

<b>Client:</b>	Netflix	<b>Date:</b>	12/20/21
<b>Game:</b>	Oxenfree	<b>Contact Name:</b>	Sara H.

# STRATEGY + RECOMMENDATIONS

## 1. THE ASK

### OVERVIEW

We'd love for you all to submit a proposal for working with us on OXENFREE II. There's a brief, a draft GTM plan, and some background info here to help inform this proposal. Your proposal should align with the budget, allocating funds first for support on tactics on the existing GTM, supplemental proposed creative/strategy should be secondary, unless there's a strong indicator from your team to take a different approach. You've already briefed a ton of concepts and campaigns, so please feel free to include those in your proposal!

### GOALS

1. Broaden existing OX audience: increase social followers, wish lists, onboarded purchasers
2. Keep & build the suspense, freshness and mystery of OXII for original OX fans
3. Introduce USP's- educate and onboard broader audience to new fanbase for OXII

### DELIVERABLES

- Strategy
  - Provides insights and feedback on the existing go-to-market strategy, with the goal of increasing brand awareness for OXENFREE and OXENFREE II: Lost Signals.
    - Metrics:
      - Wish lists
      - Game purchase/downloads
      - Social audience growth
- Influencer and content creator relations
  - Creates and executes a comprehensive influencer and content creator strategy to drive game purchases/downloads with a mobile-first outlook. The agency will also develop a global strategy to match localization priorities (30+ languages), engaging a diverse roster of influencers and content creators to expand OXENFREE's audience reach.
    - This includes:
      - OXENFREE re-play campaign - 4 weeks before OX2 launch, to generate engagement and conversation about OXENFREE, anticipation/wishlists for

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- OX2
  - OX2 launch and post-launch campaign - to raise visibility of the title and garner game purchases/downloads
- Video production
  - Trailers
    - Iterate on creative briefs, storyboards, and scripts provided by NS for trailers. Provides editing, minimal game capture, post production, sound mixing, versioning, motion graphics, etc.
      - Date announce trailer (exists but may need additional editing, capture, sound design, and versioning): <https://vimeo.com/649541879> Pass - TGA
      - OX1 + OX2 sizzle reel - compilation “hype” style video to release in conjunction with the OXENFREE re-play campaign
      - Launch trailer (created based on brief and script from NS)
  - Featurettes
    - Behind the scenes videos or “tapes” about the making of OXENFREE II (ex., Tape 1 “Who is on the radio?”; Tape 2 “The Characters of OXENFREE II”)
    - Agency will edit from existing interviews and may shoot additional interviews as well as capture gameplay as needed.
    - Night School will provide outlines, creative direction, and existing footage.
    - Four total (open to alternative approaches):
      - What You Need to Know About Oxenfree - Explain what the franchise is and why people care. Highlighting things in OX1 that are helpful to know before OX2. A catch-up video.
      - Dialogue Mechanics - how does dialogue choice shape the narrative of the OXENFREE games and how is this evolved in the sequel
      - The Tone of OXENFREE: Music and Art - how did the team arrive at the style of music and art for OXENFREE, how has it evolved for the sequel
      - Reaction Super Cut - an assembly of influencers/content creators reactions to OX2
- Misc ad hoc video requests
  - From time to time, the agency may be asked to collaborate with the NS team to create video content for opportunities with first parties or large visibility opportunities (e.g., Nintendo Direct, State of Play, miscellaneous showcases, etc.).
- Paid media
  - Creates an overall budget, media plan, and creative to drive brand awareness at launch and post-launch. Also provides paid media planning for trailer launches and other key assets such as featurettes
- Website
  - As part of our ARG, we hold a few simple websites including parentage.org and edwardsisland.org. These websites need minor maintenance and content updates.
- Social strategy
  - calendar, and provides light asset production ad hoc, which may include:
    - Lightly edited game captures or GIFs for social
    - Merch/swag for giveaways
    - Misc graphics requests (overlay a logo or text on a screenshot, resize for

Instagram, etc.)

## CONSIDERATIONS/CHALLENGES

- Timing - Launches in the busy Summer timeframe. Also the client wants a long lead-time but does not have much budget.
- Budget - We have allocated \$1MM for agency services and ad spend through game launch + 1 month post-launch support.
- Reactivating Oxenfree Audiences
- Partnering with Nintendo, SONY, Steam and iOS

## HOW WE WIN

- We need to develop two lanes for Oxenfree 2
  - Oxenfree 1 fans - people who love the game enough to take part in ARGs, cosplay, etc. They deserve their own separate timeline and campaign activations
  - Indie gamers/Fans of narrative-based gaming - people who may not care about Alex and the OXI gang's journey but OX2 has piqued their interest. These people likely will not care the same but they are a much larger audience.
- Drive wishlists, game purchases/downloads and grow their social media following
  - 6 week push for new audience
  - 6 month push for existing fans

## 2. THE BACKGROUND

### BRAND

#### [ KEY TAKEAWAYS ]

#### a.k.a. SWOT Analysis

Strengths	Weaknesses
<ul style="list-style-type: none"> <li>• Oxenfree I success</li> <li>• Owned by Netflix (first-party partner)</li> <li>• Strong narrative gameplay</li> <li>• ARG (past and future)</li> <li>• Engaged and loyal fans who generate fan labor</li> <li>• Relationship with Nintendo</li> <li>• Choice and consequence games give fans a lot of ownership and agency</li> </ul>	<ul style="list-style-type: none"> <li>• Lack of budget</li> <li>• Lack of audience definition               <ul style="list-style-type: none"> <li>◦ 13 is too young, maybe 20-24? For the lower end of the audience</li> </ul> </li> <li>• No clear marketing direction               <ul style="list-style-type: none"> <li>◦ Scheduling</li> </ul> </li> <li>• Original OX IP was 6 years ago</li> <li>• Limited gameplay content (6 hours total) means telling stories may reveal spoilers</li> </ul>

Opportunities	Threats
<ul style="list-style-type: none"> <li>● Netflix Geeked signal boosting</li> <li>● Nintendo/third-party partners</li> <li>● Events/In-person Activations</li> <li>● Netflix gaming marketplace</li> <li>● First game to market under the Netflix umbrella</li> <li>● Mobile-first influencers/strategy</li> <li>● Potential to leverage #SupportSmallStreamers</li> </ul>	<ul style="list-style-type: none"> <li>● Will have to reinvigorate the OX fans/audience</li> <li>● Division between OX fans and general indie fans (will need two separate approaches)</li> <li>● Spoilers</li> </ul>

## Overview

Oxenfree II is a continuation into the investigation of the mysterious radio frequencies, possessions and portals seen in Oxenfree I. In this game we go to Camena, where the protagonist Riley, is set on figuring out what the disturbances are, who is responsible and how she can put an end to them.

The game leverages the themes of discovery, mischief, danger and humor to bring their players and setting to life. It is set in the PNW, in a fictional town, but very much true to the sleepy, coastal town vibe.

## Story

A narrative adventure game about Riley, a 32-year-old environmental researcher who stumbles upon ghostly happenings and must confront her past to secure her future. The player navigates through this supernatural thriller using dialogue, exploration and a plethora of gadgets both new and familiar.

Five years after the events of OXENFREE, Riley returns to her hometown Camena to investigate mysterious radio signals causing disturbances in electronic equipment throughout the small town. What she finds is more than she bargained for: a long history of mysterious paranormal occurrences on the nearby Edwards Island. Riley quickly becomes entangled in a frightening countdown to the island behind devoured again: just like it nearly was five years prior.

Lost Signals expands on the history of Edwards Island, explores the trials of growing into adulthood, and ultimately sheds light on the fate of the OXENFREE cast. This time, players have even more agency to shape the experience through all-new mechanics that impact Riley's world in profound ways.

## Positioning

The developers of the award-winning/critically acclaimed "OXENFREE" and "After Party" bring you the eagerly awaited "OXENFREE II: Lost Signals." The story of OXENFREE continues in a player-driven, supernatural mystery-thriller where your choices shape the world in unexpected ways.

Five years after the events of OXENFREE, Riley returns to her hometown of Camena to investigate mysterious radio signals.

What she finds is more than she bargained for.

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## Tagline

We may be through with the past, but the past isn't through with us.

## Tone

Mysterious, inclusive, surprising, uncomfortable - not too cult-y

## Themes / Pillars (Narrative/Functional Messaging)

- Fresh but familiar
  - Occurring five years after OXENFREE, Lost Signals expands upon a beloved indie hit that fans love.
  - This narrative-driven game explores the world and lore behind Edwards Island.
  - It's a new cast that feels like old friends.
  - Whether you played OXENFREE or not, Lost Signals will satisfy and exceed expectations of all gamers.
  - Fans have long asked for OXENFREE II – this is way beyond a sequel.
- Eerie coming of age story
  - Reinvents the “coming of age” genre with multi-generational characters who discover that the definition of adulthood is different for everyone.
  - Every player shapes this narrative in the most profoundly personal way.
- Stunning new art
  - Builds upon OXENFREE's nostalgic and memorable art style with more expressive animation, lighting, depth, and movement.
  - Environments feel moody and timeless through the enhanced use of rich textures and parallax effects that make OXENFREE's distinctive and renowned art direction even more impressive.
- Impactful tools & mechanics
  - Innovates upon Night School's signature naturalistic dialogue system, with lo-fi, analog comms tools like walkie talkies for more fluid and dynamic conversations.
  - Players have even more agency. Walkie talkie conversations are player-initiated. Summoning a portal has significant real-world repercussions.
  - Choices are high stakes, changing the future and past forever.
  - Improved radio system for tuning into mysterious radio frequencies.
  - Upgraded traversal mechanics such as climbing, running, and jumping.

## Gameplay

Oxenfree is a side-scrolling, narrative-based adventure game. Choice and consequence play a major factor in the gameplay. Some choices lock and unlock certain achievements and storylines from the game. For Oxenfree I, there is a storyline where you are actually able to bring your brother back from the dead. The fan community loves discovering these achievements and the different ways to play through Oxenfree to unlock them all.

## AUDIENCE

### [ KEY TAKEAWAYS ]

- One major qualifier for our audiences here: level of familiarity with Oxenfree - can we speak to them (even broadly) about the events of the first game or not - do they start w/ that baseline?
- From there, there is a wealth of potential audience “ins” based on interests - narrative lovers, indie lovers, art lovers - each with unique opportunities - but should not assume these groups have any prior knowledge of the game, its characters or plotlines.
- Netflix acquisition ≠ Netflix exclusivity. This unlocks opportunities to leverage official platforms (even be feature game during launch) but shouldn't result in prioritizing Netflix over other platforms
- Oxenfree I had HUGE success when it was released on iOS, and frankly it's the cheapest, most accessible place to play OXI. This opens us up to a much broader swath of mobile-only gamers (usually inclusive of female/non-binary players and generally older (millennials+) players.
- Oxenfree II also boasts a more mature, millennial-aged coming of age story. This doesn't prevent younger players from picking it up, but may hamper their personal connection to its themes.
- Many opportunity audiences still include younger gamers. We know from other research they are less inclined to be converted by ads - instead they place priority on watching liked/trusted influencers getting their hands on the game.

### Night School's Primary Audience (provided)

- Gender:
  - Male: 68%
  - Female: 32%
- Ages:
  - 13-35+
- PLATFORMS:
  - Switch
  - PS4, PS5
  - Steam
  - Mobile (iOS, Android)
- Interests
  - Adventure, horror, narrative driven, art forward, mystery
  - OXI fans
  - ARG fans

### Suggested Audiences

1. Oxenfree-Aware (Legacy) - aligns w/ Night School's Primary Audience
  - a. Played Oxenfree I before
  - b. Aware of the series, Night School Studio
  - c. Generate fan labor and consume content at a higher level
2. Oxenfree-Unaware (New)
  - a. **Detectives** - Inquisitive people who don't mind rolling up their sleeves to go find the answer themselves. Oxenfree appeals to their sense of discovery, wonder and completion.
    - Conspiracy Theorists - habitual disbelievers of propagated truths. They believe that there is always information being obscured and that it is their job to find out what.

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- Urban Explorers - fans of exploration who seek answers in the real world. A natural curiosity for the tales that buildings and structures have left behind.
  - 'True Crime' Fans - they long for content that allows them to use their analytical mind to try to solve problems alongside the protagonists.
- ii. *Where???* Detectives' natural curiosity and desire for knowledge make them apt fans for discussions, forums and comment sections on the internet. They have strong opinions and enjoy being rewarded, but disdain being proven wrong.
- Community: Reddit, Tumblr
  - Streaming: Podcasts, YouTube
  - Social: Twitter
- b. **Creators** - People who take pride in integrating their interests into their ability to craft and design. Oxenfree is able to speak to their need for narratives and choice/customization but also desire for strong aesthetics. Their "fan efforts" give them a sense of shared ownership of their favorite things.
- Artists - from intentional bad art to creations that deserve a gallery show, artists creating fan art and original compositions and sharing with (or selling to) the world.
  - Writers - from poets to authors, original stories to fan-fiction aficionados - natural storytellers who align well with story driven/choice & consequence games.
  - Chefs - cooking up unique creations is the name of the game - whether a celebrity chef or a home cook.
  - Musicians
  - (DIY) Makers - crafts to apparel, creators making physical items you can share or wear.
- ii. *Where???* Creators draw their inspiration from the world and what gravitates toward them. They value content that is unique, provides a perspective and challenges them to do the same. In their communities they are used to sharing, supporting and forming bonds. They ingest content at a high rate but are also easily activated for fan labor.
- Communities: DeviantArt, Tumblr, Pinterest, Etsy
  - Streaming: YouTube, Twitch
  - Social: TikTok, Instagram, Twitter
- c. **Horror Fans** - People who enjoy being scared, but also enjoy watching others be scared/afraid as well. These fans are often in the pursuit of immersive experiences that provide that thrill - though with a huge amount of variance re: how scary they can handle, and how immersed they want to be. Oxenfree's aesthetics, survival horror elements and suspenseful nature plays well to this audience.
- Horror Genre Fans - fans of movies, books, music, events - they ingest it all. These formats allow them to immerse themselves in as much as they can handle.
  - Survival Horror Fans - gamers who play/stream horror games. They are likely to seek the most immersive experiences, or, enjoy watching others subjected to them.
  - Paranormal Investigators - fans IRL (not fictional) accounts of the paranormal - often TV shows and YouTube channels - who are more into atmosphere + mystery than jump scares.
- ii. *Where???* Horror communities around the web are diverse and largely split into IP-specific content or genre-level content (e.g. discussions, recommendations). It is

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important to be authentic and not misrepresent Oxenfree as a game full of jump scares but instead as a title that weaves suspense and survival horror into its story.

- Communities: Tumblr, Reddit, DeviantArt
  - Streaming: YouTube, Twitch
  - Social: Twitter, Facebook
- d. **Niche Interests** - People who have a strong affinity for certain interests of life. These may not fit “cleanly” under a broader category - each offer some unique creative opportunities that leverage those interests. Oxenfree appeals in a number of ways to this broad audience both as a game and as a community.
- Travel Nuts - fans who love to (and can't wait to) travel - scouring TikTok and Instagram for inspiration or unique finds to inform their next destination (COVID-willing).
  - Audiophiles - not just music fans - but audio nerds. Who live for interesting formats, original uses of audio - ham radios, analog inputs, walkie-talkie comms.
  - Netflix Streamers - you know the type. Bingers who are very accustomed to clicking “continue watching”.
- ii. *Where???* Depends on the interest.
- Travel Nuts likely to lean towards TikTok, Instagram and YouTube.
  - Audiophiles likely to lean towards Streaming Services, Spotify, Twitch, Podcasts
  - Netflix streamers likely to be on the app, but also following Netflix on social, and reading blogs/sites that post about the latest & greatest streaming content.

## COMPETITIVE

### [ KEY TAKEAWAYS ]

- Games live and die in this category by how emotionally resonant their characters are. People use these characters' stories not only as a means to relate to content, but to relate to others in the fandom.
- From an ad perspective, people want to be immersed in the story without the story itself being spoiled. Snippets of story that engage without spoiling give players a reason to start playing.
- The story of how the games are brought to life are just as important as the stories of the game themselves. Interviews with the writers, musicians, and artists are all part of creating the allure of the plot itself.
- These games tell down-to-earth stories, but they are rooted in high concepts that feel very real. Firewatch is about conservation. Ori is about the relationships we hold dear. Life is Strange is about connecting with people through what is unspoken. Grounding our campaign in Oxenfree's higher purpose is how we make our campaign emotionally resonant.

### Night in the Woods

#### Story Overview

College dropout Mae Borowski returns home to the crumbling former mining town of Possum Springs seeking to resume her aimless former life and reconnect with the friends she left behind. But things aren't



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the same. Home seems different now and her friends have grown and changed. Leaves are falling and the wind is growing colder. Strange things are happening as the light fades.

And there's something in the woods.

Opposite of Oxenfree which is a game that leverages exactly how much choices matter and what agency this gives the player in this game. NITW is about the inevitability of death and the future that you cannot run from. The dialogue in this game often effects nothing.

## Gameplay

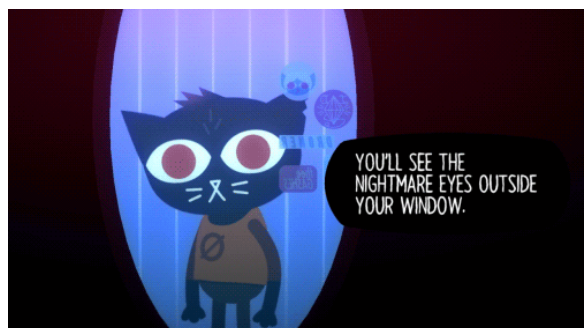
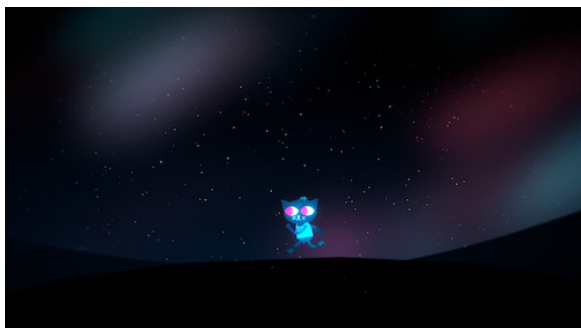
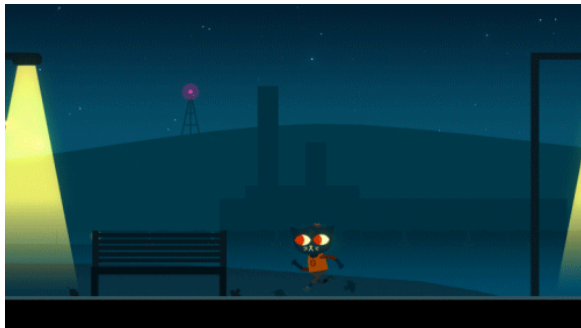
NIGHT IN THE WOODS is an adventure game focused on exploration, story, and character, featuring dozens of characters to meet and lots to do across a lush, vibrant world.

## Positioning

Ominous, spooky investigations.

Early 20's coming of age story.

## Visuals



## Key Findings

- Funded via kickstarter, small group of super-invested fans
- Went to mobile in September 2021 (expanded audience)
- 5-8 hours of gameplay
- Sells for \$20

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- Won a BAFTA Award for Narrative Games
- Art style lends itself to artistic interpretations and recreations
  - Ton of fan art, especially around the main character, Mae.
  - NITW even runs #Maetober UGC campaign
- Spooky art style, game has the tones of mystery, survival horror and wonder.
- Have a bandcamp page where they sell tracks from the soundtrack. (\$2 for 4 songs)
- There's actual life lessons in this game, it is about letting go of the past and accepting that what you miss is gone and that doesn't have to be a bad thing. .
  - This exists at such a deep level in the game, that the beginning of the game the character, Mae is forced to move left to
- While there is narrative in this game and there are "choices" to be made, the choices often result in the same ending, in line with the game's theme of the inevitability of both life and death.
- Operate a discord that is still pretty active which suggests that these fans are a close-knit group, have added value to NITW community themselves again through fan art and fan fiction.
- Dark, moody and ambient visuals. Unique art style that leverages the talents of the creative team

## **Audience Information**

- Indie Gamers
- Mobile Gamers
  - Launched 09/2021
- Detectives
  - **Urban Explorers**
  - **True Crime Fans**
- Horror Fans
  - Horror Genre Fans
  - **Survival Horror Fans**
  - **Paranormal Investigators**
- Audience is heavily engaged in fan fiction and fan art
  - Twitter and Instagram leverage a lot of this art
  - 286K deviations on DeviantArt

[Launch Trailer](#)

## **Life is Strange: True Colors**

### **Overview**

Life Is Strange: True Colors is a graphic adventure played from a third-person view. The plot focuses on Alex Chen, a young woman who can experience the emotions of others, as she tries to solve the mystery behind her brother's death.

### **Story Overview**

In April 2019, Alexandra "Alex" Chen (Erika Mori) leaves a foster care group home after eight years to reunite with her brother Gabriel "Gabe" (Han Soto) in Haven Springs, Colorado. Gabe shows her around the town and introduces her to all of the people that he knows.

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While Gabe shows Alex his apartment and offers it as a gift to her, they get interrupted by Mac (a local mine safety manager), who wrongfully believes Gabe is having an affair with his girlfriend Riley and attacks him. The altercation causes Alex's "emotions" to snap, resulting in her beating up Mac to defend Gabe. Later, Ryan interrupts to inform them that Ethan has gone missing. The three search the mountains for Ethan, and Gabe calls Typhon to cancel a blast in the area. Alex rescues Ethan, but the blast goes off anyway and a resulting landslide kills Gabe.

Now Alex must figure out who was behind the killing of her brother, using her power of Empathy, which allows her to deduce how anyone is feeling at any given time.

## Visuals



## Gameplay

The player controls the protagonist, Alex Chen, to explore various locations in the fictional setting of Haven Springs and communicate with non-playable characters through the conversation system based on dialogue trees. Alex has psychic empathy powers that allow her to read and manipulate emotions, which she perceives as colorful auras, to physically see how others feel around her at the cost of being "infected" by their emotions.

Some of the non-player characters will have more intense auras indicating trauma or hardship they may be going through. When Alex interacts with them, this creates a "nova" that appears to transform the world around Alex and the character to reflect elements of this trauma, giving the opportunity for the player to figure out what caused their emotions and to opt to guide Alex in helping to comfort the character.

## Key Findings

- All about story and consequence – using your empathy to uncover the truth as Alex and ultimately get what you want.
- Activations that accompanied the launch of Life is Strange True Colors included a face filter that showed your Aura, similar to the one from the game.
- Alex, the main character, wears a jacket that has patches on it. For their campaign, they had Gen Z-ers express themselves by creating patches that had thought provoking stories – the winners

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will sewn onto a real life custom-made jacket, which was auctioned off with the proceeds going to OutRight Action International (an LGBTIQ organization).

- Core to the game was the soundtrack, which featured an extensive list of licensed songs from moody artists that fit the vibe, including Radiohead, Phoebe Bridgers, Gabrielle Aplin, Cyrus Reynolds and more.
- This game, to this day, has an up to date [Tumblr account](#) – a much less-used social media platform, but one that fits the vibe and audience that they’re trying to reach. Here, they post the normal slew of news, dev updates, behind the scenes stuff, trailers, fan art, cosplay, commissions, merchandise, and more. Also, tons of posts that celebrate each individual character.
- This game won because the audience found the main character [particularly relatable](#).
- They also tantalize players with press about how “the answer is hiding in [plain sight](#)”
- At its core, understanding that the game was about the sudden [shock of grief](#) was a boon to invite other people in. The game’s plot is about a sudden death – something that many of us can relate to.
- Chinese players review bombed the game on release due to the inclusion of the flag of Tibet on the basis of the Tibet's sovereignty from China.

## **Firewatch**

### **Overview**

Firewatch is a mystery set in the Wyoming wilderness, where your only emotional lifeline is the person on the other end of a handheld radio.

### **Story Overview**

The year is 1989.

You are a man named Henry who has retreated from your messy life to work as a fire lookout in the Wyoming wilderness. Perched atop a mountain, it's your job to find smoke and keep the wilderness safe.

An especially hot, dry summer has everyone on edge. Your supervisor, a woman named Delilah, is available to you at all times over a small, handheld radio—and is your only contact with the world you've left behind.

But when something strange draws you out of your lookout tower and into the world below, you'll explore a wild and unknown environment, facing questions and making interpersonal choices that can build or destroy the only meaningful relationship you have.

### **Positioning**

Interactive thriller

Narrative-based adventure game.

A visual novel.

### **Visuals**

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## Key Findings

- Bright, open first person spaces and environment
- Leverages radio as a lifeline to your only known ally
- Reviews left by fans remark on the sound and level design as being one of the biggest successes of this game
- The environment almost functions as the other character in this game
- Immersive first person POV and story
- They've got almost no social media? Wtf. A publisher twitter handle.
- This [user](#) played firewatch and it inspired him to choose a career in conservatism
- Also have a vinyl available for their fans to purchase
- Created prints/movie poster style artwork of their game to give to fans
  - Leveraged this artwork in giveaways, social contests and more
  - Link: <https://twitter.com/camosanto/status/1076569413388652544?s=20>
- Fans have dubbed it a “walking simulator” in that the story progresses without much narrative choice or consequence

## Audience Information

- Detectives
  - Conspiracy Theorists
  - Urban Explorers
  - True Crime Fans
- Horror Fans
  - Horror Genre Fans
  - Survival Horror Fans

## Ori and the Will of the Wisps

Ori and the Will of the Wisps is a platform-adventure Metroidvania game from the creators of the acclaimed action-platformer Ori and the Blind Forest. Embark on an all-new adventure in a vast world filled with new

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friends and foes that come to life in stunning, hand-painted artwork. Set to a fully orchestrated original score, Ori and the Will of the Wisps continues the Moon Studios tradition of tightly crafted platforming action and deeply emotional storytelling.

## Story Overview

The story takes place immediately after the events of Ori and the Blind Forest and is narrated by the Spirit Tree in the forest of Niwen. Kuro's last egg hatches, giving birth to a baby owl whom Ori, Naru, and Gumo name Ku and raise as part of their family. Being born with a damaged wing, Ku is unable to fly until Gumo affixes Kuro's feather to it. Ku and Ori go on a flight that ends up taking them out of Nibel and into Niwen, where a storm separates them.

Now Ori must find Ku, get him back home, and in the process, discover their true purpose and destiny.

## Gameplay

Ori and the Will of the Wisps is a 2D Metroidvania; a platform game with an emphasis on exploration, collecting items and upgrades, and backtracking to previously inaccessible areas. The player controls the titular Ori, a white guardian spirit. As Ori, players must jump, climb, glide, and swim between various platforms to solve intricate puzzles. Gameplay unfolds in the form of a Metroidvania, with new abilities and upgrades allowing players to unlock previously inaccessible areas of the map.

## Visuals



## Key Findings

- Ori and the Will of the Wisps sustained their marketing blitz by donating 5% of their sales to a [rainforest conservation project](#) in December of 2020 – nine months after the game's initial release. They got a lot of good press for raising over \$50,000 for the charity.

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- From a marketing perspective, they also made a big deal of their [“fully remote” staff](#), further cementing that the story of the game doesn’t stop with the plot – it’s also how the game is made.
- [Art Books](#), Coffee Table Books, Coloring Books, and more were all part of emphasizing Ori’s breathtaking art style.
- Bright open spaces – this game is one where you’re constantly exploring and backtracking when you get new abilities – finding places that were unreachable before are finally accessible.
- Ori also made a big deal of their visual process – artists hand-painted over [30,000 light maps](#) to make this game visually stunning.
- Ori has continued its marketing push with an (almost) Always On [social media presence](#). Their content ranges from focusing on plushies and collector’s editions, to reacting to fan art, memes, and more.

## CULTURE + INDUSTRY

### [ KEY TAKEAWAYS ]

- There’s an issue across these indie games with keeping fans satiated and entertained outside of launch phases. These games have <10 hours of gameplay, but their biggest fans live in these worlds for years after launch.
  - Question: How do we recognize and support super fans who carry on the conversations once developers/publishers no longer know how to?
- Are fans longing for another narrative indie-game? We struggled to find competitors that were successful and recent.
  - Speak to the opportunity. The void.
- Emergent forms of storytelling are becoming more common, more viable, more interesting. Specifically, stories told across multiple mediums, and more interactive forms of storytelling (a priority at Netflix, specifically, for example).
- Fan-driven communities are the name of the game - we are in “the era of we”. Esp. younger digital users are seeking out like-minded communities that self-sustain without brands. Brands can be involved ... fans want them to be involved if they add value.
  - Opinion: Share ownership of the brand - let the fans explain/expand on their love for it.
- Wearing fandom - ways to share your fandom - like pins, patches, profile pics etc.

## 3. THE STRATEGY

### [ KEY TAKEAWAYS ]

See key takeaways for [Brand](#) / [Audience](#) / [Competitive](#) / [Culture + Industry](#)

## POSITIONING

OXII is a paranormal thriller where choice and consequence determine not only your experience but the future of Camena and everyone in it.

## PILLARS / FUNCTIONAL USPS

- **What Lurks Beyond** - Atmosphere - mystery, suspense, art style
- **Visit Camena** - World + Discovery/Exploration
- **An Aged-Up Coming of Age** - Characters + Story
- **Make Your Mark** - Choice & Consequence
- **Upstart Indie Developer** - Night School Pedigree

## STRATEGY

Our goal here is to thread the needle between the core campaign tactics planned by Night School Studio while filling in the “holes” of the campaign - specifically tactics focused on reaching new audiences without requiring a deep understanding of Oxenfree I. We need to develop a campaign wrapper that applies to both audience groups - and ties the GTM together in a succinct way that introduces the tone, atmosphere and aesthetic of Oxenfree II while onboarding newcomers to key game features.

This also means prioritizing those “core” campaign deliverables w/in our budget, and only suggest supporting tactics that we feel are a) critical or b) round out the campaign in a significant way.

## CREATIVE APPROACH

**Night School Current Approach:** The Fight Before You Risk It All

- AKA everything you worked for in Oxenfree I is at risk
- Aims to speak to badass heroine in Riley

### 1. Hometown Stories / Urban Legends

- Everyone’s hometown has its own urban legend
- Plays on themes of “coming home again” “prodigal son returns” and ofc coming of age
- Potential for acknowledging OXI’s story - “you thought you knew but you don’t know” - it is another urban legend that you heard (a wee bit meta). Current events handled the same way
- Speaks to the human angle of these stories - the stories we hear, what we remember, how we carry that into our futures, the versions that we tell vs. the truth
  - This helps frame playthroughs of OXI + OXII - influencers/streamers relaying THEIR VERSION of the urban myth that is Oxenfree. Their choices color the version of the story they’re telling (ala telephone/campfire stories)
- Speaks to a human need to “own” these stories - feeds into commentary culture
- Speaks a bit to camp
- Works w/ Radio - an impermanent form of storytelling - going back to analog - not the overreliance on technology (phones) - the 1:1 nature. Can’t tweet for help - or the answers. You’re the only one receiving this story - how reliable is the storyteller? Do you trust the storyteller?
- Allows for expanded storytelling that doesn’t spoil the story
- My Favorite Murder hometown series
- Works w/ Travel to Camena



# LIQUID+ ARCADE

- k. Potentially character-driven roshomon
  - l. The work we want to do is to help them inject this game into culture. The first game was so good - it's time to elevate this brand into the zeitgeist. What Netflix-owned IPs deserve. This is not just an awareness/conversion campaign - we are adding content to pop culture
- 2. ADDITIVE: The Sins of the Father?**
- a. The sins of the father are visited upon the children
  - b. The past catches up with you ... you always get pulled back in
  - c. The haunting of hill house, Nightmare on elm street
  - d. If you go looking for bad you'll find bad.
  - e. Do these potentially play into the parentage?
- 3. ADDITIVE: The Bill Always Comes Due?**
- a. The choices you make affect more than you - they ripple through the universe
  - b. When you F\*\*\* with time - time f\*\*\*s you back
  - c. Coming to terms with the desire to keep things the way they are. Picking up the threads of an old life...
  - d. You can't run from your past etc. etc. You can't run from who you are. The decisions you make and their implications - you have to live with them. They are a product of you.

## GUIDING PRINCIPLES

- Core knows Oxenfree I and that matters here, but **new audiences need agnostic onboarding**
- **Focus on storytelling moments** - inflection points vs. onboarding the whole story
- Tactics that get **influencers** playing - and/or showing key game features in action
- **Expand the universe** without spoiling the core narrative
- **Share ownership** with the fandom
- **Feature characters/personalities prominently**, story-driven fans love complex characters they feel some connection to
- **Shorten launch and give weight to 4-week post-launch** (more under campaign strategy)

## CAMPAIGN STRATEGY (PHASING)

- Keep it Simple, Short and Sweet
  - **Pre-Launch**
    - Focus can be on existing/aware fans
    - Sustain a baseline of engagement on ...
    - Owned and endemic channels
    - Do not unload our most valuable assets - i.e. find viable ways to extend the life of the campaign w/out relying on game assets.
    - Opportunity to create new prompts/narratives around creative approach
  - **Launch** (4-6 weeks) + **Post-Launch** (4 weeks)
    - Focus on new fans
    - Implement paid media
    - Unload most valuable assets (trailers, featurettes, social videos) - esp. Those more tailored to mainstream (vs. core/existing) audiences)
    - Heavier implementation of "reach" influencers (new audiences)

## MANDATORIES (DELIVERABLES / TACTICS)

### [ [GTM Calendar & Asset Overview](#) ]

- Here is where we put all the things that Sara wants in her GTM. Tactics that will likely proceed one way or another and need to fit a core approach / have a creative wrapper:
  - Trailers (3)
  - Featurettes (4)
  - Social Videos (4)
- And a few more things that we know Sara wants in her GTM. These are tactical placeholders that need strategy/creative considerations before they flow w/ the campaign.
  - AR Filter Implementation (TBD)
  - Cosplay Implementation (TBD)
  - Influencer Strategy + Implementation (TBD)
  - Streamer Week (TBD)
  - Oxenfree Recap / Replay Campaign (TBD) - *should include twitter spaces?*
  - Social Giveaways (TBD)
  - Social GIFs (TBD)
  - ARG (TBD) - *Paused*
  - Paid Media (TBD)

## THOUGHT STARTERS

### [ [LINK TO CREATIVE IDEA DOC](#) ]

Ideas that have strategy already (from social media work)

- [Lo-Fi Hip Hop](#)
- [F\\*\\* Books. Buy Oxenfree](#)
- [In-Theater](#)
- [Fan... Fiction?](#) (aka Reddit Fan Writing / Choose Your Own Adventure)
- [Cosplay w/ Influencers / Cosplay Guides](#)
- [AR Lens / IG Filter](#) (already built, need to get it out there)
- [Fan Labor Campaign / Fan Art](#)

New Ideas

- [Trailers]
  -
- [Other Video]
  - Hometown Stories (fan-sourced) + compilation video
- [Influencer]
  - Sending influencers radios w/ prerecorded stuff - reactions
- [Streaming / Event]
  - Inclusion in [Summer Games Done Quick](#)

# LIQUID+ ARCADE

- [Audio]
  - Paranormal / True Crime podcast - roundtable discussion, first-hand accounts, interviews, conspiracy theories/paranormal investigators, guest stars etc. etc. Roshamon-style
- [Social]
  - Fan stories of Oxenfree I - creepypasta
  - Postcards from Riley (from Camena)
  - Social Media (travel/product) reviews
    - Travel / lodging
    - Restaurants
    - Products (radio)
    - Karens of Camena message board
    - Nextdoor

Unaddressed needs that we can use Media's help w/

- Influencer / streaming programs
  - Bounty boards?
  - Streamlabs?
- Paid media recommendation

## CLIENT-PROVIDED ASSETS

- [Oxenfree II Press Kit](#)
- [Logos \(on server\)](#)

## CLIENT Q & A

### **Where did they get the audience parameters from? Is this just the indie game audience?**

I like the expanded audience ideas you all generated, so that's a great place to look at expanding our indie game audience. Keep in mind that we're also looking to reach gamers who are also Netflix subscribers.

- Netflix Geeked
  - Relationship-based content from OX1 and OX2
- Maybe we layer Netflix branding over their ideas?

### **Is this game on Xbox?**

No

### **Can they get any kind of release calendar from Netflix, to see if their June launch overlaps with any other games or initiatives on their side.**

Appreciate the strategic insight here. We can confirm closer to launch; however, it is safe to assume that we will have dominance on the Netflix gaming platform at launch in June.

### **How much do you want this to tell you what your plan looks like vs. how much should this show we're the right partner?**

There are some things that can't change about the plan (beta timeframe, when codes are available, launch, date announce). We feel really great about this GTM so we are looking for the agency to bring strategic thought to it. If there's something that's a red flag or you think should be done differently, please let us know. Again, as stated in the brief: Allocating funds first for support on tactics on the existing GTM, supplemental proposed creative/strategy should be secondary, unless there's a strong indicator from the agency to take a different approach.

### **What's the status of the ARG? Can we get a rundown of what it is?**

The ARG is currently "paused" as the internal team begins to determine the best next steps. Unfortunately, that means I can't give you much more detail other than our desire is for the ARG to pick up sometime in late Feb., and end a month after launch in July.

### **What is the Arrow Twitter campaign?**

At one point we had considered using Arrow to sustain momentum for the game and as an ARG storytelling tool (perhaps we unravel a story with weekly subscribed updates via Arrow). This isn't something we're fully committed to, so feel free to advise against if it doesn't fit into the response you all put together.

### **Do you need help with concepting and planning the other 2 videos?**

Definitely open to this - we're looking at these videos as simple extended game play captures. Some of what we are able to do will depend on what's possible to capture. They are separate from the featurettes and trailers (although we have had these videos overlap with captures needed for other marketing components to date).

## **Things in the GTM doc but not in the brief:**

- Cosplay influencers
- Streamer week
- Cosplay guide
- AR Filter
- Twitter Spaces chat
- Fan Art campaign
- Events
- OXI Anniversary
- Demos
- State of Play

Generally, you all have an advantage here since you've created briefs for many of these campaigns already. Would love for you all to incorporate those ideas into your proposal, or revisit them with the new budget/timing scope. I'm adding more color on the others below, so let me know if this isn't clear enough:

- Streamer week - I'd like to spend a week amplifying and rewarding streamers for playing OX2 and OX1. You all have done some work here in past briefs that is awesome – let's leverage it.
- Twitter Spaces chat - this is something I think we can execute on our own with some guidance. I'm thinking it's a chat with our team and perhaps a special guest for a series of weeks to break down what happens in OX1 and OX2. Think of it like the podcasts that HBO does for its shows but for our game (partially going through the plot of a chapter of the game, then answering questions and talking about the behind-the-scenes of how it was made).
- Events - we probably will not be on the show floor at any events but we may get invited to an event like State of Play during Q1. We'd want some time from you all to collaborate with us and make the most of the opportunity. For example, our recent character reveal collaboration with Nintendo's IndieWorld account (happy to brief in verbally if unfamiliar).
- Demos - likely more in our PR team's camp but also if you all want to suggest influencers for hands-on demos, we are open to that. At the moment, we're assuming we'll do a press tour and send Adam, Sean and maybe Bryant to top tier publications to play a slice of the game together (everyone will play the same slice).

## **Will this be a custom asset or are we using one of the announcement (may) trailer?**

– It could be either, but it's safe to assume it is some kind of video asset – not sure we'd do something different.

## **Is there a desired budget breakdown for media vs. creative?**

– No, definitely would like you all to suggest this, again with the note at the end of the brief We have allocated \$1MM for agency services and ad spend through game launch + 1 month post-launch support. Allocating funds first for support on tactics on the existing GTM, supplemental proposed creative/strategy should be secondary, unless there's a strong indicator from the agency to take a different approach.

## **How does Night School want this scoped?**

Does she wanna see deliverables, media and then the left over is the remaining hours she gets from us?

I think this is a good approach. Ideally I'd like to see a breakdown of paid spend, retainer hours vs. production hours. Keep in mind, I don't think everything in the budget is something we'd put paid spend or production on (i.e., the Twitter Spaces chat may only be something we discuss strategically together, then is executed internally by our team)

**Production-related questions:** (3 trailers, 4 featurettes, 5 social videos and maybe the ARG/web support):

Is there a concept?

Is there a script?

How much of this is done/provided vs. curated and produced?

Going to break these down separately:

### **Trailers**

One trailer is done, provided in the materials to you all. We may need minor fixes on this (post-production tweaks, swapping a shot, versioning with diff end cards).

The other two trailers we will concept and script internally and pitch to you all for feedback/insights. Production-wise, we want our agency to provide editing, minimal game capture, post production, sound mixing, versioning, motion graphics, etc.

### **Featurettes**

MWMI shot a ton of footage for these and I think we have what we need, minus perhaps one additional interview shoot with our lead artist on the project. This could happen virtually (our current plan) or in a COVID-safe manner. We will provide outlines, a shot list to start with, and production-wise we would like the agency to provide editing, minimal game capture, post production, sound mixing, versioning, motion graphics, etc.

### **Social videos**

These should be simple, 1 min or less gameplay captures similar to the ones we've already produced (i.e., walkie talkies), essentially ESRB slate, game capture, call to action card.