Tales

Pillars

**Género**: Interactive comic / Minigames

**Contexto**: Real world / Fantasy

**Inspiration**: AR minigames / Digital comics and tales books

**Visuals**: AR characters and objects in scenes, video images and 2D illustrations

**Market**: Kids (6-12)

Game Concept

Interactive comic for smartphones and tablets where the user interacts with the story through mechanics based on Augmented Reality, facial recognition, video tracking and touch control.

Gameplay

En *Tales*,una criatura procedente de un mundo fantástico se cuela en el mundo real para pedir ayuda al usuario: sus hermanos han sido secuestrados y hay que viajar con ella a su mundo de origen para ayudarla a rescatarlos.

Mientras la criatura está en el mundo real es visible a través de tecnología de Realidad Aumentada, integrada en el espacio visto a través de la cámara del dispositivo. El usuario la coloca en un lugar a su elección: sobre el escritorio de su dormitorio, en la mesa del salón… El personaje virtual se convierte en un “invitado” con el que se puede interactuar en el espacio cotidiano.

Cada viaje al mundo de la fantasía para buscar a sus hermanos se corresponde con el capítulo de un cómic enriquecido con animaciones e interacciones sencillas. En un determinado momento, el usuario debe afrontar un reto que plantea la historia. Por ejemplo: el usuario y la criatura protagonista llegan a una cocina donde deben elaborar un plato para ganarse al guardián que vigila a uno de los hermanos. El reto interactivo consta de tres fases:

1. Caracterización. El usuario se ve a través de la cámara frontal del dispositivo. Tendrá que elegir, entre una serie de *assets* gráficos dispuestos en la pantalla, cuáles son los complementos adecuados para superar el reto. Así, deberá vestirse como un cocinero arrastrando un gorro de chef hasta su cabeza. La tecnología de reconocimiento facial y *video tracking* hará que se visualice como si realmente lo tuviera puesto mientras se mueve.
2. Minijuego. Una vez ataviado correctamente, el usuario debe resolver un minijuego relacionado con el contexto y basado en mecánicas de *hidden objects*, 7 diferencias o *quick time events*. En el ejemplo del cocinero, deberá seguir una receta eligiendo los ingredientes disponibles en el orden correcto.
3. “*Photo win!*”. Superado el minijuego, el usuario aún caracterizado se toma una foto de victoria. Esta foto será la primera viñeta de la siguiente página, que relata el desenlace del capítulo.

Una vez completado el capítulo, el usuario habrá liberado a una nueva criatura, que pasará a estar disponible en el mundo real a través de Realidad Aumentada. Capítulo a capítulo, se va completando la colección de criaturas rescatadas.

El producto consta, pues, de dos grandes partes. Por un lado, el mundo real que actúa como *home* donde habitan los personajes virtuales que van siendo rescatados. Por otro, el mundo de la fantasía en forma de cómic episódico interactivo con minijuegos.

Market and Commercial Goals

## PRODUCT POSITIONING AND COMMUNICATIONS

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| **Reasons to Believe** | * Incremental innovation: large-scale technological innovation as catalyst of changes in gamers and consumers abilities and desires. * Innovative narrative: an interactive and kid-appealing story based on technologies that combine real world environments and fantasy. * Valuable for parents: potentially shared experience between parents and their children at home. |
| **Primary target** | * Demographics:   **Primary Target**: kids 6-12.  **Secondary Target**: parents of these children and other family members.   * Additional Target Insights:  1. Appeal to young readers highly familiar with new touch devices. 2. Technophiles find a new charm on their everyday devices by the use of AR and facial recognition technologies. |
| **Tone and Manner** | * Innovative and family friendly experience for touch devices. * Beautifully handmade art wrapping an enhanced narrative with interactive elements and minigames: the reader plays a part in the story. * A collection of charming fantasy creatures come to life in the real world. |

## KEY COMPETITORS

* ***Nice Tales*** tiene una estética y un diseño artístico muy cuidado, siendo algunos de sus autores ilustradores profesionales con mucha experiencia. La aplicación destaca por otra cualidad adicional: la posibilidad de grabar la propia voz leyendo el cuento para que los niños puedan escuchar a sus padres narrándolo. Aplicación-tienda, con modelo *pay per download* para cada cuento.
* ***Doctor W*** es una aventura donde tendrás que ayudar al Doctor a encontrar el sentido *extraviado*, misteriosamente desaparecido. Se trata de una historia didáctica con juegos interactivos destinada a un público comprendido en una franja de edad similar.

## BUSINESS MODEL OUTLINE

The **Freemium** business model is a fairly recent development popularized with the widespread adoption of mobile smartphone devices and tablet devices. The principles of the freemium model are scale, insight, monetization and optimization. The economic concepts that render the freemium model viable are: price elasticity of demand, price discrimination and Pareto efficiency. While the freemium business model is not governed by a rigid set of physical bounds, some patterns hold true across a large enough swath of the commercial freemium landscape to be interpreted as intellectual thresholds. The first pattern that emerges is that the broader the appeal of a product, the more potential users it can reach and the more widely it will be adopted. The second pattern is that very few users of freemium products ever monetize, or spend money on them, a known fact which is called the 5% rule, or the understanding that no more than 5 percent of a freemium product’s user base can be expected to monetize prior to product launch.

The primary source of income within these games is *In-App Purchases* (IAP).  The basic purpose of IAPs is twofold. First of all, selling additional levels, functionality or other features to consumers. Besides these extras, the second traditional reason for consumers to buy IAPs is to skip the advertising page, which is shown after each level usually. For example *Draw Something* and *Ruzzle* use this method to generate more revenue, aside from their in-app purchases as well.

Currently, the top 10 countries in terms of mobile app revenue from the Apple App Store and Google Play are: 1) United States 2) Japan 3) South Korea 4) United Kingdom 5) China 6) Australia 7) Germany) 8 Canada 9) France 10) Russia (Source: “2013 Year in Review”, By Christel Schoger, Analyst at Distimo).

## SALES FORECAST, INITIAL APPROACHING

* **Asumptions**:

iPhone and iPad owners spent more than $10bn on apps and in-app purchases from Apple's App Store in 2013, reported [Stuart Dredge](http://www.theguardian.com/profile/stuart-dredge) from The Guardian last Tuesday 7 January 2014.

Besides, according to Distimo, about 63 percent of the revenue on iOS is generated from apps of the Games category, which would mean that games revenue reached $6.3bn.

On the other hand, Google Play has 25 percent more downloads than the App Store, but it's still behind in revenue by 50 percent so we assume that Google Play total revenue on apps and in-app purchases reached $5bn. Applying the 63 percent recognized as revenue achieved by games, we find that revenue games within Google Play would mean $3.1bn, so games revenue totalizing both digital markets would reach $9.4bn.

* **Sales Objective**:

In terms of revenue, we are aiming to enter the top 25 grossing games in the top 10 countries in terms of mobile app revenue (listed above).

* **Sales Goal:**

Using the Average Revenue Per Download (ARPD) as known indicator when talking about ***‘What’s the Word?’*** above,the initial goal is to get $0.18 as ARPD.

Technology

This app is based on a relatively typical narrative structure, but adding interactions powered by NUBOMEDIA technologies.

* AR objects will be manipulated when placing them. When a player decides on a spot and an object to be placed there, they will touch their smartphone's screen to embed a representation of the object in the environment. The AR software must be able to assess the geometry of the environment to some extent, detect surfaces and depths where the object is being placed.
* Tracking capabilities. Players will be looking around in their environment through their smartphone cameras, even zooming to point at specific points. The AR virtual objects previously placed on a real world surface should be shown maintaining their relative properties and position.
* The image quality achievable when rendering embedded objects. The renderer must try to assess and match lighting conditions in a variety of environments ranging from artificial indoors to direct outdoors sunlight. In addition, specific places in the environment may have their own local lighting (for example, the area under a table would be in shadow). Virtual objects do not have to have very complex geometry, but must be rendered with realistic materials and lighting.
* Users may be able to interact with the virtual characters embedded in the real world, this meaning the characters react to different gestures (touch) or triggers (choosing an specific action, achievements…) by performing preset animations.
* VCA and facial recognition technology. The user’s face is recognized through the device’s front camera. Different graphic assets can be placed on the image as clothing accessories, remaining in the very same relative position while the user is moving. The user can compose her own customized image mixing real image and 2D/3D graphic elements. This image will be later saved and superimposed on a comic panel.

Some minigames and interactions will make use of the former and other coexisting technologies such as:

* Some form of user identification to track progress and statistics.
* Comic generation and displaying engine. A framework that provides a set of tools and processes that speed up the creation of each comic. It includes standardized methods for implementing basic navigation through pages and panels, graphic animations, simple interactions based on touch and swipe gestures...