



HOUDINI

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About Houdini

Houdini are marketing escape artists. We open communicative doors between companies and their employees, consumers and other companies – doors that allow for true two-way communication and interaction between sender and recipient. We do this by creatively transforming mere information into a powerful experience that engages, surprises and inspires users into action.

Houdini's work comes in many shapes and sizes: websites, CDs, DVDs, broadband productions, mobile-Internet applications, concept prototypes, consulting services, and more. But regardless of the package our products have one thing in common: a playful yet intense dedication to exploring and expanding the potential of interactive media.

History

Houdini was formed in Stockholm, Sweden as a limited partnership (KB) within the publicly traded A-Com advertising network in november 1999, with a total of 10 employees, and quickly grew to 24 people. In 2003, the company was transformed into a limited company (AB). Today, Houdini consists of ten people and a broad network of freelancing specialists. In 2007, the company also opened a branch in Chicago, USA.

Within the company exists a long and solid experience with content development for both traditional media as well as new media, concentrated in the core competences of scriptwriting, design and technology. Recently, these core competences have also been extended to include digital video.

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Communicative results

Can you market something that nobody understands or cares about?

It happened to digital TV. It's happening to HDTV. The telecom sector bit the dust with the launch of 3G. The cash card took a plunge. The common European currency went the same way, not to mention the e-commerce flop of the late 1990's. Huge marketing budgets go to waste only because marketers start in the wrong end, trying to sell something before having created an *understanding* for and an *interest* in the product.

The optimal conditions for reaching long-term communicative effects are often best achieved with information and education, quite often beginning internally within the ranks of the company. External marketing is often wasted if the company's own employees don't believe in the brand and its core values. Therefore, it is often necessary to educate our own people before being able to achieve results in the marketplace.

Houdini achieve results by targeting the *motivation* of the recipient, instead of settling for understanding the recipient's *behaviour*. Without understanding what motivates a certain behaviour, you cannot expect to be able to influence it.



Houdini therefore make good use of our extensive experience from the entertainment industry to gain the attention of the recipient and get him or her to spend more time with the sender's message or brand. This in turn is done to create as good a relationship between sender and recipient as possible, and achieve strong long-term communicative effects – effects that are instantly measurable and hereby offer the sender clear *return-on-investment*.

Interactive communication

Houdini consider one-on-one customer interaction to be critical for all types of companies in order to create new business opportunities. Interactivity creates a dialogue between sender and recipient, which closes the gap between communication and actual transaction and thus creates clear return-on-investment on marketing investments. Interactivity also paves the way for increased brand awareness and customer loyalty and lays a foundation for strong, sustainable long-term customer relations. This way, interactivity helps marketing achieve concrete sales effects that are clearly visible on the bottom line.

Our work with interactive communication revolves around three key issues, issues that we consider paramount to all successful communication on the Internet:

- 1 ATTENTION
- 2 CLARITY
- 3 INVOLVEMENT

We will expand on the reasoning behind these key issues below, and also try to identify key conditions that must be met to in order to successfully reach the targeted audience.

ATTENTION

KEY CONDITION: *identification*

Motivation is a key issue for all forms of communication. Lack of understanding and interest creates a gap between sender and recipient, which means that concrete communicative results can be difficult to achieve.

Therefore, a sender must pay special attention to how to make their message more appealing and urgent to the recipient, so that the gap between sender and recipient may be bridged.

A critical condition to achieve this is that the recipient be given some form of possibility to *identify* with the message. This is something that is often overlooked in modern communication, especially on the Internet. There are many forms of useful information and functionality, but a human presence and genuine understanding for



the recipient's situation is often lacking. This of course makes it more difficult for the recipient to assimilate the information.

It has been our experience that great results can be achieved in getting a recipient to take in a message by enabling *identification*, i.e. to work towards using people or characters as bearers of complex messages, and thus allow the recipient to get in a relevant, constructive mindset. Only when the message reaches the recipient on a personal level can the recipient make the information their own.

CLARITY

KEY CONDITION: *time*

Houdini often work with demanding, complex issues characterized by many interwoven demands and consequences that may essentially be impossible to do justice in a shorter, more condensed format, such as for instance a banner campaign or a microsite. These issues pose great demands on both sender and recipient in order to establish successful communication.

It is therefore critical to first and foremost phrase the issue and its associated problems in a distinct and comprehensive way, but it is equally important to ensure that the presentation of the complex issue in question is given the time it requires to sink in.

We therefore consider *time* to be a key condition.

If the recipient is to attain a clear and strong understanding of complex issues, and really understand in what way they are relevant to him or her, you simply must create a communicative framework in which the recipient is motivated enough to spend more time with the message than what is normally the case in traditional marketing.

An excellent way of accomplishing this is to create a strong dramaturgical framework to support the subject in question, where a coherent story can help pull the recipient through the whole message from start to finish, and thus keep the recipient stimulated over a longer period of time.

INVOLVEMENT

KEY CONDITION: *interaction*

Without a pre-existing interest or commitment, it is difficult to reach out to a target audience and actually influence it. The Internet today is a mass medium and becomes an increasingly mundane and omnipresent phenomenon, where multitudes of messages struggle to make themselves heard.

To permanently change people's perceptions of issues that may be complex or perhaps even of lesser interest to the target audience, a sender must be able to



continuously penetrate the attention of the target audience and successively make the message more urgent to them.

Therefore, iteration through *continuous interaction* is a key condition.

To ensure continuous engagement on the Internet, and attract a target audience to make repeat visits, you as a sender must make yourself accessible for interaction with the target audience. One-way-communication is simply not adequate.

Forms of communication that allow for a high degree of repetitive interaction are for instance games and virtual meeting places, or so-called *communities*. Games in the sense that they create *stickiness*, i.e. an experience that the recipient constantly wants more of. Communities because they provide a forum for the recipient where he or she can make themselves heard, which allows for a long-term engagement.

Project methodology

Houdini work on a daily basis with clients characterized by a great demand for dependability and reliability (for instance Ericsson, Skanska, IKEA). Our experience with the complicated and unique combination of systems development and media production means that we are very keen on methodic quality assurance, while also being highly aware of the need for time- and cost-efficient solutions.

Houdini's creators merge extensive experience from a variety of creative businesses with a higher average age than what is common in our field. There simply is no substitute for empirical knowledge.

We always pay close attention to careful planning and preparation, including a serious risk- and problem assessment process, and we carry out all tasks in controlled and iterative steps. This means we are generally able to predict and identify potential problems at an early stage and can prevent them from causing delays and/or quality deficiencies.

PHILOSOPHY

Houdini's philosophy is that small, specialized and networking niche players can achieve better and more cost-efficient results than larger generalist companies, who usually only strive to cover as many different competences as possible, without considering the loss of quality incurred due to their lack of focus. Cooperation and networking is at the very core of our business. We wish to work in close collaboration with our clients and partners and believe that this increases both commitment and sense of responsibility. Accessibility, openness and flexibility are ideals that we strive to honor to the best of our ability.



CONSULTATION, CREATION, PRODUCTION

Houdini work with client relations in three different stages:

1. **CONSULTATION**, where our focus lies on strategic research and analysis. Our aim in this phase is to help the client define what to him/her is *the unknown*, that is: analyzing the situation, defining important factors and correlations that might not be known or apparent to the client. This phase means that Houdini take on an *advisory* role.
2. **CREATION**, a phase where we apply a tactical perspective and strive to translate the analysis into communicative messages. Here, we focus on achieving what the client will perceive to be *the unexpected*, i e an idea or concept that is fresh and presumably surprising, both to the client and to the target group. In this phase, Houdini's role is mainly *creative, conceptual* and *communicative*.
3. **PRODUCTION**, a phase where Houdini strive to be as concrete and operative as possible, aiming to deliver what the client by now considers to be *the expected*, i e the results that the previous two phases have already outlined. The goal is to attain predictable results within a given budget and timeframe. Here, Houdini's role is mainly of a producing nature.

SUCCESS FACTORS

One of the prerequisites for a successful collaboration is *frequent updates* – preferably on a daily basis. A good way of securing this is that all parties involved not only communicate frequently, but also that they sit together if possible. As a relatively small player, Houdini are very flexible in this regard. We often offer our collaborators temporary space with us, and we're also open for temporary relocation where required.

Another key factor in order to achieve a successful collaboration is that there exists an *absolute, irrefutable agreement* of *what* is to be produced, and exactly *when* it is to be produced. Of course, this is a question of detailed planning, but also the raising of realistic milestones and protecting the integrity of the schedule at all costs – i e to not allow for sudden, impulsive changes or additions without a consensus based on careful considerations.

A third important success factor is a *shared vision*. It is crucial that the initial stages of a project be dedicated to synchronizing the view of all parties involved on what is to be accomplished, and how this is to be measured. Misunderstandings and poor communication in this respect can have catastrophic effects the longer a project continues.



Finally, a few words on the importance of a *serious, realistic risk assessment*. The more potential risks that can be identified before the project is initiated, the better the chances of remedying problems quickly and efficiently, minimizing costs and loss of time, ensuring a better end result.

CRITICAL DOCUMENTS

There are a number of critical documents that need to be drafted at the beginning of every project:

- LEGAL AGREEMENT – to define all legal aspects of the project
- SCHEDULE – detailed planning of all activities, milestones and checkpoints
- PROJECT MANNING – who does what in the project and who answers to whom
- STRUCTURE – a plan for the information structure of the project
- DELIVERABLES – a complete list of what is to be delivered and when
- SPECIFICATIONS – System-, Functionality and Content specifications
- CRITERIA – on what grounds the project shall be evaluated and by whom

After the project is initiated, some additional documents may be required:

- MEETING PROTOCOLS – documentation of what is decided during meetings
- CORRECTION REPORTS – documentation of bugs that are discovered
- EVALUATION REPORT – a final evaluation of the project after it is finished

Design methodology

To describe how Houdini approach web design assignments, we will outline below the fundamental principles of our design methodology. This material can also be viewed online at <http://www.houdinigroup.com/designmethodology>

THE ROLE OF THE DESIGNER

A web designer's role can be summarized in nine simple principles:

ASKS QUESTIONS

Very few clients are trained communicators and therefore may have problems expressing themselves in regards to the requirements for their website. Also, websites are still a relatively new phenomenon on the arena of corporate communication and so the channel may not have a predefined role in the scope of a client's marketing plan. It



is therefore the designer's responsibility to facilitate decisionmaking regarding website development from a visual communication perspective. Part of this responsibility can be assumed by simply asking the right questions. A list of useful questions can be found at the end of this document in the form of a communicative checklist.

CLARIFIES THE CONTENT

Whatever the purpose of the website one is expected to design, the task above all others is to make the content clear, visible and accessible for the target audience. Too often is the graphic design on a collision course with the content, making it purposefully less accessible and more difficult to interpret than desirable. This is very rarely meaningful. One must ask oneself how the design can *emphasize* the content, not obstruct it.

VISUALIZES THE STRUCTURE

Much of the content that pervades the Internet is essentially not information but rather data. For a recipient to be able to transform data to information and eventually knowledge, all data must be structured and be made intelligible by the addition of coherence and pattern. As a designer, one has a vital role in this process by contributing to organizing the data in a relevant form, presenting it in a decodeable fashion and establishing a context that places the information in an informative light. To structure information using graphic design in this manner is commonly known as *information design*.

FACILITATES NAVIGATION

After having structured the content, one must provide the user with a tool or an interface with which to navigate it. This is a cornerstone in all interactive media. Navigation of traditional media seldom requires special attention on the part of a graphic designer – after all, most people require no assistance in understanding how a magazine or a book is to be "navigated"... With interactive media however, the navigation of information is a relatively new paradigm.

COMMUNICATES THE PURPOSE

To many, it sadly seems to come as a surprise that graphic design can actually be used to communicate. People are commonly expecting that message and meaning should be conveyed by text alone and that the graphic designer is only expected to contribute a superficial decor. But the designer's importance as a visual communicator cannot be overstated. If a message is to truly reach the recipient, the designer must know which emotional strings to play to strengthen it, and also be familiar with the many possible communicative pitfalls one needs to avoid to not alienate one's audience or give off conflicting, confusing signals.



INVITES TO INTERACTION

The Internet is not a passive medium like television or literature; mediums that allow the recipient to lean back and simply become a spectator. First of all, every website must attract its own audience – it does not appear on its own accord, just by turning on a computer. Secondly, it is not sufficient to merely make content intelligible by providing structure, or accessible by providing a navigation interface. One must also instill confidence between the sender and the recipient and stimulate interaction between them. All interactive media allow the user some form of control over the content. This is perhaps the most important condition for true interactivity, where sender and recipient engage in continuous dialogue constituting a nearly equal relationship. As a graphic designer, one is responsible for laying the foundation for and initiating this dialogue. One might liken it to a conversation, where the design acts as the initial greeting.

CONVEYS FEELING

The Internet is usually considered to be a medium characterized mainly by logic, rationality and information. But this reveals a fairly cool, distanced view of the many people who connect to the Internet on a daily basis and spend time there. After all, human beings are not emotionless computation units. However neutral and dispassionate a website may appear to be, the target audience will still relate to it on some emotional level. And it is the designer who creates the basis for this emotion. Graphic design has the capacity to create feelings such as excitement, nostalgia, melancholy or joy as an emotional framework for a website that would otherwise have passed by unnoticed.

ESTABLISHES THE CORPORATE IDENTITY

A website is far too often treated as an isolated occurrence in the collected visual presence of an organization. It is not uncommon in the realm of branding that corporate identity is inconsistently applied and very often it is proven to be precisely the website of a company that diverges from the norm. There is rarely a good excuse for this. Most website owners have invested substantially both in terms of time and money to establish a uniform visual profile for all their visual communication efforts, in for instance TV-spots, brochures, print-ads etcetera. As a webdesigner, one must either find a way of integrating the client's visual identity in ones designs, or else find convincing and well-founded reasons why the website should be kept separate from other media.

MAKES A BIG IMPACT WITH SMALL MEANS

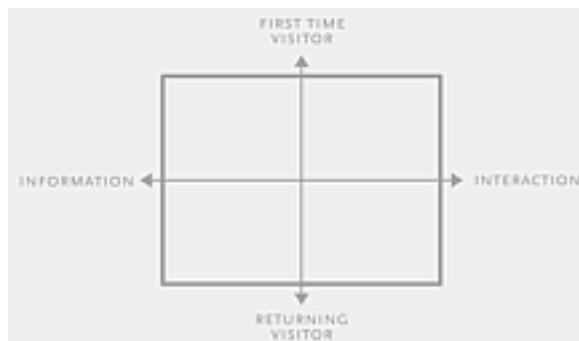
Limitations with regards to performance, bandwidth and transfer speeds are unfortunately still important aspects of all Internet-based communication and will most likely remain so during many more years to come, seeing how developments in the



bandwidth area are quickly engulfed by ever increasing content loads. From this perspective, the designer has an important part to play. It is in many ways one's ability to create economical graphics, minimize loading times and conversely maximize the visual impact that determines how appealing a website will be to the user.

VISUAL DISPOSITION

The structure of a website is always manifested in some form of visual disposition or segmentation which in simplified terms might be referred to as a layout. The purpose of this disposition is to adapt the visual organization of the content to the behaviours and needs of the target audience. The objective should be a more appropriate and communicative website, while facilitating navigation for the respective target audiences. Houdini use a simple model for this segmentation where two parameters are cross-referenced: the user's general Internet experience and possible previous knowledge of the website, and the characteristics and purpose of the actual content.



HORIZONTAL SEGMENTATION

The horizontal segmentation implies that content of an informative character, which is intended to be read and experienced, be placed to the left on a website since the reading conventions of the western world dictate that the gaze of the reader gravitates towards the upper left hand corner of a given surface to commence scanning the page. As a consequence, all content of a usable nature (such as interactive elements and/or practical content that requires the user's active participation) should be placed to the right. This is in accordance with the fact that most users will find it natural to control physical aids such as for instance a mouse with their right hand – a principle that should also be transferable to a graphic interface.

The currently prevailing norm to place menus, links and navigational elements to the left on a webpage would logically require the user to mentally cross their right arm in front of themselves in order to navigate the page – much like if the gearstick of a car was



to be placed on the left hand side of the steering wheel. This can hardly be a natural disposition.

In fact, the somewhat inconsequential tendency towards left-hand menus on webpages has no practical purpose, it is quite simply a product of early webpage layout limitations and is not consistent with the multifaceted and sophisticated user requirements of today.

VERTICAL SEGMENTATION

The vertical segmentation is based on the premise that an inexperienced user will react negatively to a visually complex array of elements if these are placed too high on the webpage. Given that the gaze of a user is initially focused on the upper left-hand side of a page, complex and detailed information and/or functionality should consequentially be placed as far down on a webpage as possible, where an experienced user will have no problem locating it while the placement will not deter an inexperienced user.

Key personnel

The core of Houdini consists of the following key people:

LINUS GUNNARSON, CHAIRMAN AND BUSINESS DEVELOPER (CM)

Linus has a Master with a major in Business Administration from Stockholm School of Business (SU) and a Master in Computer and System Science from the Royal Institute of Engineering (KTH/SU).

Linus has a long and broad professional experience from companies such as Connecta, Adcore and most recently Deseven (a venture management company) as strategy consultant. Linus has also worked in leading positions in various Media Companies.

Linus has extensive experience from working as Client Manager and Project Manager for numerous large projects, where many have been international rollouts.

ANDRÉ GOTTFRIDSSON – CEO, VIDEO PRODUCER

André is a certified photo- and cinematography professional and has worked with film-, TV- and video production for the better part of 15 years. He has during recent years specialized in digital forms of distribution of moving images and has as a former CEO for a TV production company a long and solid experience in communication work, both in a strategic and practical perspective.

SPECIALITIES: video, scriptwriting, DVD-production, streaming, photo



JAY SOJDELIUS – CREATIVE DIRECTOR, ART DIRECTOR (CD, DL)

Jay (b. 1967) has a BA in marketing and design from the Berghs School of Communication and has a wide experience from various creative businesses. His core abilities stem from entertainment and publishing. He has worked with marketing and design in magazine publishing; with product development and marketing in the gaming industry and with design and concept development for digital media.

SPECIALITIES: Concept development, corporate design, web animation, interactive storytelling, game design.

MAGNUS SETER – SCRIPT WRITER, GAME DESIGNER (SL, SW)

Magnus (b. 1969) is a scriptwriter focussed on education and game design. He has worked with e-learning since 1995, having been employed at WM-data, M2S and Reference Interactive. Magnus also has a solid background as a game designer and has written games for both Swedish as well as international audiences. He now works mainly with concept development but he is also a frequent lecturer, mainly on the subjects of game design and interactive storytelling.

SPECIALITIES: Game design, concept development and interactive storytelling
For a complete CV, please refer to appendix 6.2.5.

MIA ARNELL – PROJECT MANAGER (PM)

Mia is project manager, production manager, editor and scriptwriter with experience from the video production business, where she has specialized in educational video for schools and corporations. She was recruited to Houdini from working as an independent contractor in 2006.

GITTA WILÉN – PROJECT MANAGER, SCRIPTWRITER (PM, SW)

Gitta is a recent recruit with a long consultancy experience as a writer for digital media and usability expert.

JOHAN LAVENIUS – SYSTEMS DEVELOPER (TL, SYS, PROG)

Johan is a programmer and Flash developer with experience from a multitude of technical platforms. He fills a central technical role at Houdini and has worked on numerous marketing and elearning projects.

SPECIALITIES: Flash, PHP, database-driven websites.

MAGNUS HÄGLUND – DESIGNER, ILLUSTRATOR (DES, ILL)

Magnus is a very multi-faceted designer and illustrator. He was trained at the Gotland School of Art and has been professionally active as an illustrator for over ten years, with amongst many other things a graphic novel to his credit. He is also a skilled musician and composer and produces audio and music for Houdinis productions. He also works



as a writer, with merits from for instance the satire website www.moddlaren.com and the movie critique website www.weirdscience.se.

HANNES HAGSTRAND – VIDEO EDITOR, 3D-ANIMATOR (VID, ANIM)

Hannes very recently joined the Houdini team and was previously running his own video production business.

JONAS OLSSON – DESIGNER, VIDEO EDITOR, 3D-ANIMATOR (VID, ANIM)

Jonas is a painter and a trained 3D-artist and has been running his own production company, where he was mainly involved in producing TV documentaries.

Pricing

Houdini most commonly work with fixed pricing, where we apply a differentiated pricing structure which, aside from allocated time and resources, also includes price-increasing factors such as extra speedy delivery, support demands, life expectancy of the project and inherent business value. However, our pricing method also includes price-decreasing factors such as subcontractor status, competition and PR-possibilities etc.

On request, we always provide a more detailed specification of allocated man hours and pricing upon signing of a formal contract. We also add a clause specifying how accumulated man hours should be compensated, should the project in question be aborted for any reason outside of Houdinis control.

HOURLY RATES

When working on an hourly basis, our rates are as follows:

ANALYSIS, STRATEGIC CONSULTATION	\$130
CONCEPT DEVELOPMENT	\$130
PROJECT MANAGEMENT	\$130
COPYWRITING	\$100
ART DIRECTION, GRAPHIC DESIGN	\$100
ILLUSTRATION/ ANIMATION	\$100
SYSTEM DESIGN	\$100
PROGRAMMING	\$100
SOUND AND MUSIC	\$100
EDITING, PRODUCTION	\$70
TESTING, IMPLEMENTATION	\$70

Added to the above prices are costs for hosting, maintenance, external costs for acquisition of rights to music, photos, video, production of CD-roms as well as travel-



and courier costs. Houdini charge an administrative fee of 15% on any cost added to the offered price.

LEAD TIMES

Houdini's lead times vary with every assignment. Under normal circumstances, a project is rarely initiated later than two weeks after a request for proposal.

DELIVERY TIMES

Houdini's delivery times also vary with the assignment, but delivery times can usually be shortened with a price increase of between 50% and 100%.

References

Ericsson, Spray Lycos, Accenture, DHL, Skanska, Sweco, Sveriges Television (Swedish national television broadcaster), Sveriges Radio (Swedish national radio broadcaster), mobile operator 3, SNF (The Swedish Society For Nature Conservation) Fortune 500-company Tech Data, IKEA and steel industry giant SKF are some of the clients who have chosen to work with Houdini. A complete listing of clients and projects are showcased on our website at www.houdinigroup.com.

MARKETING

Houdini work from the assumption that *interactivity* is the key ingredient that separates the Internet from other channels of communication. Interactivity is a powerful tool that closes the gap between communication and transaction, which improves sales on a very profound level. It also allows for tighter communication between sender and recipient, which among other things is very useful in client relationship management.

Houdini's marketing solutions come in two different types:

THE COMMUNICATIVE SOLUTIONS, i e campaign- and websites focusing on branding, message and communicative impact.

EXAMPLE: <http://demo.houdini.se/banco/garantifonden/>

THE TECHNICAL SOLUTIONS, i e online publishing and sales support systems, which simplify for clients to publish their own web-based content, but also enables commerce and transactions on the Internet.

EXAMPLE: <http://www.fruktbudet.se>

(Fruktbudet's extensive internal eCommerce platform "Frukttorget", built by Houdini, is not available for non-registered clients. Contact us for a demonstration).



EDUCATION

Houdini specialize in scenario-based training, an educational method quite common in computer-based training, also known as *e-learning*. Whether you refer to it as *edutainment* or *infotainment*, it is a pedagogical method that has been proven to be very effective in an educational perspective. To combine pedagogy and storytelling helps create both interest and understanding for a complex product or a subject that may be hard to penetrate, internally within an organization as well as in the general public.

Houdini have completed a great number of e-learning productions for clients such as Att Veta, the EU Commission, The Swedish Work Environment Authority, HTF The Salaried Employees Union, and Ericsson..

Houdini developed and arranged during the fall semester of 2000 a course in "*Advanced Design Strategy*" for the multimedia program at Karlstad University.

Houdini also developed a course on webdesign for Berghs School of Communication during the fall semester of 2001. Houdini was deeply involved in the execution of this program.

For the e-learning publisher Att Veta, Houdini has developed a tailored course on the topic of "*Games as a pedagogical tool*".

Houdini has also arranged seminars and lectures for clients such as Macromedia, The Royal Swedish Library, Liber, The Swedish National Archives, The University of Film, Radio, Television and Theatre, The Royal Academy of Arts, Gotland Regional College and Borlänge Regional College..

Under the moniker "*An Evening With Houdini*" we have also arranged a series of evening seminars with a long line of illustrious guest lecturers.

EXAMPLE: KOLL (Att Veta) – <http://www.houdini.se/EU>
a story based game about the daily work at a magazine.

EXAMPLE: TYA ERGONOMI CS (TYA) – <http://demo.houdini.se/TYA/ergonomi>
an interactive video-based course in ergonomics.

ENTERTAINMENT

Houdini's focus on entertaining communication has made us into experts at communicating with teenagers, where games especially have proven to be a very powerful way of reaching out with a message.

We combine a long and solid experience of traditional board game and hobby game development with a passion for games in all digital channels. Clients such as HTF, Ericsson, Livia, Spray Lycos, Synsam, DHL and Sweco have achieved great successes with the help of our productions, which can be exemplified by click-rates of over 10 percent, visiting times of over 20 minutes and daily return visits.



EXAMPLE: Vilda Grannar (SNF) – <http://www.houdini.se/SNF>
where the player controls a bumblebee in search for pollen and nectar;

EXAMPLE: Kickback (Tech Data) – <http://www.houdini.se/kickback>
a soccer game based on penalty kicks;

EXAMPLE: DiscGolf (TechData) – <http://www.houdini.se/discgolf>
a frisbee-golf game in cup form with six different courses.



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APPENDIX 2

Project terms

	HOUDINI SOLUTIONS	HOUDINI CREATIONS	HOUDINI PRODUCTIONS
Hourly rate:	\$130	\$100	\$70
Focus:	Consultation	Creation	Production
Commitment:	Strategic	Tactical	Operational
What is included?	<p>Analysis</p> <ul style="list-style-type: none"> Strategy workshop Time plan Information structure System specification Functionality specification Content specification Project management Systems development <p>Conceptual</p> <ul style="list-style-type: none"> Creative workshop Suggested ideas Outlines, prototype Creative direction Art direction <p>Production</p> <ul style="list-style-type: none"> Production management Text production 	<p>Conceptual</p> <ul style="list-style-type: none"> Creative workshop Suggested ideas Outlines, prototype Creative direction Art direction <p>Production</p> <ul style="list-style-type: none"> Production management Text production Graphics production Illustration/animation Programming Video recording/ editing 	<p>Production</p> <ul style="list-style-type: none"> Production management Text production Graphics production Illustration/animation Programming Video recording/ editing



	Graphics production Illustration/animation Programming Video recording/ editing		
Time limit:	Unlimited	Max 300% of proposed calendar time	Max 200% of proposed calendar time
Specification requirements:	The project is specified by Houdini in its entirety	The client specifies goals, Houdini specify the execution of the project	The client specifies the project in its entirety
Resources:	All are specified	Project manager, creative director, script lead, design lead and technical lead are specified	No resources are specified
Meeting time:	Unlimited	Max 20% of total amount of man hours (additional meeting time billed at 50% of standard rates)	Max 10% of total amount of man hours (additional meeting time billed at 100% of standard rates)
External costs:	No administrative fee	10% administrative fee	15% administrative fee
Rights to results:	Ownership of content, exclusive rights to code	Exclusive rights to content, non-exclusive rights to code	Non-exclusive rights to content and code
Deliverables:	Included in the offered price	Included in the offered price	Included in the offered price
Additions:	Billed at 50% of standard rates	Billed at 75% of standard rates	Billed at 100% of standard rates
Changes:	Billed at 100% of standard rates	Billed at 100% of standard rates	Billed at 125% of standard rates
Quality assurance:	Houdini handle testing and proofreading	Houdini handle testing, the client is responsible for proofreading	The client is responsible for testing and proofreading
Numer of corrections:	Unlimited	Max 5 (additional round of corrections billed at 50% of standard rates)	Max 3 (additional round of corrections billed at 50% of standard rates)
Termination fee:	Accumulated man hours	Accumulated man hours +10% of remaining man hours	Accumulated man hours +25% of remaining man hours
Proposal validity:	1 year	6 months	1 month
Billing terms:	10% at project start 40% at delivery 50% at final approval	25% at project start 25% at delivery 50% at final approval	25% at project start 50% at delivery 25% at final approval



Payment terms:

60 days

30 days

20 days

Explanations:

HOURLY RATES

This specifies the hourly rate for the listed project terms. This price must be multiplied by the offered amount of man hours to arrive at the final offered price.

FOCUS

This describes Houdini's overall role in the project.

COMMITMENT

This describes Houdini's commitment and responsibility for the end result.

"*Strategic*" means that Houdini assume responsibility for assessing the client's needs, suggesting a solution and executing the suggested solution.

"*Tactical*" means that Houdini base our assumptions on the client's own analysis and description, suggest a solution and assume responsibility that the solution itself is adequate.

"*Operational*" means that Houdini base our assumptions on the client's own analysis and description, work from the client's requested solution and assume responsibility for the execution alone.

WHAT IS INCLUDED?

This describes what kind of work is included in the offered price.

TIME LIMIT

This states the limitations on the total calendar time of the project. Should the project be extended beyond estimated calendar time according to the stated percentages, Houdini reserve the right to revise the proposal and adjust the total amount of man hours and total cost.

SPECIFICATION REQUIREMENTS

This states who carries the responsibility for specifying the conditions and goals of the project, as well as the scope and content of the solution. Where the client assumes



responsibility, Houdini's performance is depending on the accuracy of these assumptions and we cannot therefore be held responsible for the consequences of any related inaccuracies.

RESOURCES

This states to which extent individual project members are specified to the client.

MEETING TIME

This indicates how much meeting time is included in the offered price. Should the meeting time exceed the limit specified, Houdini reserve the right to bill for this additional time according to the stated terms.

EXTERNAL COSTS

External costs are costs that are incurred in addition to the work that Houdini has proposed and priced, such as hosting services, purchase of rights to photo-, video- or music material etc. Any such costs are billed separately if nothing else has been specified, and Houdini charge an administrative fee according to the specified percentage rate.

RIGHTS TO RESULTS

This specifies who owns the rights to the material produced within the scope of the project.

DELIVERABLES

These include all the project components listed in the specification of the project up until production is begun and these are confirmed in writing in a signed order confirmation.

ADDITIONS

Anything ordered in excess of what has been agreed upon and confirmed in the order confirmation shall be labelled an *addition*, given that it is ordered after production has commenced but before actual final delivery.

CHANGES

Anything ordered in addition to or changed from what has been agreed upon and confirmed in the order confirmation shall be labelled a *change*, given that it is ordered after actual final delivery.

QUALITY ASSURANCE

This states how the project deliverables shall be proof read and tested, and who carries responsibility for this. In the cases where the client has assumed responsibility for this,



Houdini's responsibility for any inaccuracies or errors ends after the fulfilled number of corrections, or after final approval if the number of corrections are unlimited.

NUMBER OF CORRECTIONS

This states how many rounds of corrections are included in the offered price.

TERMINATION FEE

This stipulated costs to abort the project prematurely, for reasons beyond Houdini's control.

VALIDITY

This specifies how long the proposal is valid.

BILLING TERMS

This specifies how Houdini wish to bill for the proposed work.

PAYMENT TERMS

This specifies the number of days the client is allowed before payment of each separate bill is due.



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Checklist

COMMUNICATIVE PLATFORM FOR WEBSITES

A series of simple questions for an aspiring Internet-player that may simplify the decision-making process and prepare for the upcoming production.

- Who?** Who is the website? Try using an analogy to describe how you want the website to be perceived by the people you expect to visit it – like an agreeable friend, an authoritative superior, a credible informer or a speedy messenger?
- For whom?** For whom is the website intended? Who is the targeted user, what kind of equipment and previous knowledge can he or she be expected to have? What is their reason and motive for visiting the website?
- Response?** What should the website communicate? What kind of response – emotional or logical – are you looking to achieve? What kind of knowledge should the users retain after having visited the website; what do you want them to think of the sender and – last but not least – what kind of action do you want the visit to result in?
- Content?** What kind of information do you want the website to contain? Try to specify this in a few tangible categories. What level of detail should the information be? Grade each of the content categories above from 1-5, where 1 means "Summary" and 5 means "Thorough".
- Disposition?** How do you want the content to be dispositioned? Should the structure be logical and hierarchical, or intuitive and freely structured? Is the purpose of the website to reward curiosity and a desire to explore, or to encourage efficiency and rationality?
- Participation?** To what extent do you wish to participate in the actual work in structuring and designing the website? Try to grade your ambition in regards to
- CONTENT,
 - LOOKS and
 - FUNCTIONALITY on a scale from 1-5.
- Demands?** (Grade on a scale from 1-5 and feel free to elaborate!) What demands do you put on:
- EXTENT? How much information do you want the website to contain?
 - TOPICALITY? How important is it that the information on the website is current, and is updated frequently?
 - RELIABILITY? How much effort should be vested in fact-checking and proof-reading the content?



- d) **VISUAL PRESENTATION?** Does the website need to follow the corporate visual identity? Is there a styleguide for this purpose? Would it be an end in itself to have the website create attention through its look and feel, or should it be designed to fit in with the corporate profile?
- e) **TONE-OF-VOICE?** Should the content be presented in a factual and serious manner, or in a light-hearted and easily-digested way? Is the written material supposed to represent the company externally, or build internal solidarity and create a feeling of shared values?
- f) **ACCESSIBILITY?** How important is it that the website be accessible to people outside the company? Does the content need to be comprehensible to an outsider?
- g) **SPEED?** Is speed a priority? Is it worth sacrificing quick access times for a more appetizing appearance, and vice versa?
- h) **FREQUENCY OF USE?** How do you evaluate a high frequency of repeat visits to the site? Is it more important to have a smaller number of visitors using the site very often, or should we strive to attract many once-only users?
- i) **INTERACTION?** To what degree should individual users be able to control and affect the way they use the website? What level of interactivity should the website offer?
- j) **ENTERTAINMENT VALUE?** Should the website offer any form of stimulation aside from mere transfer of information?
- k) **STATUS, IMAGE?** Is the website associated with any form of prestige? Will it be used to boost status – externally or internally – or enhance the perception of a brand?

Resources? What resources can you make available to the project? What kind of equipment and/or material(s) are available and what is your position on new purchases? Which personnel resources are available during and after the production work?

Authority? Who has authority to affect and influence the development of the website? From whom will we be getting our directives and with whom should we be interfacing to discuss ongoing progress? (Feel free to grade the authority of the individual participants on a scale from 1 to 5)

Internal support? How will you work to support and establish the project internally and gain internal approval? How do we ensure internal commitment and avoid having the website turn into a shelf item?

Administration? How do you propose to administrate the website once the development is finished? Who will be responsible for keeping it updated and operational?

FOOTNOTE: THIS CHECKLIST IS BASED ON A "SOFT", HUMANISTIC VIEW OF THE INTERNET AND INFORMATION TECHNOLOGY IN GENERAL. TECHNOLOGY IS CERTAINLY AN IMPORTANT ASPECT OF THE INTERNET, BUT IT SHOULD NOT BE AN END IN ITSELF. IN ORDER TO HAVE ANY USE FOR TECHNOLOGY, IT MUST BE DESIGNED TO SERVE A PURPOSE. THIS CHECKLIST IS MEANT TO FACILITATE THE DEFINITION OF THIS PURPOSE.