Rot exists in the first place, and that there's nothing left to save above.
- If players do make it to the end of the labyrinth they ascend the stairs into a bright doorway that leads to the upper Kingdom of Morow. However, once they leave the game ends, leaving players to speculate whether or not their struggle was worth it in the end.

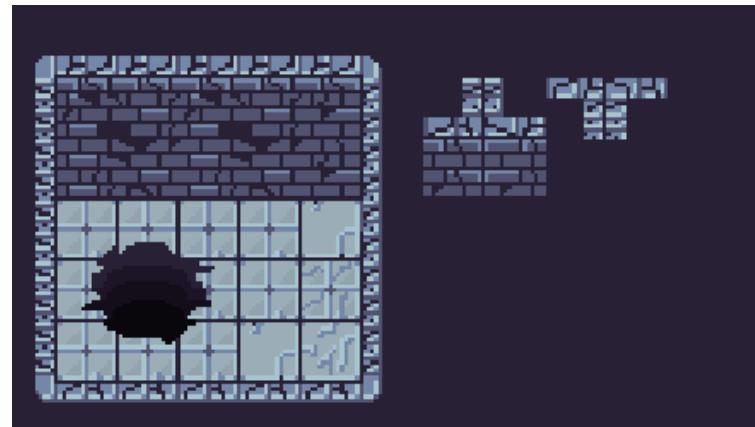
ART:

Resolution:

Being a “Pocket” game I decided to go with an 8-bit visual style for its relatively low file sizes at 1:1 pixel ratios, as well as its retro appearance which mimics classic 2D games but uses light surfaces and larger sprites for more detail and photo-realism. While the game’s resolution is set to 480x360 (4:3 aspect ratio) to complement the retro look of the 8-bit graphics, its viewport (window) is upscaled to 960x720 to fit horizontal screen and thus, renders all assets at twice their size to make a crystal clear resolution with no interpolation or fuzziness for HD and 4K displays.

Environment:

Making a basis for my screen composition, of which I can test my concepts to see if they fit the visual style I was going for, I created some tilesets for the dungeons the game takes place in.

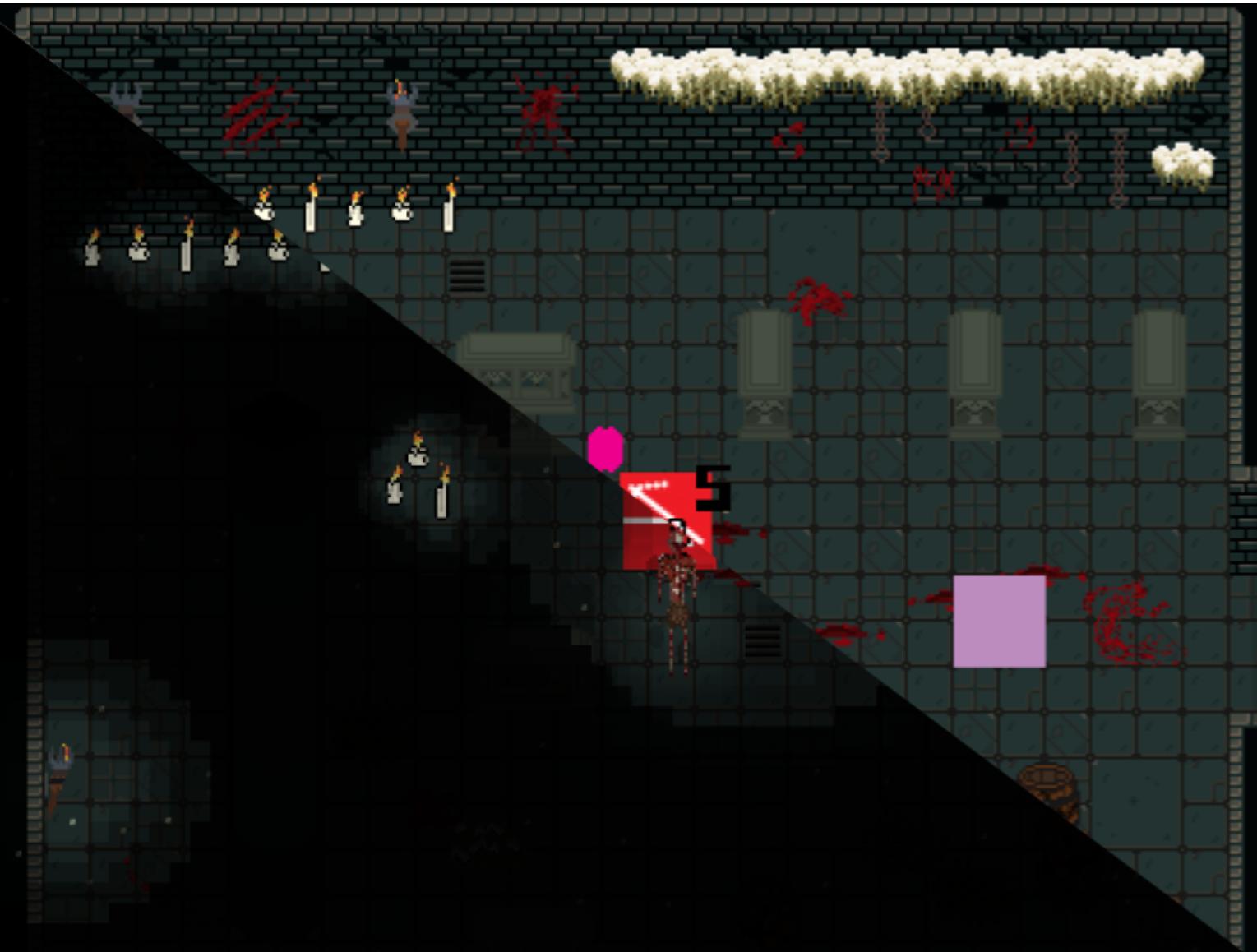


While some early versions used light blues and purples to convey a stone texture, I felt that these colors were much too bright for the lightsurface and it felt more like the screen was being obscured, rather than the player was in a

dark room. To fix this, I swapped to dark greens, grays, and auburn tones, which not only complemented the lightsurface overlay



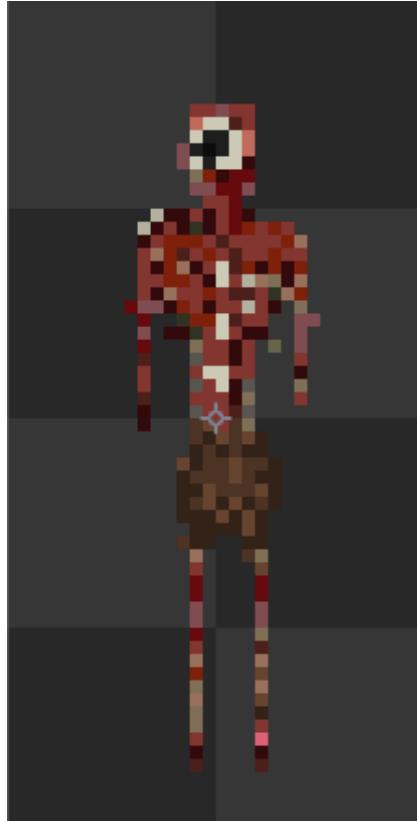
but also opened an opportunity for more grimy detail to add to the horror theme of grotesque filth within the catacombs.



Prototypes:

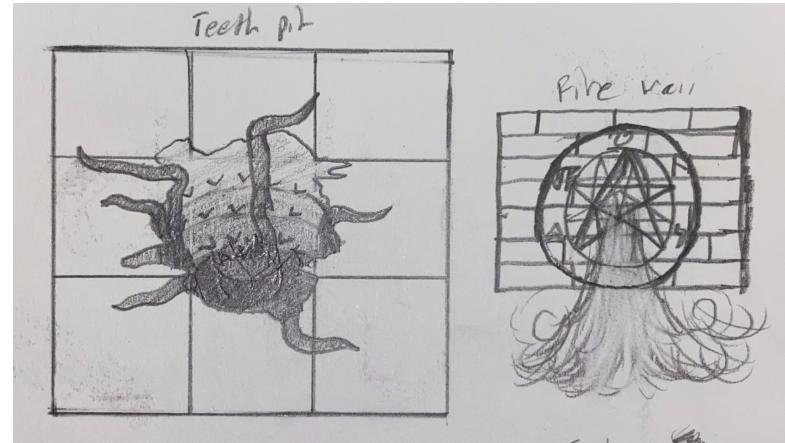
When designing early concepts of enemy prototypes, I wanted to put a heavy emphasis on detailed gore and flesh, which presented a challenge when working with sprites at max 128x128 pixel sizes. This is when I learned a little goes a long way in terms of color, and I played with a lot of red, pink, and beige values to capture the look of exposed flesh into just 10-12 pixels, which worked really well on my Rat enemy sprites. Additionally, use of a yellowed-white along the spine stood out against both the shadow and light detail on the sprite, which helped me to both give the illusion of 3D as well as convey to players that the rat has an exposed spine as little grotesque detail.

I then applied what I learned with the Rat into a larger, more detailed sprite for the Corpse enemy, which instead made up most of the frame and detail on its body which I felt needed to contrast some sort of detail to convey that this thing was once human, so I gave it some tattered pants.



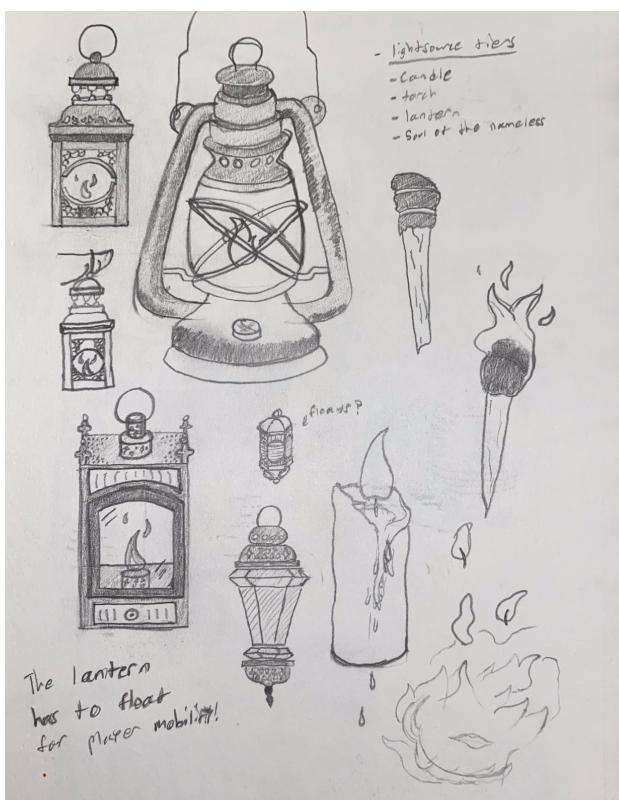
Concept Art:

Once I made some concept sprites to help me understand where I wanted to take the aesthetic direction, I began to flesh out more ideas and concepts to work with for



future prototypes that I will add. I began to see how the limitations of 8-bit began to influence my art as I knew that every detail I added would have to be conveyed through a more general application of shadow and light to get this desired effect. Thus, most of the concept art you see is mostly line art to get the

general figure/shape I want to go for, with minor details to fill in the space. I also began to think of how items would affect the lightsurface and how this would in-turn affect the overall screen composition. This took a lot of adjustments between sprite sizes, animation lengths and quantity of frames, as well as lightsurface mask prototyping to see what looked lit up and what didn't.



This also helped to further establish the artistic style with more animated and simplistic detail to give personality and narrative detail to scenes. In this stage is where I began to come with ideas for room designs, additional details and assets, lightsurface objects that would produce and light or lack-there-of, and more enemies, as well as lots and lots of mushrooms.



SOUND AND MUSIC:

To complement the dark and grimy Medieval aesthetic of the game, I think an Original Soundtrack featuring music from the “Dark Ambient” genre would be very fitting to the theme as well as the combat that players would be heavily engaged with. It would exist to complement each scene, with a low pitch to not distract from audio cues from enemies and combat, however this could be violated during times of great peril such as boss fights, where the soundtrack could change to a much more suspenseful and dramatic tone featuring Choir “Ahs”, deep war drums, and unique instruments specific to each boss—emphasizing the differentiation in combat strategy, enemy, and tone. I would also want to incorporate a leitmotif for Psilo throughout the various stages of boss fights to emphasize player character struggle and eventual victory. Some examples to base the sound direction off of could be from the following masterpieces below:

Ambient Tone:

- [You Have Mail \(Dino Crisis\) - Capcom Sound Team](#)
- [The Hour \(The Last of Us\) - Gustavo Santaolalla](#)
- [Never Forget Me, Never Forgive Me \(Silent Hill 2\) - Akira Yamaoka](#)
- [Darkness \(Amnesia: The Dark Descent\) - Mikko Tarmia](#)

Boss Theme:

- [Scourge of Demons \(Demon's Souls\) - Alex Roe](#)
- [Your Best Nightmare \(Undertale\) - Toby Fox](#)
- [First Boss Battle \(Silent Hill 3\) - Akira Yamaoka](#)

CURRENT PLATFORMS:

This game will be released on all current platforms and optimized for each different play experience, including: Playstation consoles, Xbox consoles, Nintendo Switch, iOS and Android, and PC. This is to support a wide variety of compatibility for a large market of consumers, as well as accessibility for consumers who might feel one control layout (Switch Joy-Cons, Controller, Touchscreen, Keyboard and Mouse) isn't the easiest to use.

COMPETITION:

Salt and Sanctuary (2016):

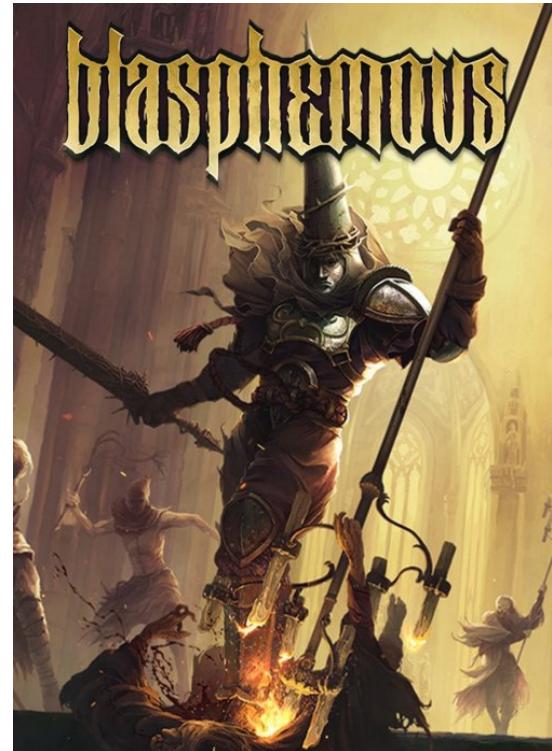
Salt and Sanctuary is a 2D side-scrolling action RPG that follows a sailor shipwrecked on a mysterious island. It features fast-paced and complex combat, over 600 craftable and upgradable items, and an open map with no navigational help. While a successful title within the genre, it uses hand drawn visuals which feel a bit dated in today's scene and can mesh certain elements into an incomprehensible blob at times. Learning from this, Little Dark Age uses clean cut pixel sprites and contrasting color schemes from tilesets and assets in the background to clearly convey key info to players



such as incoming enemies, enemy attacks, successful blocks, etc. Thus, players have less opportunity to blame mishaps in combat to poor informational display while keeping information given at a minimum, fitting the style of the Souls-like genre.

Blasphemous (2019):

Another side-scrolling 2D action RPG, Blasphemous follows the Penitent One, the only survivor of a massacre called the “Silent Sorrow” that has plagued the world with a cycle of death and rebirth. Using platforming as a main focus of movement throughout the game, movement and combat are non-linear and syncopate with one another for a wide berth of mobility.



While the opportunity afforded by up and down exploration is great in Blasphemous, Little Dark Age chooses to simulate 3D rooms in a 2D space rather than displaying static Back, Mid, and Foreground elements, which puts players in total control of their exploration and allows for greater on-screen information such as spatial awareness and proper gauge of distance. Derived from these improvements, combat will feel less arcadey and more realistic and intense, immersing players in each fight.

MONETIZATION:

Little Dark Age will be monetized through a single one-time purchase from each distributor, including: Playstation Store, XBox Game Store, Nintendo eShop, Steam, Epic Games Store, Itch.io, Apple App Store, and Google Play Store. There will be no in-game/in-app purchases and no micro-transactions. It is a full and complete experience on its own and no one will have to pay extra fees to access the content provided with this game.

TARGET PUBLISHERS:

1. *Devolver Digital*

I think Devolver Digital would be an excellent publisher for Little Dark Age due to their reputation for putting out Indie games, Indie Horror Games (Carrion), 8-bit style RPGs (Loop Hero), and 2D Action Games (Enter the Gungeon, Hotline Miami)—all of which are genres Little Dark Age falls under. Fans of the publisher will already be tuned in for their next title which would garner a lot of attention for the game, and since their line up for 2023 is full they'll be looking for new titles to publish in 2024. Additionally, Devolver Digital is a personal favorite of mine and it would be an honor to work under their label and put out my own game with them.

2. Team 17

I think this publisher would be an interesting company to publish with given their unique and art-focused titles that fit the main genres Little Dark Age offers—mainly Action RPG, Horror, and Dungeon Crawlers. They're known for their titles Worms, Not A Hero, The Escapists, Overcooked, My Time At Portia...okay it's a long list so I'll end it there, but they're known for their Indie titles with beautiful visuals, fun and engaging mechanics, and arcade style replayability that keeps players engaged for hours, establishing a wide consumer-base that enjoys similar titles like Little Dark Age.

3. Serenity Forge

Publisher “of Lifeless Planet”, “Alto’s Adventure”, a new 2D Metroidvania called “Death’s Gambit: Afterlife”, and soon to be released “Arcadian Atlas”—Serenity Forge is known for their unique Indie games that tell a wide variety of stories through a wide variety of genres. Given their unique and wide selection of titles they’ve published before, Little Dark Age feels like it would fit right at home in their collection, and with a lack of published Roguelites but large amount of published Action RPGs, I think they would also find it lucrative to delve into the Roguelite genre with an original title—especially since it’s a genre garnering a lot of attention in recent years.

PLAYER OBJECTIVES & PROGRESSION:

Psilo is awoken from their death sleep with a violent jolt as their corpse is reanimated to their new form. They don't know where they are, or who they are, and remember little aside from their violent and brutal death, yet they awake with a mysterious conviction that the world above is in peril and only they can save it from the festering Rot below (the first key moment). They push on from this conviction and it drives their one and only goal, escape, through the brutal and merciless execution only mother nature could dish out. Little is ever revealed about who they were before and they struggle to remember themselves, however the poor souls trapped within the catacombs who you will encounter throughout will accuse them of being the cause of the growing blight and fear them, or try to kill them because of it. This comes as a surprise to both Psilo *and* the player as both assume Psilo is the hero of this story, which is reflected in Psilo attitude toward these particular NPCs you encounter and the growing brutality of their violence. This causes a disconnect between the player and the player character as they begin to suspect that Psilo might very well be the harbinger of death upon the world, leaving players unsettled as they finally escape the darkness into the Kingdom of Morow (the 3rd and final key moment).

MECHANICS AND CORE LOOPS:

Key mechanics that comprise the core game loop include basic movement, dodge shifting, blocking, offensive attacks, consuming organic material for health, interacting with NPCs through dialogue boxes, and picking up items to increase lantern brightness, gain new abilities, and increase other stats.

Combat is engaging for players and is dramatized through visual and auditory effects such as smoke, lightsurface masks/luminosity, and interaction with elements within the world such as destroying barrels and tombs, pushing enemies back, and lighting torches and candles.



Consumption is a relatively new mechanic I've been conceptualizing where certain enemies can hit with a special attack that will rot them into a corpse within seconds, allowing you to consume their carcass to replenish lost health (which would be vital since the standard health bar is 5 hits). This mechanic would visually pair with an animation of mycelium spreading from the player to the carcass and consuming it with blood spraying onto surrounding assets and leaving a bloody puddle on the floor. From this relation between mechanic and visual aesthetic, the expected dynamic I hope to see is players relying on consumption *during* combat to stay alive long enough to dispatch all enemies within the room. They will be forced into this situation from their feeble health bar and won't be able to progress without getting very good at timing when to consume and when to kill.

Core mechanics will be applied to most rooms throughout the catacombs, forming a core game loop that will require players to engage in combat, consume to heal wounds, explore rooms, optionally interact with NPCs to learn more about the narrative, and pick up items to improve combat performance and visibility. This will repeat while changing in variation, enemy types, final bosses, and abilities to keep gameplay fresh for players until they reach the ending.

NARRATIVE:

A Single-Player Action RPG, Little Dark Age takes place in the Kingdom of Morow, a small civilization from long ago that once formed the very first

human society absent of religion within its part of the world. Building an impressive infrastructure of homes, sewage, agriculture, and business; a long period of prosperity graced the kingdom for decades until neighboring nations, furious with their paganist practices and worships, declared war on the kingdom and its people. Bringing about a horrific growth of Rot through Agarromancy, conjurers of this unholy magic released monstrous tendrils that quickly spread throughout the kingdom from the depths below, exposing its citizens to an organic hell of accursed beasts and death. For years the kingdom has suffered torment as people are massacred by creatures released into the streets in the night, while those who survive hope to one day be free of Morow and the atrocious curse it has inflicted upon its inhabitants.

GAME WORLD:

Locations:

The Kingdom of Morow is separated into 3 areas all stacked on-top of one another, all of which form a large spiraling structure that once stood as a beacon of humanity and acceptance.

1. Spire

The highest point of Morow, Spire is where pagan churches were once built to worship various deities for their prosperity and peace within the state. Large bell towers cast shadows over the entire kingdom, acting a beacon to all and a testament to the success of their civilization. It is said

that their toll can be heard from miles away in neighboring kingdoms.

Although the Rot has the Spire in ruin and void of all natural life, those who remain alive say they sometimes hear the faint toll of bells chiming above, giving them hope that one day they may be rid of this hell.

2. Morow-State

Where most of the activity was located in Morow, Morow-State housed the citizens of the kingdom and sported impressive feats of hydroponics, civil engineering, architecture, and economy that allowed trade and science to flourish from. Now however, it exists as a prison to Morow's inhabitants with Rot encasing it in a dark shroud of thick roots and tendrils that can't be broken by mortal strength alone. A hellish forest on its own, from the depths of the catacombs monstrous creatures come to feast on remaining survivors at night and the city is instead alive with screams and bloodshed.

3. The Catacombs

A once holy place where Morowvians once buried their dead to rest in eternal slumber, the Catacombs—now tainted from Rot—are the birth place of Morows turmoil as reanimated corpses, mutated beasts, and unholy creatures from another world come to fester and wait out the day until they can feed once more in the night.

Transitions:

Because Little Dark Age takes place solely within the Catacombs of Morow, there are no major transitions into the other locations of the Kingdom.

However, as players progress through the Catacombs they will begin to change into larger and more complex chambers with a variety of visual styles from grand halls and labyrinths to vexed ritual places of Agarromancy.

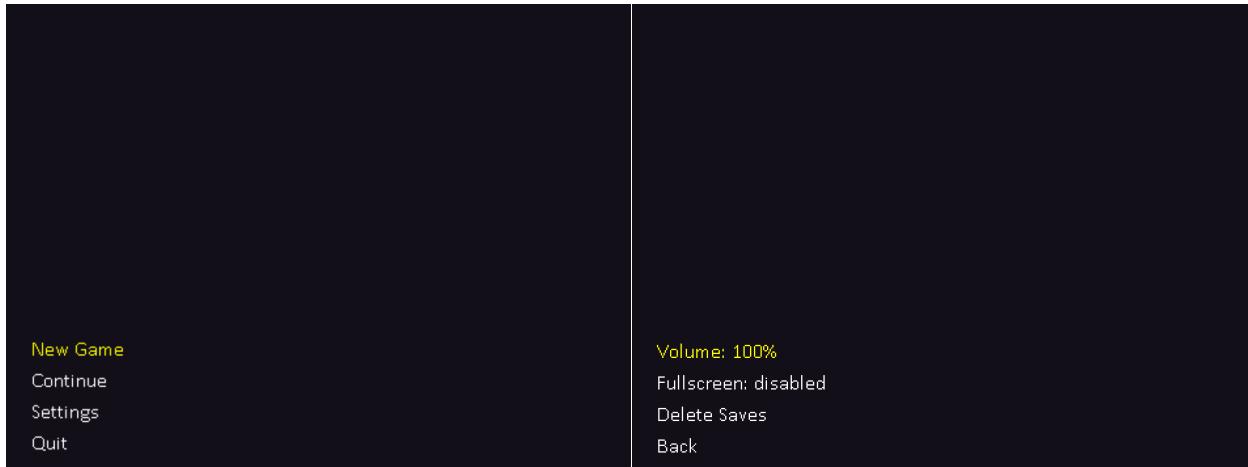
Physics:

While normal physics apply to this world, given the supernatural origins of Psilo and the Rot's horde they exist as beings capable of great strength, agility, and dexterity that makes them much harder to kill with human weapons.

Additionally, they can also wield Agarromancy, which is a magic that spreads violent rot and decay to those it is cast upon. Normally, use of this unholy magic would begin to slowly kill the user as well, but because Agarr and the Rot are literally *made* of Agarromancy they are immune to this effect.

USER INTERFACE:

Main Menu:



While there are no graphics on the current menu aside from interactable options, I wanted to have a simple yet artistic background that complements the Souls-like tone of the game with a custom pixelated font I made and some visual to key-in players of the overall aesthetic.

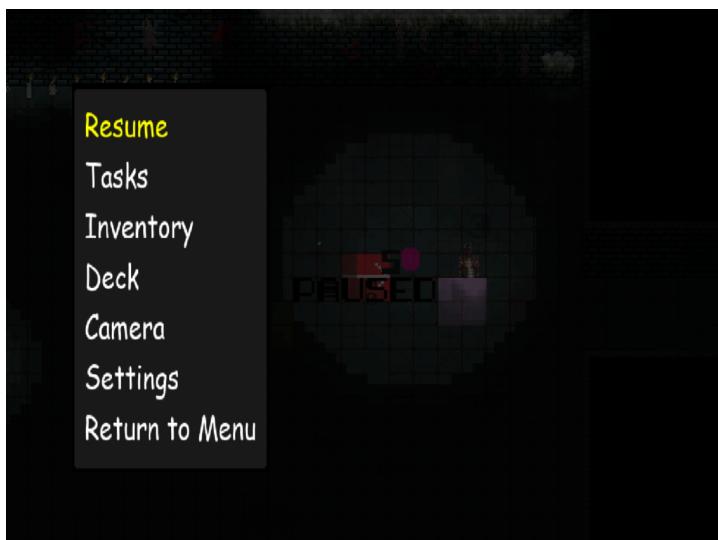


Some good examples I found of this were concept menus for Dark Souls restylized in pixel art form with photo-realistic lighting, which was the exact aesthetic I wanted to implement in the artistic design from the start.

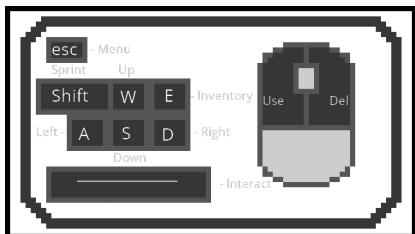


Pause Menu:

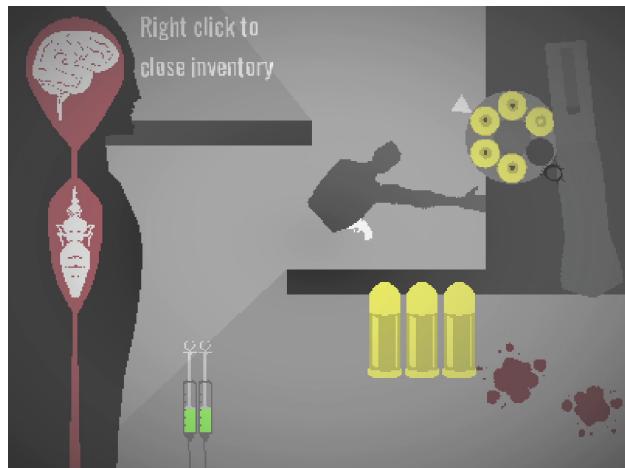
While the pause menu is just a placeholder for now, I wanted to take the vertical layout option menu I used in my previous Card-Game RPG “Acolyte” to present a clear layout that is left-aligned on screen. It will provide players



with a controller layout diagram (placeholder also taken from “Acolyte”) and allow you to adjust the Volume, Fullscreen setting, and other visual adjustments such as brightness, gamma, resolution,

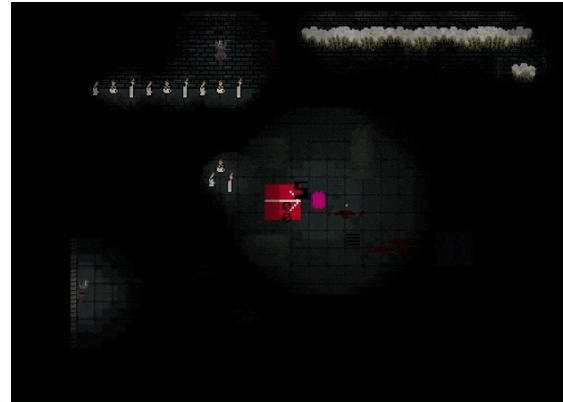


and hotkey bindings—giving players full customization over their control layout. Additionally, I wanted to make a very basic inventory system that displays the items/artifacts you've picked up so that you can swap out active ones to customize your visibility (allowing you to potentially enable certain items that show you secrets, hidden enemies, etc.) and abilities to fit your needs. For this I wanted it to be displayed through a non-diegetic menu, such as those used in Resident Evil or a lesser known Horror Indie Game “Endoparasitic”, that still fits in with the aesthetic design of the game (potentially being a grid based system bordered with mycelium and or roots).



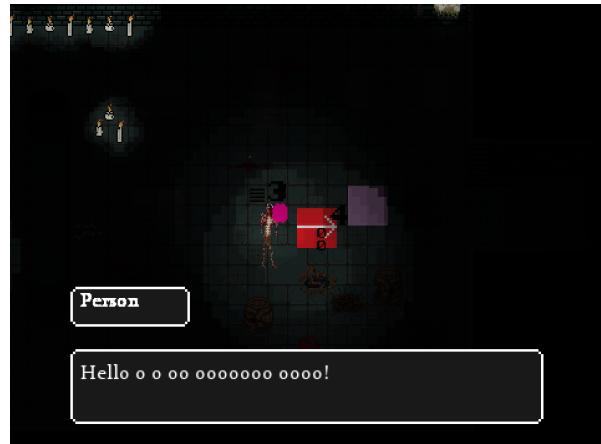
Interact Button:

Interaction events with items, doors, and NPCs are going to be highlighted by a simple button icon that fades on screen, telling players that they can press the action button to interact with things in the game. This is done to keep unimportant information as minimal as possible so that players can focus on other key information necessary for combat and health that is obscured in the darkness.



Dialogue Boxes:

When the rare opportunities to talk to someone that isn't trying to kill you does occur, dialogue is textual and held within dialogue boxes that tell you who you are talking to and what they are saying. I don't think I want players to



be able to talk back to NPCs to keep their character a mystery, so there won't be optional dialogue to choose from. However, taking another design choice from "Acolyte", I am going to include small portrait boxes that display NPCs in a more detailed view that gives players a better sense of how insane/injured they are.



Health Status:

Maintaining a simple HUD to give players information, health isn't reflected by a colored health bar or number (at least in the finished product it won't be) but by how bright your Soul-Lamp is. The less health you have the dimmer it will become, until you die and the light within it fades.



A similar style is done with the "Inflicted" status effect, dealt by tangles of barbed mushrooms across the floor, which deals 1 damage and slows the player down. This is communicated to the player by a particle effect



across the screen showing spores whirling around in all directions, diegetically saying that the mushrooms you stepped on released spores into the air.

DLC:

As the game is already designed for replayability, I think releasing several new gauntlets for the Catacombs within the first 6 months would be a great DLC

addition to both the narrative and the game itself. They could feature new elements of puzzle-solving, unique items that expand upon the game, new abilities that can be used in the base game as well, and even new game modes such as “Horde”, where you fight wave after wave of increasingly numerous and difficult enemies, “Timed”, where you have to speed-run the base game within an allotted amount of time before the Rot consumes you, or even just a “New Game+” to increase the difficulty of the base game. It could all be packaged into a new series of dungeons that would emphasize a greater level of difficulty and introduce brand new elements that refresh the novelty of the experience for veterened players.

COMPLIMENTARY EXPERIENCE:

I think releasing a Bestiary companion app alongside the base game could be a great way for fans to learn about the rich lore of Morow and the monsters that lay waste to it, as well as establishing a world for them to make their own works based on it. It would be an easy and informational way to supplement the base while also offering helpful hints and techniques for dealing with certain enemies within the game such as “Corpses are mindless drones that are virtually blind, moving on scent alone. If being followed by a horde of them, it would be wise to use explosive magic to kill a lot in a tight space.” A physical copy could also be a Collector’s Edition item to sell to fans as a cool way to bring the game into the real world. Perhaps this could open up more

opportunity for a Table-Top RPG Dungeon-Crawler game that can be played similar to “Dungeons & Dragons” or “Betrayal at Baldur’s Gate”.

COMMUNITY & MARKETING:

Marketing Plan:

Setting a timeframe, I think going public with the game’s first Alpha Build and announcing it through a short gameplay trailer would be a great way to introduce the product to the world and garner excitement from fans of the genre, giving them something to look forward to within the coming year (also giving the dev team a year to polish and add any minor features that didn’t make it into the base game). Next, a release date trailer would need to be posted within a month of announcing so that fans can expect when the game will come out, further building excitement from fans by having a release date to look forward to. Once these expectations are set up, supplemental gameplay and story trailers can be sprinkled on the way to release to give people insight into the actual narrative the game is focused around and possibly garner attraction from fans looking for a new narrative experience to play as well. Of course, all video marketing content will be released on Youtube, TikTok, Twitter, and Instagram/Meta, alongside image posts that could show updates on development, posts about members of the dev team, lore dumps about certain enemies, characters, or environments, and other supplemental content leading up to release.

Post-release day, posted advertising content such as (in general terms) “How is your experience with Little Dark Age” and more lore dumps about in-game content can gauge community feedback and get fellow players in-touch through the comment sections of various platforms.

Community Building:

Alongside the marketing plan timeframe, various posts about game development on Reddit boards and regular posts on an “r/LittleDarkAgeGame” board can start to get fans together and share lore dumps for them to base fan-made content off of. A Discord server would be a great place to build a community as well to the same effect, as well as giving fans a chance to meet the dev team and ask questions about the game through Interview style voice chats with video and audio (the same could also be done on Twitter Spaces, Facebook Live, Instagram Live, Twitch streams, and Youtube Live streams). Post-release day, similar questions such as “How is everyone liking Little Dark Age?” could be posted within these channels and boards, which could initiate direct engagement with community members and get ahead of the curve of community harassment and online scandals within these communities. A good amount of moderation would be needed to ensure these communities remain safe-spaces for fans to meet and interact in and would be vital to good PR with consumers.