

OPTIS Student Initiative

Business Plan

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Mission Statement

The Nexus Student initiative aims to produce and deliver a role-playing video game that provides players with new ways to interact with their surroundings while paying homage to popular niche RPGs from the past.

Executive Summary

Welcome to an experience that beckons you to take a journey. An experience that places you in between two worlds. Our team here at Optis invites you to come and play a videogame that takes players on an adventure ripe with storytelling and content. Players will join a cast of characters going about their life in the body of a creature. Cities full of people who have lived within this entity for so long, that the notion of an external world now seems foolish.

Experience a creature that longs to connect with the denizens now living within itself. A desire powerful enough to create an emissary of the creature who took the form of a human. A human who stands at the threshold of two very different perspectives. A unique individual, on whom the fate of both worlds reside. A unique human. You.

This team consists of upper level college students working together to create an action adventure role playing game to be released on personal computers. The game will be developed in the timespan of one year and two months with a team of 20+ members. This game will be an intellectual property protected by copyright through the United States copyright office.

The game will promote peculiar levels of interaction that help players experiment with the environments surrounding them, as well as characters within those environments. The game's Low polygonal art direction will push it towards a stylized direction. Taking the emphasis off realism and pushing it towards the game's use of light and color.

Players will also experience a brand new way to interact with enemies using the essence capture system. A talent that allows players to acquire the

abilities of the enemies they encounter and use those abilities against other enemies throughout the game.

Players will be able to create and share their own levels using a dungeon creator created for the game. This will guarantee longevity. Long after we have released more content, players will continue to create their own maps, their own stories.

Join us on a quest to uncover the mysteries hidden within this foreign land.

Who are we?

We are an interdisciplinary group of students working together to create a professional game intended for sale on a public market. We are the Nexus Student Initiative. Primarily powered through the interconnectedness of a college campus, the Nexus Student Initiative will be a network of young designers setting their stake in a vast field rich with valuable opportunities.

While there will be an overall game direction, the group will primarily focus on internal growth through the intermingling of creative individuals and their ideas. As students aspiring to enter the creative field, we often forget that much of our future will be spent cooperating with many other artists. The Student Initiative aims to simulate that professional environment. Students with diverse artistic backgrounds will experience what it's like to collaborate with others in order to create a complete piece to share with a public audience. In this scenario, that piece will be an action adventure role playing video game.

Our Product

The story

Countless years have passed since the first humans took refuge within the creature. Little is known of the outside world, few speak of it, and most ensure that there is no such place. This immense organism, a being, godlike in size, seems transient to the humans.

It wishes to connect with those who have taken refuge within its body. It needs a way to personally interact with these humans. It needs you. You, who embodies the essence of this creature. You, who now stands at a crossroads

between two worlds. You, who now has the power to change the world. A great struggle lies ahead, but fear not, for you will never walk alone.

Low Poly Art Direction

The Nexus Student Initiative will be producing an action adventure role-playing video game intended for sale on a public marketplace. The game will be produced in a “Low Poly” style. This translates to low polygons(see fig.1). These polygons determine how much detail will be sculpted into the 3-d models for the game’s assets. The 3-d models being referred to will be created using Zbrush and Maya(industry standard development software).

Rather than raising the polygon count on these models, Our team will focus on making our models interesting through the use of colors and textures. Lowering the amount of these polygons per model will decrease the overall time necessary to develop the game, which in turn cuts down on production costs.



figure 1: Low polygonal 3-d model

To really make the models stand out, a major aspect of our production will focus on the lighting and coloring of the assets found within the game. This approach to production will take the game towards a stylized direction. This in turn will place more emphasis on the game’s storytelling and interaction.

Essence Capture

Players will be able to interact with enemies like never before with the essence capture system. Essence capture will give players a new angle to approach dealing with enemies. When exploring the game world, players will encounter many unique enemies, each flaunting special abilities that range from magical attacks to healing and much more. While overcoming these creatures and their abilities may daunting to players in the beginning, risk will never come without reward.

As players face and dispatch more of the enemies around them, they will find themselves growing in multiple ways. They will absorb the very essence of the creatures they had to face in battle, gaining those special abilities that once placed them at a disadvantage. This will allow them to explore different approaches when interacting with their environments. The power of these abilities will be balanced to prevent giving the player too much power. A happy medium will be struck in which the game remains just difficult enough to ensure that players don't lose interest due to a lack of challenge.

Puzzles

In order to further vary the styles of gameplay, players will also encounter pre designed puzzles scattered throughout the game world. These puzzles will be unique to their area to avoid a break in immersion. For example, a puzzle found within an arctic environment may require players to figure out a way to clear a large amount of snow blocking a path. This will read as a logical situation to players because the puzzle fits into the environment in which it is presented.

To ensure that pacing is smooth, puzzles will either be placed outside of combat scenarios or secretly built in within them as easter eggs that players can stumble upon and solve. Puzzles are often viewed as dull when used solely as an element to advance plot, We aim to use them mainly as optional challenges that guard special items and lore. Puzzles will vary in difficulty with greater rewards hiding behinds tougher puzzles.

Freedom of Choice

Mechanically, the game will give players the freedom to choose how they interact with their avatars and the world around them. Players will be able to choose to play the game as an offensive based character wielding hard

hitting weapons or as stealth based class that slithers through enemy ranks without being detected.

A game's replayability can skyrocket if players are given the option to select their own playstyle and experience the game at their own pace. A happy medium is struck when players are provided with an illusion of freedom while being constrained to set rules within the world that maintain a sense of balance with all the playstyles. Meaning, no specific class(Playstyle) will give players an advantage in battle. The true advantage is created in the mastery of the mechanics by the players themselves.

Environments

The environments(see fig.2) within the game are another major cornerstone that provide players with dynamic new experiences. We are breaking away from the standard cliche of arbitrary environments. While playing our game, players will find themselves in environments that seemingly act independently of their actions.

Players will be able to use the environment to dispatch enemies without ever launching an attack of their own. How? Through the use of natural formations and hidden puzzles found within the environments. For example, while attempting to take down an enemy that is constantly charging at them, players may notice a wall with a spiky texture. The player can now lure the enemy into charging at the wall, which in turn dispatches the enemy. This feature melds into the use of mechanics mentioned earlier.

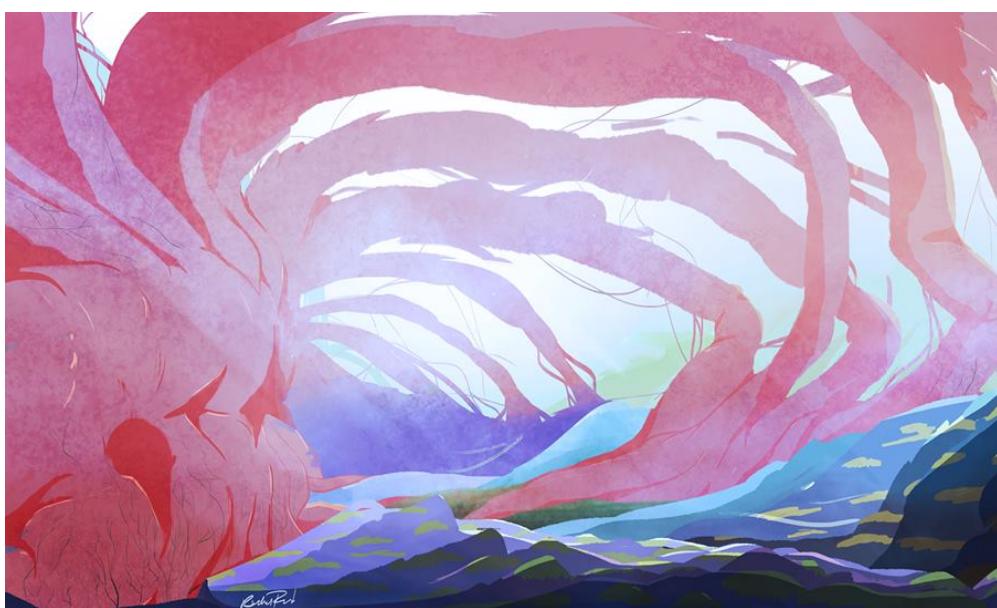


figure 2: environment concept

Characters

Caught between two worlds, players will find themselves overcoming more than they ever thought possible. However they will never find themselves without a friend. The creature will always communicate with our hero, lending aid in the form tips, direction and exposition.

As a player, you will traverse the world that is this being, you will encounter many unique and eccentric characters. Each coming forth with a personal set of motivations and ideals. While some may be more than willing to help you on your journey, others may steer you in other directions to satisfy their own self-driven desires. In the end, you will have to choose your path. Where will your motivations lie? What will you make of this opportunity?

Product manufacturing Concept

Development of the game will begin with the creation of concept art that establishes a uniform idea of the characters, environments and objects that players will encounter within the game world. Although the execution of the concept art will be unique to each individual artist, All artists will have to maintain the proper lighting schemes and low poly approaches being used the game as a whole. Along with every task, concept artists will also be given detailed explanations on whatever subject they are being told to depict. These explanations will include, but not limited to, visual reference of similar subject matters, suggestions for color schemes, and ideas regarding the mood being resonated by the subject matter in question.

Modeling

When work leaves the concept stage, it will be given to modelers working in Zbrush to create 3D models faithful to the concept art used as reference. These 3D models will be fairly simplified due to their low polygonal nature. When the models are completely sculpted, they will be covered with a texture that will act as the base color and detail for the model.

Animation

These textured models will then be sent over to the animators for rigging and animation. Rigging is the process in which the models are given joints that enable animators to move the models for the task of animation. The animators will be provided with reference videos displaying the motion they have to create. The rigging and animations will be created within the animation program known as Maya¹.

Music

Music and sound effects for the game will be developed in parallel with the concept art. Sounds used within the game will all be custom made for the sole purpose of the game itself.

Programming

After an asset goes through the production pipeline, it will be passed down to the programmers for complete integration. The game will be programmed and placed together in a game development program known as Unity². The Unity software is an engine for developers that features built in tools to help streamline the game creation process. Unity is an industry standard among independent developers due to its full support for 3D models regardless of the programs they were created in. Unity also has a unique ability to export games to almost any platform (consoles, pc, mac, etc...). This feature is extremely useful when the time comes to expand the game to larger audiences.

Tools

Unity also features a unique asset store that supplies developers with tools that help further cut down on development time. We will be taking advantage of a specific program within the asset store known as the ORK framework engine³. The time required to completely create and debug the foundation on which an RPG game can be built could be extensive. ORK is a pre-designed, completely editable RPG framework that is fully integrated into Unity. This allows us to focus on placing assets in proper locations and writing scripts(

¹ <http://www.autodesk.com/products/maya/overview>

² <http://unity3d.com/unity>

³ <http://orkframework.com/features/>

functions) for events to occur within the game world. The strongest advantage to using the ORK framework is a feature that allows programmers to go under the hood and manipulate coding, changing any necessary aspects to meet the requirements for our game.

Market Opportunity

Target audience

Our target audience for the game are gamers who specifically play action adventure role-playing games. This audience makes up 13.9% of the entire U.S. gaming market which consists of 211 million people. This becomes 20 million plus customers within the United States alone. While the age of the average gamer lies at 31⁴, the age of the average rpg players lies at 26⁵.

Target Customer

Our target customer is a male or female whose age fall within the range of 22-30 with the average age being 26. This customer takes many precautions before making the decision to purchase a new game. Being so integrated with the digital age, our target customer has a tendency to retrieve information on potential purchases through blogs and other online media outlets. Much of their decision is centered around reviews of the games by others who have played it. When our customer chooses to purchase a game, they expect three criterias to be met:

- 1) The ability to customize the character they interact with to some extent.
- 2) The freedom to explore the setting in which they are placed.
- 3) Last and most importantly, a strong storyline with characters they can empathize and connect to.

⁴ <http://www.theesa.com/about-esaa/industry-facts/>

⁵ Gaming and Simulations: Concepts, Methodologies, Tools and Applications

This customer enjoys the option of choice and takes pride in the characters they create. The power to choose what their character wears, says, and does, places them in a position where they gain a sense of vested interest in the character.

Market Analysis

The gaming industry is rapidly growing, generating over 23 billion dollars revenue in 2013. With games such as, Grand Theft Auto 5 and Call of Duty hitting One Billion dollar marks within the first few days of their release. While the industry has many large established publishers and studios such as 'Electronic Arts' and 'Bethesda', it remains extremely receptive to small independent studios.

The industry has seen a rapid rise in independently developed games in contrast to massive triple A titles. Triple A titles are games that require an extremely large budget to produce. This high production cost leads to a much higher cost for customers. Consumers take less of a risk when purchasing these smaller independent titles due to their low price.

Major companies such as Sony and Microsoft have begun to show their support by launching programs such as 'ID@Xbox' and 'Sony loves Devs' in an attempt to attract independent developers to their platforms.

In a similar light, the popular online marketplace 'Steam' is a hotbed for independent developers due to relatively easy entry and a massive user base. 'Steam' is an online video game marketplace available on both PCs and Macs. In 2013, Valve (Steam's parent company) released information revealing an active user count of 75 million people. Astoundingly, 7 million plus of those users were online concurrently⁶.

Our biggest threat lies in being overshadowed by large developers such as 'Activision' and 'Bethesda' and already established independent studios. Our larger competitors garner public attention quickly due to extensive marketing budgets; Smaller, established studios such as '2D Boy' and 'The Behemoth' garner their attention through the success of their titles.

⁶ <http://www.computerandvideogames.com/445459/steams-active-user-base-grows-to-75-million-over-holiday-2013/>

We will set ourselves apart by playing on the strengths of our title. By giving customers a taste of core aspects and features with the use of a presentational demo, we can eke out a core fanbase, interacting with them on a one to one basis. This demo can also generate market hype and solidify our game as a title to look out for.

Marketing and Distribution

Presentational Demo

The primary marketing strategy for the game will be centered around the creation of a strong demo. This demo will act as our stepping stone into the industry. The demo will be a presentational tool, solidifying the core features of the game with consumers. The demo must be as polished as possible, meaning that we must eliminate as many bugs(errors) as possible before releasing it to the public.

Outlets

The game's demo will be sent out to popular gaming sites (such as Kotaku, IGN, and Polygon) and streaming sites (such as Twitch, and Youtube). These sources act as direct media outlets to potential customers. Editors and streamers are always looking for new content to share, so all it takes on our part is creating a press kit that contains information on who we are, visuals and explanations on what we are doing, a cinematic video displaying the contents of the game, and a working demo.

Social Media

We will also develop an online social presence with our fans through the use of a company website and social media outlets such as Facebook and Twitter. This will allow those who are interested in the game to follow its development, keeping the game in thought until its initial release. A game's

most critical moments lie in its first weeks of sales⁷, these sales can be severely harmed if we do not spend the time during the game's development establishing a social presence. The foundation of our social presence should be well established shortly before the release of the game's press kit and demo.

Pricing and ‘Steam’

The game will initially be priced in the 10 to 15 dollar range with sales dropping the price occurring occasionally. Working with ‘Steam’ will help us develop the approximate cost of the game using data they've collected through their marketplace⁸. After primary pricing is set, the use of sales through ‘Steam’ will drive profits up. Developers have attested to ‘Steam’s’ knowledge of their audience and how they help developers conduct sales⁹.

A great aspect of working with ‘Steam’ is the immediate option of distributing the game to international audiences. ‘Steam’ is already available in over 25 languages and is accessible wherever an internet connection is available. As developers, Its falls on us to create language packs for the game depending on the countries we plan to release in.

The game will be developed in the timespan of 1 year with the release of a demo occurring 3 months into the game’s development. The game will have a team of 20+ members developing the title. Assets for the game will be created using a pipeline production process that is outlined in the management section.

Management

The Nexus Student Initiative will maintain quality control through a specialty based management system. Operations within the organization will be divided into unique sections focusing on specific tasks in the production pipeline. Within each section will be an overseer whom all members within that section will report to. The leader of each section will be a member whose

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<http://gamedevelopment.tutsplus.com/articles/marketing-your-indie-game-the-single-most-important-thing-that-no-one-knows-how-to-do--game-dev-7157>

⁸ <http://www.steampowered.com/steamworks/FAQ.php>

⁹ <http://arstechnica.com/gaming/2010/12/low-prices-low-expectations-ars-looks-at-indie-game-pricing/>

skills place them at a level fit enough to critique the work of co-members in a constructive manner.

Production Pipeline

The organization will be broken down into these specific sections: Concept, Modeling, Animation, Sound and Programming. Members with assignments will be given a critique by their overseer and will be required to make changes to the work, if any. This top down management approach acts as self-correcting system, assuring that the production process flows smoothly from one section to the next.

Before being passed on to the programmers, as a safety net, all work will also be screened by an Art Director overseeing the project as a whole. This will eliminate the probability of assets that fall below the required level of quality making it through the process and into the game.

The game will be developed by a team of 4 programmers to ensure that this area of the pipeline doesn't become a choke point in processing. With so many other artists creating a substantial amount of work, each programmer will tackle a specific aspect of the game, bringing all the parts together to create the final product.

Playtesting

During the final months of development, the game will go through extensive playtesting. A specific group of selected individuals will play through the game repeatedly, providing feedback on how well the game plays, how fun it is to play, and what errors were found, if any. The programmers will also be given an additional month at the end of the game's development to correct any errors found within the game during playtesting.

Key Team members

The team will be exclusive to upper level college students majoring in specific areas of design and programming.

Art director:

Aigbe Idahosa - Senior - Major: Illustration

Concept Lead:

Lee Wei Yang - Senior - Major: Illustration

Modeling Lead:

Scott Kreutzkamp - Senior - Major: Entertainment Arts

Animation Lead:

Jennifer Strickland - Senior - Major: Animation

Sound Lead:

Michael Miller - Senior - Major: Music

Programming:

Programming will be provided through the Wayne State Capstone project. Capstone is a program that selects specific computer related projects and provides them with a team of programmers. These programmers will then work on said projects within a classroom environment. We have already been accepted into the Capstone program. Development is expected to begin early February of 2015.

Funding Request

We are asking for \$250,000 in exchange for 30% of all profits accumulated during the retail sale of the game. All initial profits will go towards the repayment of the \$250,000 loan. From that point forward, 30% of game profits will be paid to founding investors. The balance of the funds will be divided among team members and a foundation known as the Student Ideation Incubator.

Project Timeline

February 2015	<p>-Project will formally begin and the team members will be formally briefed on the project's timeline.</p> <p>-Concept designers will be given assignments to design key game assets, such as the player, environments and enemies. Lee wei Yang will lead this department.</p> <p>-Puzzles will be developed alongside the environments to make sure both aspects work together functionally.</p> <p>-During this time, Storyline and plot will be developed and dialogue will be written for the initial characters that appear in the demo.</p> <p>-Licences will be purchased using budget.</p>
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	<p>-Graphic designers will begin to generate design for the HUD(Heads Up Display) found within the game.</p> <p>-During week 3, Selected concept art will be given to the 3d modelers to start the process of creating the actual models that will be found in the game based on the concept art. Scott Kreutzkamp will lead this department.</p>
March 2015	<p>-Story will continue to be developed.</p> <p>-By week 2, 50% of environment concept should be complete.</p> <p>-By week 4, all concepts for enemies within the demo will be completed and sent over to the 3D modelers.</p> <p>-Finished models of the initial concept art will then be rigged and handed over to the animators who will create animations using the models developed by the 3D modelers.</p> <p>-During week three of this month, Finished animations and models will be handed down to the programmers to be placed into the game's coding.</p>
April 2015	<p>-Environment for the initial demo area will be completely concepted and ready to be modeled.</p> <p>-During this time, The Creative director and the Music director will sit together and finalize the musical direction of the game in terms of mood and ambience.</p> <p>-By week 2, All character animations for the demo should be completed and ready to go to the programmers.</p> <p>-By week 4, All environmental assets should be modeled and ready to go to the programmers.</p> <p>-Story will continue to be developed.</p> <p>-Mechanics for the essence capture system will be designed and implemented by programmers.</p>

May 2015	<ul style="list-style-type: none"> -By week 2, all animations for the demo should be completed and ready to be given to the programmers. -During this month, the programmers will integrate all assets necessary for the demo and finalize it. -Story will continue to be developed.
June 2015	<ul style="list-style-type: none"> -During the first week, possible demo bugs will be patched out. -The demo will be sent out with a press kit to various sites and blogs that deal within the industry of gaming. -Streamers on twitch and youtube will be given early access to the demo, as well as receive advertising dollars to stream the game on their channels. -This method will get our game delivered to the eyes of millions of possible customers. This will also form our initial fanbase. -During week 2, work will begin on the assets for the full game. Concept artists will be given assignments. -A game map will be created, setting up the game world the various themes within it. -Concepts for enemies will continue to be designed. and sent to the modelers. -The game will have 8 distinct areas that differ thematically from one another. -Each environment will take 3 weeks to be concepted, they will be developed one at a time with consideration to the other areas to make sure that they all connect seamlessly. -Concepting will begin on the rest of the weapons for the game. -The game will contain 25 weapons, each sporting its own playstyle.

July 2015	<ul style="list-style-type: none"> -By week 2, concepts for the 2nd area will be finished.(Demo area is first area.) -Work on Area three will begin. -Music for different game situations will be developed. -Enemies will continue to be developed. -By week 4, the balance and statistics behind every weapon, armor and spell will be worked out and finalized. -By week 4, Concepts for the 3rd Area should be finished. Work will then begin on the 4th Area. -Story should be finalized, with the majority of scripting for dialogue in the game being complete. -Programmers will begin to develop multiplayer features.
August 2015	<ul style="list-style-type: none"> -By week 1, The models for the 2nd environment should be finished and be ready to be placed in the game by the programmers. -Modelers will then begin on finishing Area 3. -50% of weapons found in the game should be concepted and modeled. -By week 4, the majority of the enemies found within the game will be concepted and ready to be modeled. -Servers will be rented to host multiplayer matches. -An update to the demo will be released. The update will contain 2 new weapons and a multiplayer feature. This should spark more interest about the game, generating hype and building a fan base. -On the 4th week, Concepts for the 4th area will be finished and handed over to the modelers.

September 2015	<ul style="list-style-type: none"> -During week 1, Concept work for Area 5 will begin. -Programmers will begin to place Area 3 into the game. By week 3, all scripting and dialogue for the game will be completed and hand over to the programmers. -By week 4, the majority of animations for the main character will be complete and ready to be implemented into the game. -Modelers will be finishing Area 4.
October 2015	<ul style="list-style-type: none"> -During week 1, Concept work for Area 5 will be completed and work will begin on Area 6. -The task of modeling Area 5 will begin. -Music director will continue to develop music and ambience for each concepted environment. -A new theatrical trailer for the game will be created and released to the press and the public. Gaining public attention and generating hype will be crucial during this time period. -By week 3, every weapon should be concepted and modeled out. -By week 4, all enemies found within the game should be modeled and animated.
November 2015	<ul style="list-style-type: none"> -During week 1, Concept work for Area 6 will be completed and work will begin on Area 7. -By week 2, modelers will finish work for Area 5 and begin modeling Area 6. -By week 4, 50% of the game will be programmed.

December 2015	<ul style="list-style-type: none"> -During week 1, Concept work for Area 7 will be completed, and work on Area 8 will begin. -By week 3, All character animations should be completed and ready to be implemented. -By week 4, 60% of the game will be programmed. -The majority of music for the game should be composed and ready to use. -Pre-orders will be advertised to catch early bird customers during the holiday season. This will generate early revenue for the project.
January 2016	<ul style="list-style-type: none"> -During week 1, all concept work for Area 8 will be complete finishing all environment concept. -A special demo update will be released for customers who pre-order the game. -Modelers will finish work on Area 6 and begin working on Area 7. -By week 3, Programmers will have completed 65% of the game. -By week 4, All environments will be modeled and ready to be given to the programmers. -More game footage will be displayed at the PAX prime gaming convention.
February 2016	<ul style="list-style-type: none"> -During week one, all music for the game should be completed. -By week 4, programmers will have completed 70% of the game.
March 2016	<ul style="list-style-type: none"> -Programmers will have completed 80% of the game.

April 2016	-By week 4, the full game will be programmed. -Playtesting will begin.
May 2016	-During week 4, the game will be formally released and distributed on Steam and other distribution points.

Operating Expenses for demo creation

Concept costs	\$2250
Modeling Costs	\$4200
Animation	\$3000
Programmer	\$1200
Sound	\$500
Graphic	\$1125
Lightning	\$300
Sound FX	\$275
Numbers	\$225
Licences	\$250
Taxes	\$600
TOTAL	\$13,925

Financial Statements

Profit & Loss

	Year 1	Year 2	Year 3
Sales	\$2,250,000	\$30,000	\$10,000
Costs of goods	\$675,000	\$9,000	\$3,000
Gross Profit	\$1,575,000	\$21,000	\$7,000

Operating Expenses

Salary	\$157,600	\$0	\$0
Payroll (taxes, etc)	\$6,698	\$0	\$0
Supplies	\$4,500	\$0	\$0
Repairs & Maintenance	\$3,000	\$0	\$0
Advertising	\$40,000	\$0	\$0
Travel and Accommodation	\$8,500	\$0	\$0
Licenses	\$18,940	\$0	\$0
Legal	\$10,000	\$0	\$0

Total Expenses \$249,238
(to be immediately paid to investor(s))

Net Profit (before taxes)	\$1,325,762	\$21,000	\$7,000
Investor profit	\$397,728	\$6,300	\$2,100
Team draw/Dividends (before taxes)	\$828,034 (\$27,601 per member)	\$14,700	\$4,900
Funds towards Student Incubator	\$100,000	\$0	\$0

Assumptions for Profit and Loss Projections

These numbers are based on the general performance of multiple independently developed games over a 3-year life cycle. Games such as “Eldritch”¹⁰, “Shovel Knight”¹¹, and “Sword & Sorcery”¹². Outside of the initial costs of releasing and advertising the title, the game will have relatively little to no cost over the course of its life cycle. These projections are made without the consideration of price drops or downloadable content being added to the game over time. Price drops and the release of more content can boost sales exponentially, attracting more attention to the game.

Exit strategy

In order to maximize profits that can be garnered from the lifespan of the game, funds can be diverted towards the creation of additional downloadable content that customers can access for free or for small fees. These DLCs will provide a medley of additional content for the game such as new quest, armor packs, weapons, etc. DLC can garner new attention for a game and attract new customers that would have otherwise ignored the game. We will also participate in sales that drop the price of the game every now and then. The profits made from these sales alone can be massive, with the possibility of making a quarter of the game’s year one income in the timespan of a week!

¹⁰ http://www.gamasutra.com/blogs/DavidPittman/20140103/207974/Eldritch_Mountains_of_PostMortemness.php

¹¹ <http://yachtclubgames.com/2014/08/sales-one-month/>

¹² <http://www.capybaragames.com/2013/07/a-sworcery-infographic/>

Game concepts

