



THE BLOOD OF DAWNWALKER

LAUNCH STRATEGY
- A Spontaneous Case Study -



Pierre Mongodin





TARGETING AND KEY-MESSAGE

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MAIN AUDIENCE: NARRATIVE SEEKERS

Age: 25-35

Console: PS5 + PC

Gaming Lifestyle: Experienced players looking for a new story-based game, curious about the « From the creator of *The Witcher III* » aspect but not their only focus

Expectations : A decent game on the heroic-fantasy segment. A « not GOTY but good play time» kind of game

Previous games: *The Witcher III*, *Castlevania*, *Dark Souls*, *Armored Core*, *Bloodborne*, *Lies of P – a diverse library*

Consumption style: May buy the launch/gold editions if they feel the game will meet expectations

Competitiveness : Narrative-focused, less competitive

Networks : Twitch + Twitter + Reddit + Discord

2ND AUDIENCE: CASUAL GAMERS

Age: 18-25

Console: PC + PS5 + XBOX

Gaming Lifestyle: Attracted by the vibe of the game, BNE, and *The Witcher* reputation

Expectations : Might represent a risk: casual players might compare it with *The Witcher III / Elden Ring* and expect more*

Previous games: *Elden Ring*, *The Witcher III*

Consumption style: Will buy the game, will quickly complain if not satisfied

Competitiveness : More gameplay-focused

Networks : Twitch + Twitter + Discord



AN OPEN WORLD...

With an immersive 14th Europe atmosphere, the game offers the player to explore the city, the cathedral...



**BANDAI
NAMCO**



...GOTHIC-FANTASY...

The game relies on a strong narrative with the vampire and Coen fight with power and sorcery



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...ACTION GAME

The game also offers strong fighting mechanics (according to the Gameplay Overview trailer)



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COMPETITORS

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FRONT COMPETITORS

Front competitors will be games, already published or not, that will rise comparison. *The Witcher* brand, but also *The Duskbloods* (releasing in 2026)



SIMILAR NICHE COMPETITORS

Games positioned on the same niche (same genre, same audience, or active market presence) already published or not (*Lords of the Fallen 2*).



INDUSTRY COMPETITORS

Games that are not directly targeting the same segments, but will take space and attention





ROADMAP

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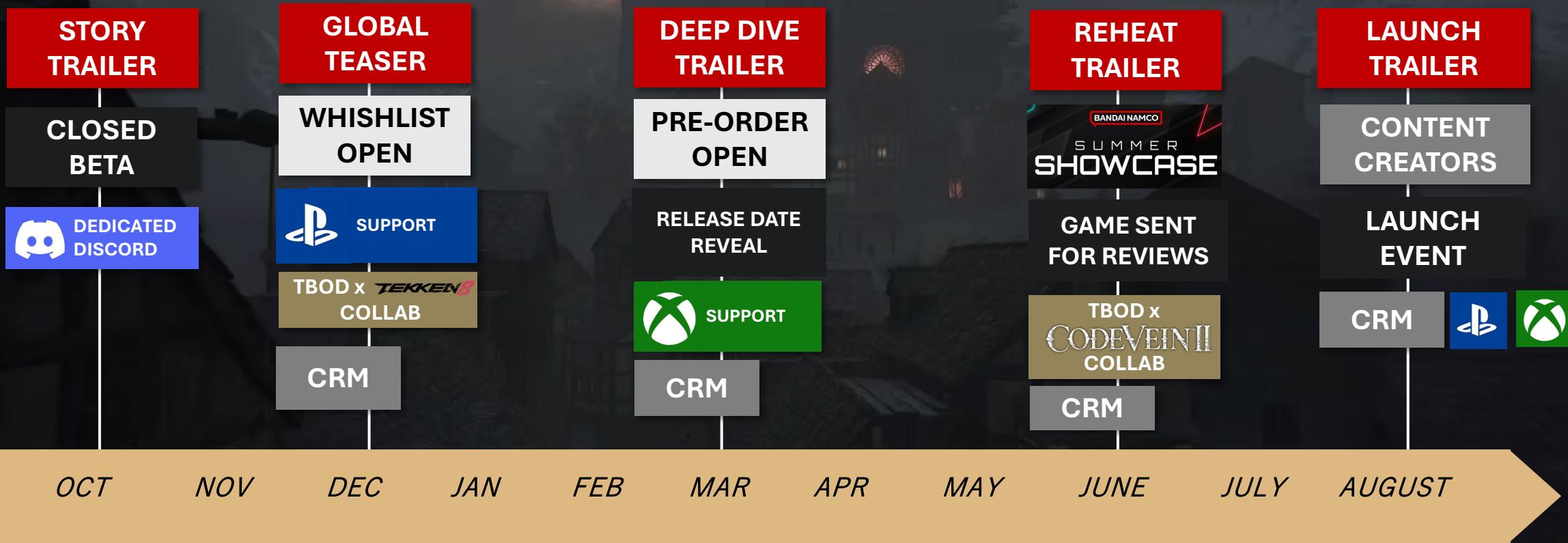


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ROADMAP

(FOR A LAUNCH IN AUGUST 2025)

Like it was for *Armored Core VI*, *Dark Pictures*, *Tales of Arise* and to keep room for *Code Vein II* later



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gamescom

KEY ACTIVATIONS



TO TARGET THE GLOBAL COMMUNITY

The **Summer Game Fest**, **Gamescom** and **Game Awards** are the global events to target to raise brand awareness globally. This placement is expensive but might be a « must have » for global brand awareness.



TO TARGET THE BNE COMMUNITY

It is a major priority for Bandai Namco itself to grow as a brand, as the Publisher brand is not yet as famous as EA, Ubisoft, Blizzard or Activision. Organizing a new 2026 Showcase is an opportunity for both BNE and *The Blood of Dawnwalker* brands.



TO TARGET THE GAME COMMUNITY

The launch week event would be the last activation to convert viewers into players.

INTERNAL PLAYERS

Targeting the Bandai Namco users (*Dark Souls/Elden Ring, Code Vein, Scarlet Nexus* players)

Focusing on these key points:

- *Refined combat system* (echoing *Elden Ring*)
- *Rich and mature narrative universe* (echoing *Code Vein*)
- Rich world atmosphere

EXTERNAL PLAYERS

Targeting lost players (who have dropped from BNEE games) and new players (using email obtained during strategic giveaways or activations on Social Media)

Focusing on these key points:

- Rich and mature narrative (echoing *The Witcher III*)
- Vampire world atmosphere (echoing *Castlevania*)
- Combat system (*Lies of Pi* and other souls-like)



SAME VALUES, DIFFERENT REFERENCES

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EXTERNAL PARTNERS APPROACH

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PR & CONTENT CREATORS

Press Relation is a priority for this new franchise, focusing on both traditional press (IGN, Gamespot...) but also « new media » including independent reviewers (Julien Chieze). Sending keys to the game a month before to get press coverage and review is mandatory.



PRESS



REVIEWERS

The content creator is a major aspect to consider for the different marketing beats (communicating strategic embargos to CC to have « reacts » videos to create the hype) and for the launch period (with CC playing the game on Twitch). A distinction between core influencers and casual influencers to get an appropriate coverage from both.



TARGET
INFLUENCERS



CASUAL
INFLUENCERS

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RIOT
GAMES

FIRST PARTIES



- Trailer/Article Support
- Dedicated trailer (showcasing performance on PS5 Pro)
- Negotiated Store Placement at launch
- High-quality Articles strategy (revealing interesting exclusive content for PS audiences first)



- Trailer/Article Support
- Customized Xbox Controller
- Negotiated Store Placement at launch
- Aggressive Price drop during promotions (later in lifecycle)
- GamePass inclusion (high-level)



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- Trailer/Article Support
- Dedicated trailer (showcasing performance on Steam Deck)
- Negotiated Store Placement at launch
- Live event on the storefront page at launch (sharing influencers' live streams)
- Promotion of the game on BNE Publisher Page and Games pages
- Game Page with a gameplay-focus



RETAIL & PARTNERS

RETAIL

- Store Placements before the launch with videos, physical items and statues in retail
- Dedicated POS, stands and totems for the game



PARTNERS

- A particular focus on the DOOH and OOH before launch
- Fan zones and Areas to test the game for free in some major cities
- A focus on public transportations



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KPIs

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MARKETING

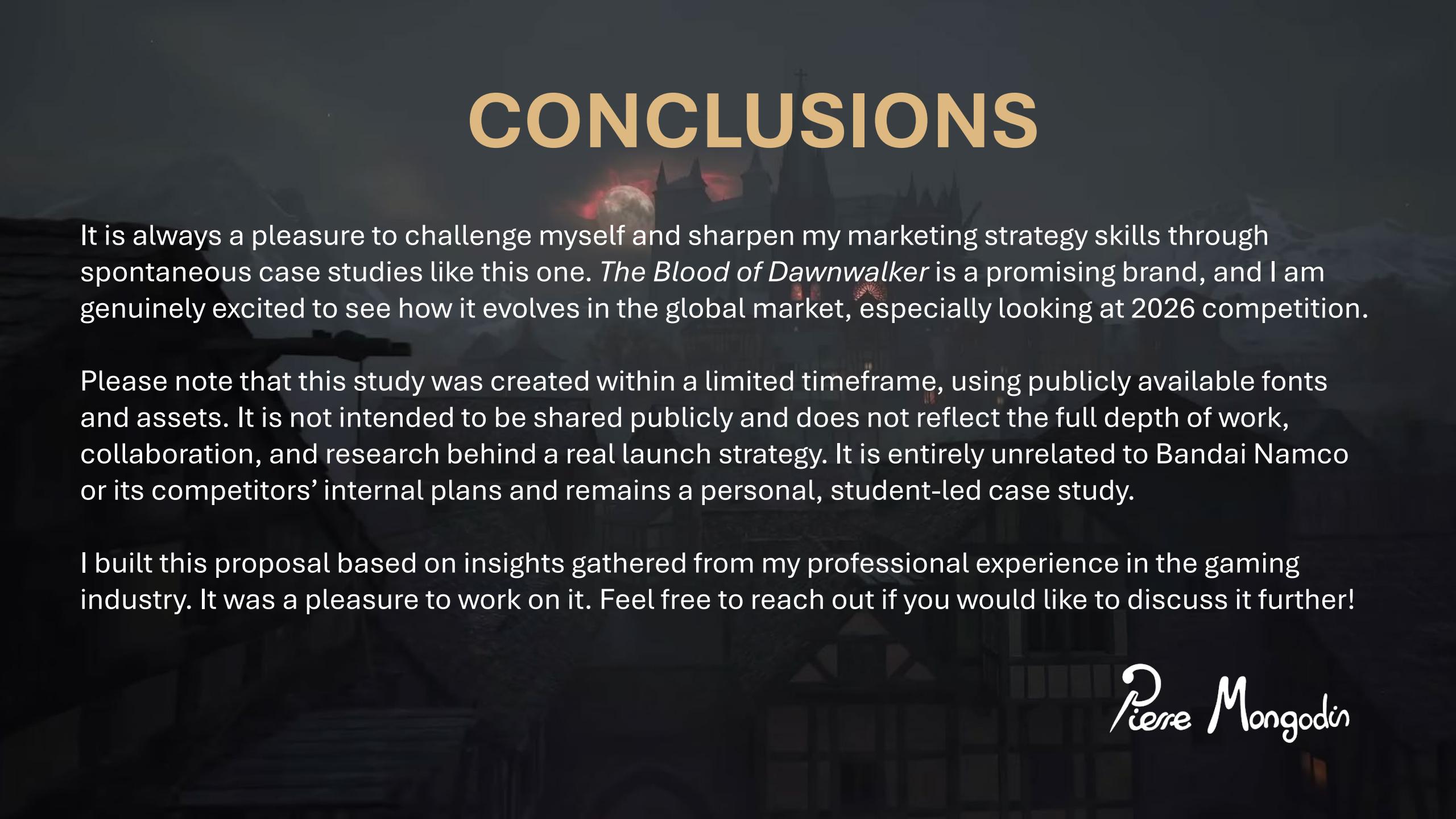
- Views and Impressions on trailers
- CTR on Website
- Likes/Shares/Comments Engagement
- Newsletter conversions
- Influencers and Twitch reach
- Partners activations

SALES KPIs

- Pre-order Sales
- At-launch Sales
- 1st Discount Sales
- Monthly Active Users (lifecycle of the game after launch)

An important aspect is
– depending on the SKU plan – which edition of the game performs the best.

CONCLUSIONS



It is always a pleasure to challenge myself and sharpen my marketing strategy skills through spontaneous case studies like this one. *The Blood of Dawnwalker* is a promising brand, and I am genuinely excited to see how it evolves in the global market, especially looking at 2026 competition.

Please note that this study was created within a limited timeframe, using publicly available fonts and assets. It is not intended to be shared publicly and does not reflect the full depth of work, collaboration, and research behind a real launch strategy. It is entirely unrelated to Bandai Namco or its competitors' internal plans and remains a personal, student-led case study.

I built this proposal based on insights gathered from my professional experience in the gaming industry. It was a pleasure to work on it. Feel free to reach out if you would like to discuss it further!

Pierre Mongodin



A LITTLE ABOUT ME

I am Pierre Mongodin, Brand Manager Assistant at **Ubisoft**, previous intern at **Nintendo of Europe** and **Bandai Namco Europe**.

At **Bandai Namco**, I mainly worked on **Tekken 8**, **Little Nightmares** and **Naruto Storm Connections**, coordinating promotional asset deliveries to Microsoft, Sony, and Nintendo while ensuring visibility at major events like **EVO** and **Gamescom**. This role gave me deep insight into fighting game marketing and competitive community engagement.

At **Nintendo of Europe**, I coordinated EMEA distributors marketing campaigns for **The Legend of Zelda: Echoes of Wisdom**, **Super Mario Party Jamboree**, and **Mario Kart 8 Deluxe**, aligning branding and PR efforts across 28 countries. I developed strong skills in international marketing coordination and asset localization.

At **Ubisoft**, I managed global marketing strategies for **Skull and Bones** and **Riders Republic**, both live-service games. I worked closely with Annecy and Singapore studios and our publishing teams to ensure smooth asset lifecycle management, content planning, and audience engagement.

As my internship at **Ubisoft** ended on the 4th of July, feel free to contact me!

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THANK
YOU!

