

**MASTER IN BUSINESS ADMINISTRATION  
(MBA)**

**Capstone Project**

**BUSINESS PLAN FOR THE NEW DIGITAL  
CHANNEL OF "JUEGA LIMA" IN PERU**

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## **Executive Summary**

This thesis focuses on the viability of developing a new digital channel for the company Juega Lima in Peru. The brand Juega Lima consists of entertainment activities designed for young people and adults. These dynamics help people from different groups or backgrounds to break the ice and improve the overall experience of the meeting. The company has existed since 2019 and has been a trending brand in Peru since its creation.

The problem to analyze is that Juega Lima is starting to reach market maturity because people are becoming more digital, and social gatherings are increasingly repetitive. This creates an opportunity to innovate within the same concept but through a different channel. The proposal is to develop a game app. While this type of app already exists in other countries, it has not yet been introduced in the Latin American market or Spanish speaking countries. The process began with a comprehensive market analysis of the entertainment industry in Peru, combining secondary research sources with primary field research conducted through a qualitative focus group.

The results provided initial support for the viability and market opportunity of the proposed solution. With the primary and secondary sources, it's been found that existing international apps are entertaining but culturally distant, as the humor, language, and social references do not match with Peruvian users. Participants expressed a positive willingness to pay under a low-cost subscription model, leading to the proposed pricing of €0.99 per month or €9.99 per year (all the numbers will be shown in Euros for its understanding in Spain, the conversion is 1 Euro = 4 Peruvian soles).

From a strategic perspective, the project leverages six years of brand equity, a community of over 120 000 followers (counting Instagram and TikTok), existing corporate relationships, and in-house software development through the CTO co-founder to reduce acquisition costs and accelerate market entry.

**Keywords:** Digital entertainment, Mobile game, Entrepreneurship, Social Gathering entertainment.



## **Introduction**

The entertainment industry is having a significant transformation driven by the digitalization of consumer behavior, the growth of mobile-first platforms, and the increasing demand for interactive experiences. In Peru, younger generations such as Gen Z and Millennials are prioritizing fast, dynamic, and socially driven digital interactions. However, most existing entertainment applications for social gatherings are developed for North American or European audiences, creating a cultural gap for users seeking humor, language, and social references that feel more relatable to their local context.

This thesis addresses this gap through the development of “Juega the App”, a culturally adapted digital game application designed for the Peruvian and Latin American market. The central research question guiding this project is: Is the development of a digital game application for Juega Lima, adapted to Peruvian and Latin American humor, economically and strategically feasible as a new digital channel?

The organization behind this project is Juega Lima, a Peruvian entertainment startup founded in 2019 by María José Núñez del Prado Vega. Over the last six years, the company evolved from a drinking game rental service into a diversified entertainment brand with a strong digital presence, exceeding 40,000 Instagram followers and 180,000 TikTok followers, as well as partnerships with major beverage brands.

The proposed solution is a mobile application based on localized humor, social interaction dynamics, and culturally recognizable entertainment formats. The app combines a B2C subscription model (€0.99 monthly or €9.99 annually) with future B2B monetization opportunities through customized corporate experiences and branded game sections.

Methodologically, this entrepreneurship project is structured as a traditional business plan supported by the Lean Canvas model and the Elevatorfy validation process. The research combines desk research with primary field research. Overall, this thesis aims to demonstrate how cultural adaptation, digital innovation, and existing brand equity can converge to create a scalable entertainment business capable of responding to the evolving social and digital behaviors of younger generations in Peru and Latin America.



## **Chapter 1. Company Overview & Problem Statement**

This chapter introduces the background and evolution of Juega Lima as an entertainment startup in Peru, as well as the main problem that motivates this investigation. It explains how the company adapted to changes in consumer behavior and market conditions over the years.

### **1.1. Company Overview**

The following section presents the evolution of Juega Lima, from its origins as a drinking games company to its transformation into a diversified entertainment brand. Juega Lima was created in August 2019 by Maria Jose Nunez del Prado Vega. It started as a drinking game company renting games such as: Beer Pong tables, Jenga with dares in each wooden block, darts with dares, roulette, and a 2-meter-long wooden table designed for doing shots at parties.

However, this initial business model lasted until March 2020, when Peru entered a strict confinement due to COVID-19. This confinement consisted of the suspension of social activities for more than 100 days, directly impacting industries that depended on physical interaction. According to Infobae (2020), the forced shutdown of the entertainment sector resulted in millions in losses across the country, leaving many workers unemployed in an industry that has always been associated with large gatherings.

As a result, Juega Lima was shut down for more than 100 days. Once the confinement restrictions were over, the company adapted to the country's situation. Instead of renting, Juega Lima started selling drinking games, now more focused on small gatherings of friends and family, targeting groups of 3 to 10 people. Many national and international brands approached Juega Lima to be part of the reactivation of the entertainment sector in Peru. The brand gained visibility through TV appearances in the most important TV channel in the country, and alcoholic beverage companies such as Jägermeister, Corona, Stella Artois, Heineken, among others established partnerships, including giveaways and customized games aligned with their brands.



Between 2021 and 2026, Juega Lima continued innovating by expanding into new products, such as renting venues for events and organizing dynamic activities with entertainers and monitors. These included concepts like renting events venues, activities like “Olympic Games” with four primary color teams, and “Squid Game” experiences inspired by the iconic Netflix series. Now, in 2026, it is time for Juega Lima to take the next step and build a footprint in the digital world.

*Figure 1 Journey of Juega Lima (timeline)*



*Note:* Elaborated by the author (2026) based on internal company history, operational milestones, and strategic business evolution.

## 1.2.Context and Justification of the Problem

This chapter presents the main situations that frame the problem of this investigation. In the entertainment industry, younger generations are becoming more digital and are increasingly connected to mobile platforms and social media, prioritizing fast, interactive, and easy-to-use experiences. In Peru or even in all Latin America, there are no entertainment apps that are made for local people, nowadays, people in social gatherings tend to download game apps from the United States, which are in English and based on a North American sense of humor that is not



commonly used in South America. This creates a gap in the market for a more culturally adapted and locally relevant solution that can generate a stronger connection with users.

Juega Lima, as it was mentioned in the context, must leverage the brand equity it has built over the past six years and use it as a foundation to develop itself in the digital market, to reach people in the whole Peruvian country (not only in Lima) and to start the international expansion.

Over the years, the brand has managed to position itself in the entertainment industry in Peru through innovation, social interaction dynamics, and partnerships with important national and international brands. However, the company still operates mainly in physical environments, while consumers are becoming more digital every year. This represents an opportunity not only to expand the current business model, but also to position the brand at the next level, entering the digital entertainment industry with the potential to scale and be expanded to an international market, especially within Latin America where cultural patterns are similar.

This leads to the development of a BCG Matrix to analyze the different products within the portfolio according to their market growth and strategic relevance, based on sales data<sup>1</sup> of the company Juega Lima. The matrix classifies into four categories: Stars, Cash Cows, Question Marks and Dogs. This analysis allows for a clearer understanding of the company’s current position and future expansion opportunities within the entertainment industry.

**Figure 2 BCG Matrix**

<b>Business Line</b>	<b>BCG Category</b>	<b>Justification</b>
<b>Team building (“Olympic Games”, “Squid Game”)</b>	Star	These immersive experiences represent one of the most innovative and differentiated products of Juega Lima. They are aligned with current trends. Due to their growing popularity and high engagement levels, this category demonstrates strong market growth and strategic potential.

<sup>1</sup> Appendix 1



<p><b>Game App</b> <b>(The one proposed in this project)</b></p>	<p>Question Mark</p>	<p>The proposed app operates within a rapidly growing digital entertainment market. However, since the product is still in the validation and development phase, its future market share remains uncertain. Despite this, the strong brand positioning of Juega Lima and the increasing digitalization of social entertainment suggest high growth potential.</p>
<p><b>Rental of Traditional Games</b></p>	<p>Cash Cow</p>	<p>The rental of traditional games represents the most stable and consolidated business line within the Juega Lima portfolio. Despite operating in a mature market, this category continues generating consistent revenue and maintaining strong brand recognition in Peru. Its relatively low operational innovation requirements allow it to function as financial support for the company's newer projects and future expansion strategies.</p>
<p><b>Sale of Games</b></p>	<p>Dog</p>	<p>Although the sale of games experienced significant growth during the post-pandemic period, the category currently presents lower growth potential and increasing market saturation. As consumer preferences evolve toward more experiential and digital entertainment formats, this business line has gradually lost strategic relevance within the portfolio. While it still contributes to the brand's identity, its long-term scalability appears limited compared to newer initiatives.</p>

*Note:* Elaborated by the author based on sales data (2026)



### **1.3. Definition of Objectives**

#### **1.3.1. General Objective.**

To evaluate the feasibility of developing a digital game application for Juega Lima in the Peruvian market.

#### **1.3.2. Specific Actionable Objectives.**

The following objectives were established to guide the development of this business plan, these objectives focus on understanding consumer behavior, validating the market opportunity, designing the business model, and developing the operational, marketing, and financial strategies required for the implementation and future expansion of the platform.

- To analyze the entertainment industry and the digital consumption behavior of Gen Z and Millennials in Peru.
- To identify the limitations of existing international game applications and evaluate the opportunity for a culturally adapted solution focused on Peruvian and Latin American humor.
- To evaluate the competitive landscape of the entertainment sector, including digital game applications, local entertainment brands, and substitute social interaction dynamics.
- To design a scalable mobile game application aligned with the preferences, behaviors, and social interaction patterns of the target audience.
- To develop a marketing and launch strategy for “Juega the App”, including influencer marketing, user-generated content (UGC), community word-of-mouth growth, and digital promotion campaigns such as Meta Ads.
- To define the operational roadmap required for the implementation and launch of the application, including MVP development, testing phases, content creation, bug fixing, and launch coordination.
- To validate the proposed solution through focus groups, benchmark testing, and Minimum Viable Product (MVP) experimentation in real social environments.



- To evaluate the financial feasibility and scalability of the business model through projected revenues, operational costs, pricing strategies, and break-even analysis.
- To analyze the international expansion potential of the application through the future adaptation of localized humor and game modes for other Latin American markets.

## **Chapter 2. Methodology**

This chapter explains the methodological approach, it combines entrepreneurial business planning with market validation, data collection instruments, the primary and secondary sources used during the investigation, and the strategies applied to ensure the reliability and relevance of the information gathered throughout the research process.

### **2.1. Methodological Strategy: Data Collection Instruments and Tools.**

This thesis is developed as a business plan for a digital game application based on the brand Juega Lima, which already has strong brand positioning and a database of loyal clients.

The methodological approach follows the Elevatorfy model, an innovation and startup-oriented learning platform focused on business validation and development (is a tool provided for Universidad Pontificia de Comillas' students to develop the Capstone project). The project follows a process aligned with the platform's methodology, beginning with problem identification and opportunity validation, followed by competitor analysis, value proposition design, business model development, MVP, marketing planning, financial evaluation, and final business pitching. This structure provides practical tools and strategic guidance for transforming an idea into a scalable and validated business model.

This research requires a qualitative approach in its initial stage of feasibility, to find specific insights of the target market. Also, a focus group<sup>2</sup> was conducted to gain deeper information, it was composed of eight participants between 20 and 25 years old belonging primarily to

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<sup>2</sup> Appendix 2



socioeconomic levels A and B in Lima, Peru. All participants were familiar with social gatherings, digital entertainment platforms, and mobile entertainment game dynamics; making them the target audience of the application.

## **2.2. Data Sources and Reliability (Primary and Secondary).**

This thesis combines both primary and secondary sources of information to have a detailed context of the entertainment industry, consumer behavior, and the feasibility of the proposed “Juega the App”.

The primary source of information was a qualitative focus group made with Gen Z and Millennial participants, because they represent the target market of the application. The focus group explored topics such as social habits, entertainment preferences, willingness to pay, perceptions of international social game apps, and reactions toward a game app focused on Peruvian humor. Additionally, participants tested the draft designs of the future App, and the North American app “*Boom It*” as a benchmark reference to compare the user experience, humor, and game dynamics with the future concept of “Juega the App”.

Another important primary source is the operational experience of Juega Lima during the last six years. Throughout this period, the company has worked in different entertainment business lines such as rental of drinking games, sale of games, immersive experiences, activations, and team-building events. The brand already has a digital community and partnerships with important beverage brands, which also contributes to understanding the market and validating the opportunity of the project.

Regarding secondary sources, this thesis uses articles, reports, statistics, and digital marketing studies related to entertainment, technology adoption, and Gen Z consumer behavior. Sources such as Infobae, JC Magazine, Kantar Insights Latin America, Mailchimp, Mercado Negro, OSIPTEL, RPP Noticias, etc. were used to analyze internet growth, mobile consumption habits, social behavior trends, and the evolution of digital entertainment in Peru and Latin America. These sources were selected because they are recent, recognized, and relevant for the objectives of the investigation.



Additionally, app store trends, competitor benchmarking, Instagram followers, app ratings, and estimated download data were used to analyze the competitive landscape of social game apps at both local and international levels.

### **2.3. Methodological limitations.**

The findings of this research should be interpreted within the context of some methodological limitations. First, the focus group was conducted with a small sample of eight participants between 20 and 25 years old from similar socioeconomic backgrounds, which limits the representativeness of the results. Second, as a qualitative research method, the focus group was designed to generate exploratory insights rather than statistical conclusions. Also, participants evaluated the concept and mockups of the application rather than a fully operational product, meaning that actual user behavior may differ from expressed opinions. Finally, willingness to pay, intention to download, and perceived interest in the application were measured through self-reported responses, which may not always translate into real consumer behavior.



### **Chapter 3. Market Analysis: The Entertainment Industry in Peru**

This chapter analyzes the current entertainment industry in Peru, focusing on the evolution of social interaction dynamics, digital consumption behavior, and the growing importance of mobile entertainment solutions. The analysis combines both desk research and field research.

#### **3.1. Overview of the Events Industry in Lima.**

The digital transformation of the Peruvian entertainment sector is characterized by the increasing consolidation of the internet as the primary medium for information and socialization. According to data from the regulator OSIPTEL in 2023, there has been a 5.5% annual growth in residential fixed internet connections, reaching over 134,000 new households.

According to Reiva 2025, within this market, the Peruvian events industry is divided into corporate and social events, each with distinct requirements. Corporate events are strategically designed to meet professional objectives such as company engagement, networking, and internal connections, requiring a high degree of formality and measurable results. Social events are defined by emotional connections and a flexible atmosphere where the success of the gathering is measured by the enjoyment and spontaneity of the participants. The proposed “Juega the App” serves as a technological bridge between these two sectors by offering a structured interaction format that reduces social friction.

The strategic importance of distinguishing between these two event types lies in optimizing both the logistical and emotional impact for the specific audience involved. For the development of the “Juega the App”, this differentiation serves as a fundamental design requirement rather than a structural barrier. In social contexts, the application must prioritize the "emotional and celebratory" objectives described by Reiva 2025, utilizing the locally relevant humor that focus group participants identified as a missing component in current international alternatives. However, for the corporate sector, the platform must function as a tool for HR with the structured dynamics to meet professional institutional goals.



### **3.2. Digital Behavior Analysis, Gen Z and Millennials in the Peruvian Market.**

In recent years, there has been a trend of the importance of mobile-first solutions which reflects a behavioral pattern centered around fast, interactive, and socially driven digital experiences. According to Rodriguez (2024), Gen Z users show a strong preference for mobile-based applications, particularly those related to entertainment, communication, and content creation, such as TikTok, Instagram, and WhatsApp. Although this data is global, similar patterns can be observed in the Peruvian market, where high smartphone penetration and intensive social media usage reinforce the relevance of developing app-based entertainment solutions.

Recent evidence from the Peruvian market highlights the growing importance of mobile applications among Generation Z. According to Cueva, J en JC Magazine (2024), Gen Z users show a strong preference for app-based interactions over web platforms. Additionally, this segment demonstrates faster decision-making processes, being up to 20% quicker when making purchasing decisions. This behavior reflects a broader trend in which immediacy is no longer perceived as an added value, but as an expectation.

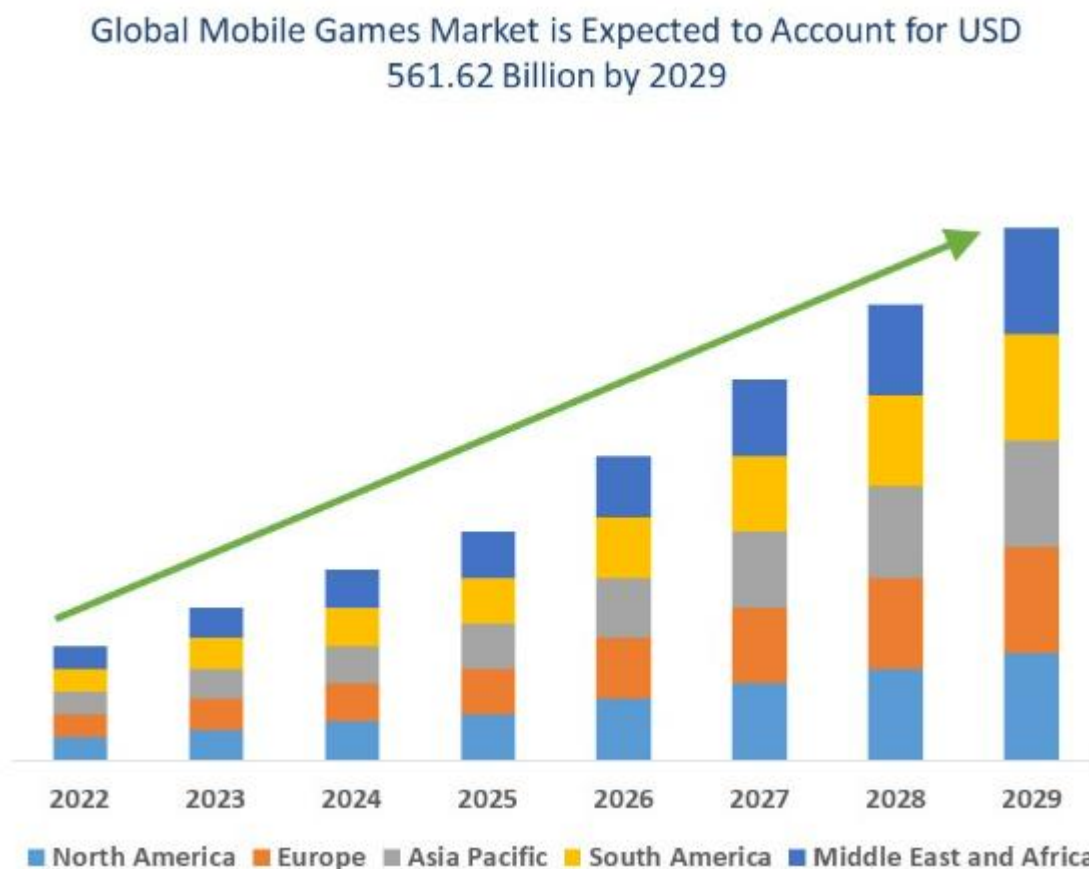
These insights reinforce the relevance of developing mobile-first solutions in the entertainment sector. In this context, a social entertainment app game aligns with the digital habits of young consumers in Peru, who prioritize speed, accessibility, and ease of use in their digital experiences.

Recent studies on Generation Z in Latin America highlight key behavioral patterns that are highly relevant for the development of digital entertainment solutions. According to Cueva, J (2024), Gen Z consumers prioritize authentic experiences over traditional consumption, showing a strong preference for social, interactive, and immersive activities. One of the most relevant insights is that 51% of Gen Z consumers in Latin America are willing to pay more for brands that incorporate humor. This finding is particularly significant for the proposed solution, as it validates the potential of a culturally adapted game application focused on humor and social interaction.

### 3.3. Desk Research: Market Opportunity for the Development of Juega the App

To evaluate the market opportunity for Juega the App, it is necessary to analyze current trends in mobile gaming, digital entertainment consumption, and mobile application adoption. According to Data Bridge (2022) in their investigation about Global Mobile Gaming Market: Industry Trends and Forecast Through 2029, the total growth of the market will be 14.20% in 2029, that divided by different regions, South America is the one that has a bigger growth as its seen in the following chart:

*Figure 3 Global Mobile Gaming Market Forecast by Region (2022–2029)*



*Note:* Mobile gaming market revenue projections by region (2022–2029). Global Mobile Games Market: Industry Trends and Forecast Through 2029.

Another key data, is the research of Fortune Business Insights (2025), the growth of the global digital gaming industry supports the opportunity behind Juega the App. According to the



investigation mentioned, the online gaming market was valued at USD 225.28 billion in 2025 and is projected to reach USD 501.91 billion by 2034, reflecting sustained growth in digital entertainment consumption. Mobile devices are expected to remain the leading gaming platform, representing 36.35% of the market in 2026, while the number of mobile gamers worldwide is forecasted to increase from 1.9 billion in 2023 to 2.3 billion by 2027. Additionally, adults aged 25 to 34 are expected to represent the largest demographic segment within the market. These trends reinforce the increasing preference for mobile-first entertainment experiences and support the strategic rationale for developing a socially driven mobile application targeted at Gen Z and Millennial consumers.

The increasing adoption of mobile applications reinforces the market opportunity for Juega the App. According to App Annie's State of Mobile report, cited by Vizcaíno (2022), global app downloads reached approximately 230 billion in 2021, representing a 5% increase compared to the previous year. The report also identified Peru as one of the emerging markets driving the growth of mobile application downloads worldwide, alongside countries such as India, Indonesia, Vietnam, and the Philippines. This trend suggests that Peruvian consumers are becoming increasingly comfortable with downloading, exploring, and engaging with digital applications as part of their daily routines.

Taken together, these findings suggest that the project operates within a market characterized by sustained growth in mobile gaming, increasing app adoption, and strong digital engagement among younger consumers. These industry trends provide favorable market conditions that support the viability of the proposed concept of Juega the App.

### **3.3. Field Work Results: Analysis of pilot test and focus group.**

The focus group and exploratory testing phase provided valuable insights regarding the feasibility and market acceptance of the proposed “Juega the App” in Peru. While these findings provide valuable qualitative indicators of market interest, they are not statistically representative conclusions.



The participants selected for the focus group belonged mainly to the Gen Z and young Millennial segment, which represents the primary target audience of the application. The session combined open discussion, behavioral observation, benchmark testing using the international app “*Boom It*”, and concept validation of the future App.

One of the most important findings was the confirmation that participants perceive current social gatherings as increasingly repetitive and lacking structured interaction dynamics. While spontaneous conversation remains relevant in social environments, most participants expressed that structured games help reduce awkwardness, especially when people do not know each other well or when corporate and social groups are mixed.

Another significant insight was that participants consistently mentioned that mobile applications feel faster, more practical, and easier to integrate into real social situations compared to web-based alternatives.

The benchmark testing of the North American application “*Boom It*” generated particularly valuable insights for the future development of the *Juega App*. Participants positively evaluated the speed of the gameplay, the simplicity of the mechanics, the “pass the phone” dynamic, and the ease of understanding the rules. These elements were considered important because they reduce friction during gatherings and allow users to start interacting immediately without complex instructions. However, despite enjoying the gameplay experience, participants repeatedly highlighted that the humor and challenges felt foreign, exaggerated, or not fully relatable to Peruvian social dynamics. The fact that the app was entirely in English also created moments of disconnection within the interaction flow.

The focus group also validated the importance of humor as a strategic differentiator. Participants showed greater emotional connection toward examples of localized jokes and culturally recognizable situations presented during the concept discussion of the future *Juega App*. This suggests that cultural adaptation is not only a branding element, but also a functional mechanism capable of increasing engagement and user retention.

Regarding monetization, all participants expressed willingness to pay for a game application if the experience provided enough variety and social value. However, there was a strong



preference toward a low-cost model that feels accessible for casual social consumption. Most participants preferred a one-time payment or low annual fee instead of higher monthly subscription models. This insight directly influenced the financial structure of the business model, leading to the proposed pricing strategy of €0.99 monthly or €9.99 annually.

Another relevant finding was the positive reaction toward the idea of future personalization options for corporate events and brand activations. Participants mentioned that customized challenges for companies, universities, birthdays, or private events could increase the attractiveness of the app and create a more personalized experience. This insight reinforced the future B2B expansion strategy of the platform, where companies will be able to create branded sections or personalized challenge cards inside the application.

Finally, the field research showed that the Juega App has the potential to evolve to position itself as a social interaction platform adapted to Latin American culture.



## **Chapter 4. Strategic Foundation and Solution Definition.**

This chapter focuses on building the strategic foundation of the proposed “Juega the App” by defining the identity, positioning, and long-term direction of the project, it develops the strategic tools required to understand the competitive environment, the target market, and the value proposition of the platform, through elements such as the mission, vision, SWOT analysis, Business Model Canvas, competitive strategy, and competitor mapping.

### **4.1. Corporate Identity: Mission, Vision, and Values.**

This section has the explanation of the corporate identity of the main company Juega Lima and the connection with the new digital channel: The digital Juega App. The mission is: “To create unforgettable social experiences through games that facilitate interaction, reduce social awkwardness, and connect people in a fun, dynamic, and authentic way.” This mission has coherence with the new digital channel because the focus on authentic connection responds directly to the market gap identified during the research phase.

The vision of the brand is: “To become the leading social entertainment company in Latin America, recognized for transforming social gatherings through innovative and interactive experiences that strengthen human connection both in personal and corporate environments.” This vision represents the long-term objective of scaling the application beyond the Peruvian market and positioning the brand as a reference in digital social entertainment across Latin America. It also highlights the intention of expanding the platform into both B2C and B2B environments, integrating the app not only into personal gatherings, but also into corporate and team-building experiences.

In terms of values, the company aims to build long-term trust with clients by:

**Innovation:** This value focuses on the continuous development of creative and dynamic entertainment experiences. It reflects the company’s commitment to staying ahead of consumer trends by designing unique game mechanics, digital interaction formats, and culturally adapted content that differentiate the brand from traditional entertainment alternatives.



**Authentic connection:** The organization prioritizes the creation of environments that foster genuine human interaction and emotional connection. The objective is for the platform to act as a facilitator of social bonding, helping participants reduce awkwardness and engage naturally during gatherings and events.

**Excellence in Experience:** Quality is managed with strong attention to detail, usability, and user experience. This value ensures that every interaction with the brand, from the application design to the social experience generated during gameplay, meets high standards capable of generating satisfaction and long-term engagement.

**Integrity and Trust:** Professionalism, transparency, and consistency guide all relationships with users, clients, partners, and stakeholders. This principle is especially important for maintaining the credibility and reputation that Juega Lima has built within the entertainment sector over the last years.

**Cultural Relatability:** The brand seeks to create entertainment experiences that feel familiar, authentic, and emotionally connected to the Latin American audience. By incorporating local humor, social dynamics, slang, and culturally recognizable situations, the platform aims to generate stronger engagement and differentiation compared to international alternatives currently available in the market.

## **4.2. SWOT and CANVAS**

### **4.2.1. SWOT Analysis**

To synthesize the internal and external factors that will influence the development and launch of the Juega App, a SWOT analysis has been conducted. This evaluation allows for a clearer understanding of the brand's current assets, limitations, growth opportunities, and external risks within the digital entertainment ecosystem in Peru and Latin America.

The internal analysis reveals that Juega Lima's greatest strength is its existing brand equity and digital positioning within the entertainment industry. Unlike most startups entering the app market, the Juega App does not start from zero. The project leverages over six years of market



presence, a strong entertainment identity, and an already established community built through physical experiences, activations, and social media engagement. Currently, Juega Lima has more than 40,000 Instagram followers and over 180,000 TikTok followers, with multiple viral videos surpassing 7 million views. This existing audience significantly reduces customer acquisition barriers during the launch phase and provides immediate visibility for the digital product.

Another major strength is that the app would become one of the first entertainment applications in Peru specifically designed around Peruvian and Latin American humor. This creates a strong cultural match with local users, differentiating the platform from international competitors that currently dominate the segment. Focus group results said that users perceive existing international apps as entertaining but emotionally distant due to language barriers, unfamiliar jokes, and lack of cultural relatability. Therefore, the localized humor becomes not only a branding element but also a functional competitive advantage capable of increasing emotional connection, engagement, and retention.

The project benefits from the operational experience and commercial network developed by Juega Lima over the years. The company already has relationships with beverage brands, corporate clients, event organizers, influencers, and a customer database of more than 2,000 emails that can be utilized for launch campaigns, retention strategies, and direct communication. One of the most important strategic advantages is the existence of in-house software support, since the CTO and software engineer is also a business partner. This substantially reduces development costs and dependency on external technology providers during the early growth stages.

However, the project also presents important weaknesses that must be considered. One of the main limitations is the existing psychological barrier consumers have toward downloading new applications. Many users associate unknown apps with spam, invasive permissions, excessive advertising, or unnecessary storage consumption on their phones. This creates friction during the acquisition process and increases the importance of generating trust through branding, influencer marketing, reviews, and social proof.



Another weakness is that, despite the strong positioning of Juega Lima within physical entertainment, the company still lacks previous experience operating as a scalable digital platform. Entering the mobile app ecosystem involves technical challenges related to maintenance, updates, user retention, App Store optimization, bug management, and digital competition, areas that differ significantly from the traditional event business.

Regarding opportunities, the market presents a highly attractive scenario for expansion. The app would enter a relatively uncontested niche within Peru, becoming one of the first culturally adapted social entertainment apps in the country. Additionally, the scalability potential extends beyond Peru into the broader Latin American market, where cultural interaction patterns, humor styles, and language similarities create favorable conditions for international adaptation. Since most Latin American countries share the Spanish language, the app can gradually localize challenges, jokes, and references market by market beginning in Year 2 of the expansion strategy.

The increasing digitalization of young people also represents a major opportunity. Current consumer behavior demonstrates strong preference for mobile entertainment and dynamic content consumption. Furthermore, the rise of UGC content, influencer marketing, TikTok virality, and community-driven brands creates favorable conditions for organic growth and digital word-of-mouth strategies.

Finally, several external threats could affect the long-term sustainability of the project. One of the main risks is the possibility that larger competitors or local entertainment companies replicate the concept once the market potential becomes visible. Since the application model itself is not technologically impossible to imitate, maintaining differentiation through branding, community, constant content updates, and localized focus has the potential to become essential.

Another important threat is the possibility that Juega Lima loses part of its original essence during the digital transition. The brand has historically positioned itself around authentic physical experiences and human interaction. Therefore, there is a strategic risk that excessive digitalization could weaken the emotional identity that originally made the brand successful. For this reason, the app must continue positioning itself not simply as a mobile game, but as a



facilitator of real-life interaction that complements physical experiences rather than replacing them completely.

*Figure 4. SWOT*

<p><b>Strengths:</b></p> <ul style="list-style-type: none"> <li>• Strong brand equity since 2019.</li> <li>• More than 40,000 Instagram and 180,000 TikTok followers.</li> <li>• Videos with over 7 million views.</li> <li>• First entertainment app in Peru focused on local humor.</li> <li>• Strong cultural match with Peruvian users.</li> <li>• Database with more than 2,000 customer emails.</li> <li>• Existing partnerships with beverage brands and influencers.</li> <li>• In-house software development through the CTO partner.</li> </ul>	<p><b>Weaknesses</b></p> <ul style="list-style-type: none"> <li>• Consumer resistance to downloading new apps.</li> <li>• Perception that apps can be spam or unsafe.</li> <li>• Concern about phone storage space.</li> <li>• No previous experience operating a large-scale app.</li> <li>• Need for continuous bug fixing and maintenance.</li> <li>• Uncertainty regarding long-term retention.</li> <li>• Risk of losing the original Juega Lima essence.</li> </ul>
<p><b>Opportunities</b></p> <ul style="list-style-type: none"> <li>• First in the market.</li> <li>• Expansion potential across Latin America.</li> <li>• Growing digitalization of Gen Z and Millennials.</li> <li>• Increasing demand for mobile entertainment.</li> </ul>	<p><b>Threats</b></p> <ul style="list-style-type: none"> <li>• New competitors could copy the concept.</li> <li>• International apps already dominate the market.</li> <li>• Negative app reviews could affect growth.</li> </ul>



<ul style="list-style-type: none"> <li>• Growth of TikTok and UGC marketing.</li> <li>• Expansion into B2B corporate experiences.</li> <li>• Potential alliances with influencers and brands.</li> <li>• Opportunity to localize humor for each country.</li> </ul>	<ul style="list-style-type: none"> <li>• Difficulty maintaining long-term engagement.</li> <li>• Dependence on App Store policies and algorithms.</li> <li>• Users may prefer free alternatives.</li> <li>• Risk of brand dilution during digital expansion.</li> <li>• Strong dependence on social media visibility.</li> </ul>
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*Note:* Elaborated by the author (2026) based on primary research findings, focus group results, competitive analysis, and internal strategic evaluation of Juega Lima.

Overall, the SWOT analysis confirms that the Juega App possesses strong differentiation potential within the Peruvian entertainment industry. The combination of cultural adaptation, existing brand equity, community reach, and operational experience creates a favorable foundation for the transition into digital entertainment, while also highlighting the importance of maintaining authenticity, continuous innovation, and strategic positioning throughout the expansion process.

#### 4.2.2. CANVAS

The strategic framework for “Juega the App” is designed to leverage the existing brand equity of Juega Lima while transitioning the company into a scalable digital entertainment model. The customer segment primarily targets Peruvian men and women between 18 and 28 years old, mainly Gen Z and young Millennials within socioeconomic levels A, B, and C. These users are characterized by high smartphone usage, constant social media consumption, participation in social gatherings, and the search for dynamic tools that facilitate interaction and help “break the ice” in both personal and corporate environments.



The value proposition focuses on becoming the first social game application specifically adapted to Peruvian and Latin American humor. Unlike international competitors, the app incorporates local slang, culturally recognizable jokes, and social situations familiar to Latin American users, generating a stronger emotional connection and more authentic interaction dynamics. Backed by the positioning and credibility of Juega Lima, the application seeks to position itself not only as a game, but as a facilitator of social experiences capable of transforming repetitive gatherings into more interactive, memorable, and entertaining moments. The project contemplates a future expansion strategy where the humor and content will gradually adapt to different Latin American countries starting from Year 2, while maintaining a general English and Spanish mode for international scalability.

The distribution channels are completely mobile-first, with the application available through the Apple App Store and Google Play Store. Marketing and acquisition efforts will be strongly supported by social media platforms such as TikTok and Instagram, leveraging both the official “Juega Lima” accounts and the future “Juega the App” profiles. The launch strategy includes a pre-launch phase during August 2026, involving influencer seeding campaigns, PR merchandising kits, UGC videos, and teaser content to generate anticipation before the official launch scheduled for September 2026.

Customer relationships will focus on community building, close interaction, and organic engagement through humor-driven content. The communication style of the brand will remain youthful, casual, and highly interactive. User-generated content (UGC) represents one of the most important pillars of the strategy, since the nature of the app naturally encourages users to record and share their experiences during gatherings. The marketing strategy includes collaborations with approximately 30 UGC creators, each producing content specifically designed for TikTok and Instagram Reels based on predefined scripts aligned with the brand personality, including also organic creator accounts that are expected to participate during the launch stage to maximize word-of-mouth visibility.

The revenue model combines both B2C and B2B monetization streams. For individual users, the app will operate under a freemium logic with a low-cost subscription model validated during the focus group phase, offering a €0.99 monthly subscription or a €9.99 annual subscription.



For B2B clients, the platform will offer personalized challenge cards for approximately €100 and customized branded sections inside the application for approximately €200, particularly focused on companies, universities, activations, birthdays, and corporate events.

Key resources include the technological infrastructure necessary for development and scalability, such as a MacBook device required for App Store deployment, software engineering capabilities, content creation systems, and graphic design assets. One of the strongest strategic advantages of the project is the presence of an in-house CTO partner, which significantly reduces external software development costs and allows faster adaptation, maintenance, and continuous platform improvement.

The primary key activities involve the creation of more than 5,000 localized challenges, bug fixing, prevention of repeated challenges, MVP testing in small social groups, and continuous optimization of the user experience. Operationally, the roadmap begins in June 2026 with the adaptation and creation of the challenge database, followed by testing and debugging phases during July. In August, the first week focuses on creating the Instagram profile, visual identity, logo, highlights, and descriptions, while the final weeks involve influencer outreach and PR kit distribution. The launch strategy seeks to concentrate all promotional efforts within the same weekend to maximize viral momentum and social media visibility.

Key partnerships focus on collaborations with influencers, UGC creators, podcasts, beverage brands, and event organizers. Existing relationships developed through Juega Lima with companies such as Heineken, Corona, and other beverage brands create opportunities for future sponsorships, activations, and co-branded experiences. Additionally, podcasts and digital creators represent an important opportunity to integrate the app into real entertainment environments where hosts and guests can naturally play the game during content production.

Finally, the cost structure includes both technological and marketing-related expenses. Initial investments involve hardware acquisition, App Store subscription costs, graphic design, software infrastructure, and operational tools such as corporate email systems. Marketing expenses include influencer campaigns, UGC creator payments (€30 per video), PR merchandising kits valued at approximately €30 each for medium-sized influencers, Meta Ads



campaigns, flyers and activation materials for physical events, email marketing subscriptions (€100 monthly), and community management services (€200 monthly). Ongoing expenses also include maintenance, software optimization, content updates, and scalability costs required to sustain long-term growth within the competitive digital entertainment market.

*Figure 5 Canvas framework*



*Adapted from Osterwalder & Pigneur Business Model Canvas Framework.*

*Note:* Elaborated by the author (2026) based on the Business Model Canvas framework.

### 4.3. Corporate Strategy, Competitive Strategy, and Competitive Advantage.

The corporate strategy of Juega Lima is to break maturity in the market and maintain innovation. With this new channel, Juega Lima focuses on creating value by transforming the existing brand equity into a scalable digital entertainment platform. This business plan involves the product development strategy inside the Anasoff Matrix, this matrix assists organizations to map strategic product market growth (Anasoff, nd.). According to the Ansoff Matrix, the development can be classified as a product development strategy, as it introduces a new digital product to an existing customer base.



From a competitive strategy perspective, the objective is to achieve and sustain competitive advantage through differentiation. While international competitors such as “*Boom It*”, “*Piccolo*”, and “*Heads Up!*” already exist in the global market, none of them are specifically adapted to Peruvian or Latin American humor and social behavior. The focus group results showed that users perceive these international alternatives as entertaining but emotionally distant due to language barriers, unfamiliar jokes, and lack of cultural relatability and the desk research shows that Peru is an emerging market for this type of project.

Therefore, the competitive advantage of “*Juega the App*” is based on value creation through cultural adaptation and emotional connection. The platform does not compete only as a digital game, but as a social experience that creates value for customers because it reduces awkwardness during gatherings, facilitates interaction between strangers, and transforms repetitive social situations into more dynamic, immersive, and memorable experiences.

Additionally, instead of competing directly within the saturated market of generic mobile games or international applications, the project seeks to create a new market space focused on culturally adapted digital social entertainment in Latin America. The objective is not simply to outperform competitors, but to offer a differentiated experience that current alternatives are not providing. By combining localized humor, mobile accessibility and social facilitation mechanics, the app creates a unique value proposition with no direct competition in the Peruvian market.

Finally, sustaining the competitive advantage of the platform will depend on continuous innovation, strong brand building, and operational excellence. Constant updates of challenges, adaptation to social trends, collaboration with content creators, and the integration of new culturally relevant game modes will be fundamental for maintaining user engagement and long-term differentiation within the digital entertainment industry.

#### **4.4. Competitors Landscape: Identification and Strategic Mapping.**

There are different types of competitors that are going to be divided into two categories: the social interactive game apps that play an important role in the global market of this segment



and the physical drinking game brands launched after Juega Lima in Peru that can become potential competitors in the digital landscape.

In order to visualize and better understand the competitive landscape, a positioning matrix will be developed as a strategic tool to compare Juega App with its main competitors. The objective is to identify how Juega Lima is positioned relative to its competitors, detect potential gaps in the market, and highlight strategic opportunities.

The following analysis details the current market landscape for established social interactive game applications in 2026. The selected applications represent some of the most recognized digital entertainment platforms within the global social gaming market, each one positioned with a different strategic focus and gameplay experience (App Brain, 2026).

“*Heads Up!*” is one of the most globally recognized party games, popularized by its charades style mechanics where players guess words or characters while holding the phone on their forehead. The app is strongly associated with massive market penetration.

“*Picolo*” is currently one of the most recognized game apps in Latin America, characterized by its large variety of game modes, customizable categories, and strong focus on group interaction dynamics.

“*Do or Drink*” differentiates itself through more extreme and daring challenges designed for adult social gatherings, positioning itself as a more intense party experience. Meanwhile, “*The Drinking Game: Party Time!*” has gained popularity particularly within European markets due to its high variety of mini-games and clean user experience. Finally, “*Drink and Tell*” occupies a smaller niche within the market, focusing more on conversation-based dynamics, personal questions, and social discovery mechanics.

This strategic positioning matrix utilizes two primary metrics to evaluate the competitive environment: market reach and user satisfaction. The X-axis represents digital reach, which is measured by the total volume of downloads accumulated within the App Store (AppBrain, 2026). Within this metric, *Heads Up!* stands as the clear market leader with a massive user base of over 10 million downloads. It is followed closely by “*Picolo*”, which remains highly



recognizable within the social entertainment segment with approximately 7.9 million downloads and a particularly strong presence among Latin American users.

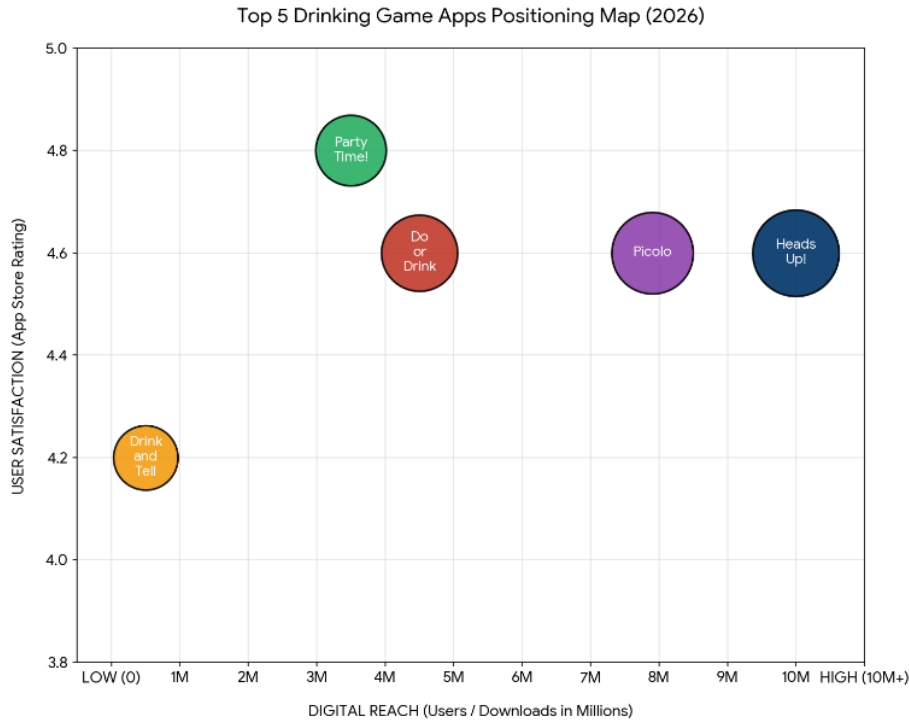
Other significant competitors in this category include “*Do or Drink*”, which has experienced a multi-million download surge due to its viral gameplay dynamics, and “*The Drinking Game: Party Time!*”, which maintains a strong presence as one of the leading game applications within European markets. “*Drink and Tell*” completes the top five, occupying a more specialized niche with more than 500,000 downloads and a stronger focus on conversation-based interaction.

The Y-axis evaluates user satisfaction based on official App Store star ratings. “*The Drinking Game: Party Time!*” achieves the highest performance in this category, distinguished by a 4.8-star rating and over 18,000 reviews. Most other leading applications, such as “*Heads Up!*” and “*Piccolo*”, maintain a very consistent and competitive standard of approximately 4.6 stars, reflecting strong user acceptance and optimized entertainment experiences.

These strong rankings across varying levels of reach indicate a mature market where developers have successfully optimized user experiences to ensure high engagement and retention levels. The high satisfaction scores reported across these top-tier applications reflect significant market acceptance, strong usability standards, and robust product quality within the digital entertainment industry. However, despite their success, none of these applications specifically target Peruvian or Latin American cultural humor, which represents the main strategic gap identified for the development of “*Juega the App.*”



**Figure 6 Positioning matrix game apps in App Store**



Note: Elaborated by the author (2026). Based on App Store performance data and market reach trends.

Then, we have the positioning matrix of the main social entertainment game brands currently operating in Peru. Each competitor has developed a different strategic positioning within the entertainment market, varying in terms of digital visibility, service diversification, and brand identity.

Juega Lima was the first brand to introduce the drinking games concept into the Peruvian market in 2019, positioning itself as a pioneer within the segment. Over the years, the brand has evolved beyond traditional drinking games by incorporating activations, immersive experiences, event venues, personalized products, and entertainment services for both social and corporate events. This diversification allowed the company to build strong brand recognition and establish partnerships with major beverage brands in Peru.

“Beer Pong Peru” represents one of the most recognized traditional competitors in the market. The brand operates with a more classic business model centered around beer pong culture, physical products, and a themed bar/store concept. Due to its long presence in the entertainment



niche, it is perceived as one of the most “basic” but reliable alternatives within the segment, maintaining stable recognition among consumers.

“*Todos Llegan*” has achieved the largest social media following within the category, with 80,000 Instagram followers. However, despite its large digital reach, the brand presents relatively low engagement levels compared to its audience size, shown in the number of likes and comments comparison with the amount of followers, suggesting that part of its digital growth may not fully translate into active community interaction. Its business model remains focused mainly on the rental and sale of drinking games.

Finally, “*Palomo Games*” operates as a smaller niche competitor with a highly concentrated portfolio. The company commercializes approximately four main game products, several of which have become recognizable within retail stores and supermarkets in Peru. However, its limited diversification restricts its positioning mainly to physical product sales rather than broader entertainment experiences.

The X-axis considers the brand awareness of each competitor based on their social media followers and digital visibility. The brand with the highest Instagram following is “*Todos Llegan*”, with approximately 80,000 followers, followed by *Juega Lima* with 43,000 followers, “*Beer Pong Peru*” with 13,000 followers, and finally “*Palomo Games*” with approximately 6,000 followers.

The Y-axis evaluates the portfolio size of each competitor, referring to the degree of service diversification within their business model. This metric is analyzed based on the variety of business lines offered by each company. *Juega Lima* presents the broadest portfolio diversification with six business lines, including rental of drinking games, games for sale, temporary tattoos, event venue rentals, bride editions, and activations. “*Beer Pong Peru*” maintains three business lines consisting of a physical store and bar, games, and sale of games. “*Todos Llegan*” operates primarily with two business lines: rental of drinking games and retail sales. Finally, “*Palomo Games*” presents the narrowest portfolio, operating exclusively through the sale of games.



The strategic positioning of the key market players is defined by the intersection of their digital authority and service diversification. *Juega Lima* operates as a “Strategy Specialist”, maintaining the most diversified business model within the mapping with six distinct business lines. As a first mover within this niche, the brand leverages established prestige, strong positioning, and specialization to serve multiple entertainment segments, allowing for a premium positioning that goes beyond the standardized offerings of larger competitors.

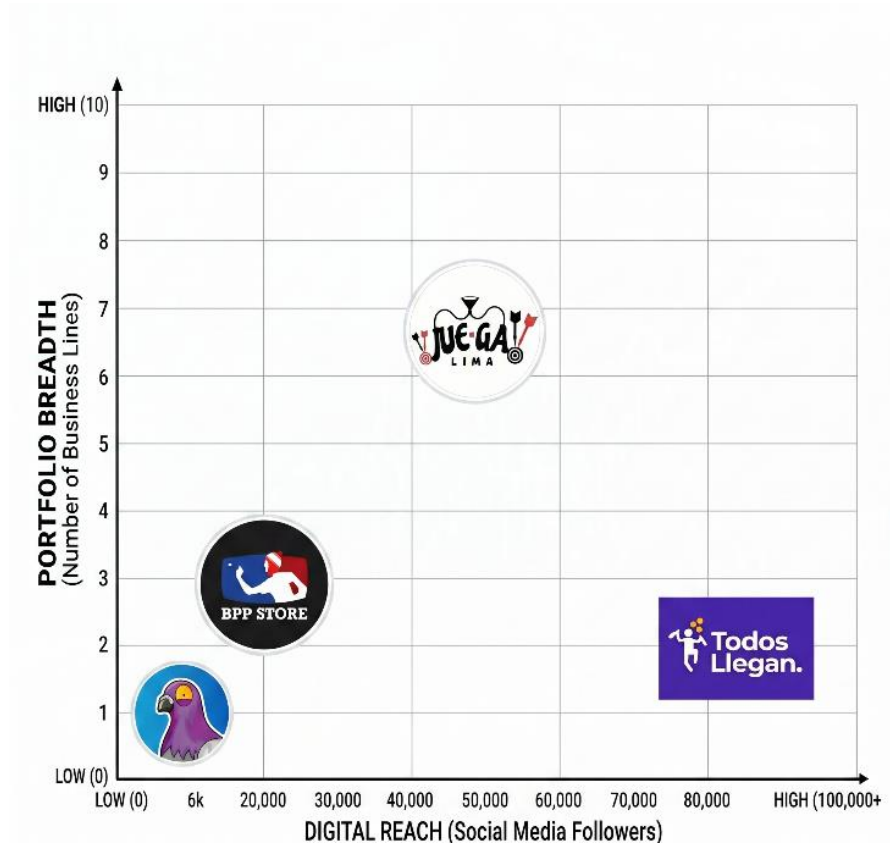
In contrast, “*Todos Llegan*” functions as a “Massive Provider”, commanding the highest digital reach with approximately 80,000 followers but maintaining a highly concentrated business model focused only on the rental and sale of drinking games. The brand benefits from high visibility and strong brand recall; however, it lacks the diversification and specialized experiences required for premium activations or customized entertainment services.

Meanwhile, “*Beer Pong Peru*” can be classified as a “Safe Challenger”, maintaining a stable presence with approximately 13,000 followers and three main business lines consisting of a physical store and bar, drinking games, and retail sales. While the brand is widely recognized in the market, it is mainly perceived as a basic and reliable option that lacks the innovative or trendy appeal necessary to compete within the premium entertainment segment.

Finally, “*Palomo Games*” remains a “Niche Competitor” with the most limited market penetration, evidenced by approximately 6,000 followers and a single business line dedicated exclusively to the sale of drinking games. This narrow focus allows operational simplicity and retail presence, but simultaneously restricts the brand’s ability to compete within the broader activations and experiential entertainment market.

The significant gap between high digital volume and high portfolio breadth confirms that *Juega Lima* occupies a unique strategic position within the Peruvian entertainment industry. Instead of competing only through massive visibility, the brand prioritizes authentic connection, diversified experiences, innovation, and community engagement. This differentiation becomes one of the main sources of competitive advantage for the future development of “*Juega the App.*”

*Figure 7 Positioning matrix game companies in Peru*



*Note:* Elaborated by the author (2026). Digital reach data based on Instagram follower counts and portfolio breadth based on public service catalogs.

It is important to recognize that cultural localization alone does not constitute a strong barrier to entry. Established competitors could theoretically incorporate Peruvian or Latin American content with relatively low development effort. Also, switching costs within mobile entertainment applications are generally low, meaning users can easily move between competing platforms. Therefore, the project wants to build differentiation through brand equity, community engagement, content depth, and the credibility already established by Juega Lima within the entertainment industry. Sustained success will depend not only on user acquisition but also on the ability to generate retention. The first-mover advantage is not derived from being



the first localized app in Peru, but from building a loyal user community and strong brand recognition before larger competitors decide to target the segment.

Furthermore, Juega Lima benefits from several intangible assets that may be more difficult for competitors to replicate than the application itself. Over six years of operation, the company has built an established brand within the Peruvian entertainment industry, developed a loyal digital community across Instagram and TikTok, and accumulated extensive knowledge of local consumer behavior through direct interaction with thousands of customers. In addition, partnerships with recognized beverage brands and experience across multiple entertainment business lines provide valuable market insights and credibility that new entrants would require significant time and resources to develop. Consequently, while the technological functionality of the app may be imitated, the combination of brand recognition, community engagement, industry experience, and customer relationships represents a more sustainable source of competitive advantage.



## Chapter 5. The Solution: Juega App Architecture

This chapter presents the concept, architecture, and user experience design of “Juega the App”, explaining how the platform transforms traditional social entertainment games into a mobile-first social entertainment experience.

### 5.1. Product Concept

The Juega App concept is inspired by the successful app "*Boom It*", functioning as a digital "hot potato" game. The core mechanic requires participants to pass the mobile device around the social gathering. Each player must complete a randomized challenge appearing on the screen before passing the phone to the next person. The tension increases as the virtual bomb ticks, eventually exploding and assigning a specific dare to the participant currently holding the device.

The application’s interface is designed for simplicity and immediate engagement, meeting the speed expectations of the target. The opening page displays the brand logo alongside a brief game presentation to establish a welcoming tone. Following this, users proceed to a registration screen where they input the names of all players to personalize the interactions.

Once the players are registered, the app allows the group to select from various specialized game modes tailored to the local sense of humor. These include culturally adapted versions of "*Most Likely To*," "*Never Have I Ever*," "*Name 3 Things*," and classic "*Dares*". This variety ensures the gathering remains dynamic and avoids the repetitive patterns often found in unstructured social settings.

Before the round begins, an instructional "How to Play" screen appears to ensure all participants understand the rules, thereby reducing social friction. The game officially commences after a vibrant "3, 2, 1" countdown, initiating the interactive experience. One of the most important UX<sup>3</sup> elements incorporated into the platform is the scrolling transition between challenges, the

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<sup>3</sup> **UX (User Experience):** The overall experience and level of satisfaction a user has while interacting with a digital product or application.



app utilizes a vertical swipe mechanic that allows participants to move rapidly from one challenge to another in a fluid and intuitive way. This decision responds not only to usability criteria, but also to behavioral patterns commonly observed in digital consumption habits.

According to behavioral psychology studies related to “doom scrolling” and infinite scroll mechanics, digital platforms generate engagement through what is known as “variable ratio reinforcement”, which is considered one of the strongest reinforcement systems in behavioral psychology. This mechanism operates through uncertainty and anticipation: users never fully know what will appear in the next swipe, generating continuous dopamine-driven curiosity and maintaining attention for longer periods of time. The same psychological principle is commonly associated with social media feeds, casino machine mechanics, and highly addictive mobile applications (Cueva, J, 2024).

Also, neuroscience studies suggest that anticipation itself often generates stronger engagement than the final reward. In other words, users remain interested not only because of the current challenge, but because of the expectation of what might appear next. By integrating this type of scrolling architecture into the gameplay experience, the application creates a dynamic interaction loop capable of sustaining user attention, emotional activation, and group participation throughout the social experience.

**Figure 8 Mockups of Juega the App**



*Note:* Elaborated by the author (2026). Mockups developed to illustrate the proposed interface, gameplay flow, and user experience architecture of “Juega the App”.



## **Chapter 6. Validation, Implementation and Operations Strategy**

This chapter focuses on the validation, operational implementation, and risk management processes required for the development and launch of “Juega the App”. It explains how the project validated its core hypotheses through MVP testing, exploratory user feedback, and benchmark analysis, while also presenting the operational roadmap and contingency strategies designed to support the scalability and long-term sustainability of the platform.

### **6.1. MVP Development and Validation Strategy**

The validation strategy of “Juega the App” was developed under a Lean Startup approach focused on reducing uncertainty before the official launch of the platform.

The MVP (Minimum Viable Product) its been designed as the first functional version of the application containing the minimum features necessary to validate the core mechanics, user experience, and overall market acceptance of the concept before scaling the complete platform. This thesis has been validated with the desk research of different secondary sources, and field research made by a focus group with the benchmark of other App and the mockups of the MVP, while the MVP is being perfected to the future launch in July 2026.

#### **6.1.1. MVP Concept and Core Hypotheses**

The MVP was built around five central hypotheses:

- Users prefer structured games over unstructured social interaction.
- Local humor increases engagement compared to international alternatives.
- Mobile applications are preferred over web-based entertainment platforms.
- Users are willing to pay for a low-cost social entertainment app.
- Social games facilitate interaction between strangers during gatherings.

The concept of the MVP was strongly influenced by the gameplay dynamics of the North American application “*Boom It*”, which was selected as the main benchmark reference after testing several international drinking game applications available in the market. Among the



evaluated alternatives, “*Boom It*” was perceived as the most entertaining due to its speed, simplicity, and highly interactive “pass-the-phone” mechanic.

The initial version is focused on three main game categories: “*Dares*”, “*Never Have I Ever*”, and “*Name 3 Things*”. These categories were selected because they represent some of the most commonly used informal social games during gatherings in Peru, making them familiar and easy to integrate into real social situations.

## **6.2. Operational and Launch Implementation Plan**

This stage involves the coordination of technical development, content creation, operational testing, creator management, and launch execution activities required to ensure a successful market introduction.

The operational roadmap begins with the technical development and optimization of the application. During the first implementation phase, the project focuses on the creation, categorization, and organization of more than 5,000 localized challenges adapted to Peruvian and Latin American humor. Simultaneously, the app development process includes the implementation of both general English and Spanish modes to support future scalability and internationalization objectives.

Technical preparation involves the acquisition of the necessary technological infrastructure, including the MacBook environment required for App Store deployment, App Store developer subscriptions, bug fixing systems, and continuous platform optimization. Internal testing processes are also incorporated to reduce technical failures and improve stability before public release.

The implementation phase also includes operational testing activities such as UX validation in small social gatherings, internal stress testing, gameplay flow optimization, and collection of early-stage feedback regarding challenge variety, interaction speed, and social engagement dynamics. These processes aim to minimize friction and improve usability before the official launch.



From a marketing and communication perspective, the implementation plan integrates the coordination of influencer campaigns, UGC creator management, PR package production, content recording, and launch synchronization activities. The project includes the creation of official TikTok and Instagram accounts, visual identity deployment, teaser campaigns, creator coordination, and distribution of launch materials aligned with the communication strategy previously developed in the marketing chapter.

The official launch strategy is designed around a highly concentrated launch weekend in September 2026, where influencer publications, UGC videos, social media reposts, and promotional activities will occur simultaneously to maximize visibility, algorithmic reach, and viral momentum within the target audience.

Additionally, the operational strategy incorporates the first implementation steps of the future B2B business model, including customized challenge experiences for companies, activations, universities, and corporate events. Parallel to this, the scalability roadmap begins exploring future localization opportunities across Latin American markets starting from Year 2.

The detailed Gantt chart integrating both marketing and operational activities, timelines, creator coordination, technical milestones, and launch execution phases will be presented and explained in Chapter 7: Marketing and Sales Plan.

### **6.3. Risk Management and Contingency Strategy**

The development and launch of “Juega the App” involves multiple operational, technological, and strategic risks that could affect the implementation and scalability of the project.

#### **6.3.1. Technical Risks**

One of the main risks of the project involves technical failures associated with app performance, bugs, repetitive challenges, server instability, or poor user experience during social gatherings.

To mitigate these risks, the project incorporates internal stress testing, UX testing in small social groups, continuous bug fixing processes, and phased optimization before the official launch. The existence of an in-house CTO and software engineer as part of the founding team



substantially reduces dependency on external providers and allows faster technical response and continuous platform adaptation.

### **6.3.2. Operational Risks**

Another operational risk involves delays in influencer coordination, content delivery, or launch synchronization during the official release weekend. Because the marketing strategy relies strongly on concentrated visibility and simultaneous creator activity, poor coordination could reduce the viral impact expected during launch.

To mitigate this risk, the project incorporates structured deliverable management through the collaboration with Zocials.pe<sup>4</sup>, alongside predefined creator schedules, campaign calendars, HD content collection systems, and pre-approved publication timelines.

### **6.3.3. Strategic Risks**

One of the most significant strategic risks involves user retention. While attracting downloads during the launch phase may be achievable through influencer campaigns and social media visibility, maintaining active users over time represents a greater challenge. Entertainment applications frequently experience high abandonment rates after the initial curiosity phase, particularly when content becomes repetitive or users perceive limited long-term value. To mitigate this risk, the platform will continuously expand its challenge database, introduce new content categories, and incorporate localized updates designed to maintain user engagement and encourage subscription renewals.

A less favorable scenario involves lower-than-expected user retention levels. While the financial projections assume recurring subscription renewals and sustained engagement, entertainment applications frequently experience significant user attrition after the initial launch period. If users abandon the platform more rapidly than anticipated, revenue growth could be affected and customer acquisition costs would become more difficult to recover. For this reason,

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<sup>4</sup> Appendix 3



retention should be considered one of the most critical success factors for the long-term sustainability of the business model.

A relevant risk for digital applications is failing to attract a sufficient number of active users after launch. According to Filipova (2022), one of the most common risks in app development is lower-than-expected user adoption, which may occur when the target audience is not clearly defined or when user acquisition strategies are implemented too late. In the context of *Juega the App*, a lower number of users would directly affect subscription revenue, brand visibility, and the platform's growth potential. To mitigate this risk, the project leverages *Juega Lima*'s existing community, social media presence, influencer collaborations, and pre-launch marketing activities designed to generate awareness before the official release. Additionally, user feedback, retention analysis, and continuous content updates will be used to identify adoption barriers and adapt the value proposition if necessary.

Another important risk is the high level of competition and saturation within the mobile application market. Consumers are exposed to thousands of entertainment applications competing for limited attention, making user acquisition increasingly difficult and costly. International competitors may possess larger budgets, stronger brand recognition, and greater development resources. The project seeks to reduce this risk through differentiation based on localized humor, cultural relevance, and the existing community already developed by *Juega Lima* over the past six years. Getting customers by offering a new product inside *Juega Lima*, and not looking for them like a new completely regular app.

The business model also faces a degree of dependence on social media algorithms and viral visibility. A significant portion of the launch strategy relies on influencer marketing, user-generated content, and organic reach through platforms such as TikTok and Instagram. Changes in platform algorithms could negatively affect user acquisition. To reduce this dependency, the marketing strategy combines multiple acquisition channels, including influencer campaigns, paid advertising, email marketing, community referrals, podcast collaborations, and physical activations.



The concept itself presents a relatively low technological barrier to entry, meaning that larger competitors could replicate certain gameplay mechanics or content formats. Although the application's functionality may be imitated, the project aims to build a more sustainable competitive advantage through brand equity, community engagement, localized content, and the entertainment expertise accumulated by Juega Lima. These intangible assets are significantly more difficult to replicate than the technology itself and constitute the primary source of long-term differentiation.

Another potential challenge relates to market saturation. The mobile application ecosystem is highly competitive, with thousands of entertainment apps competing for user attention. As competition increases, user acquisition costs may rise and organic visibility may decline. In such a scenario, achieving the projected growth rates could require higher marketing investments than initially anticipated. Consequently, the project's success depends not only on attracting downloads but also on creating a differentiated user experience capable of generating repeated usage and word-of-mouth growth.

The entry of larger competitors with greater financial resources also represents a strategic threat. Companies with established user bases, stronger technological capabilities, and larger marketing budgets could potentially replicate certain gameplay mechanics or localized content strategies. While cultural adaptation provides an initial differentiation advantage, it does not constitute a strong barrier to entry on its own. Therefore, the long-term competitive advantage of Juega the App relies on the brand equity accumulated over six years of operation, its existing digital community, strategic partnerships, and its deep understanding of local entertainment dynamics. These assets are more difficult to replicate and may provide a more sustainable source of differentiation than the technology itself.



## **Chapter 7. Marketing and Sales Plan**

This chapter presents the marketing and sales strategy designed for the launch and growth of “Juega the App” within the Peruvian market. This section defines the communication approach, digital acquisition channels and expansion plans required to position the app.

### **7.1. Brand Communication and Storytelling Strategy**

Strategic storytelling for the Juega App is built upon a narrative where the user acts as the "hero" facing social friction, and the application serves as the "guide" providing the necessary tools to overcome it. According to Mailchimp (2026), the awareness phase is executed before launch to generate anticipation and market visibility. At this stage, the brand script utilizes a clear messaging framework and a localized value proposition that explains exactly "why" users should transition from unstructured social gatherings to digital experiences.

The acquisition phase leverages paid social media ads and strategic content to drive downloads. A critical storytelling tool used at this stage is the 30-second demonstration video, which illustrates the "what, how, and why" of the app's digital "hot potato" dynamic. This short, agile format emphasizes ease of use and the product's most popular features, serving as a powerful conversion instrument for a generation that demands immediacy and simplicity.

Finally, the retention phase ensures the narrative evolves from a one-time download into a consistent social companion. By encouraging users to share their experiences and leave positive reviews, the brand script utilizes social proof to strengthen its market position. This ongoing interaction ensures the Juega App remains the primary facilitator for social gatherings in the Peruvian market.

### **7.2. Marketing Strategy by Channel**

Each platform fulfills a specific role within the customer journey, the strategy prioritizes digital communication channels capable of generating visibility, engagement, virality, and community



interaction. The following sections detail the strategic role of each channel and the SMART objectives established for the launch and growth phases of the application.

### **7.2.1. Tiktok strategy**

TikTok represents the main awareness and viral acquisition channel; the platform aligns strongly with the behavioral patterns of the target audience. The content strategy focuses on creating organic videos that simulate real social situations where the app becomes the facilitator of interaction. The strategy includes POV<sup>5</sup> videos, gameplay reactions, party chaos clips, influencer collaborations, and trend-based content.

SMART Objective: To achieve 5 million cumulative TikTok views and generate at least 25,000 app downloads during the first three months after launch through organic content, influencer collaborations, and UGC campaigns by December 2026.

### **7.2.2. Instagram Strategy**

Instagram functions primarily as a catalogue to show in the main three posts the explanation of: what is the game, how to play and a top viral video. The strategy combines Reels, Stories, Broadcast Channels, memes, reposts, and countdown dynamics to strengthen emotional connection with users. Instagram serves as the official communication bridge between “Juega Lima” and “Juega the App”, leveraging the existing audience already built by the company over the years.

SMART Objective: To grow the official Instagram account of “Juega the App” to 20,000 followers with an average engagement rate above 8% within the first six months after launch.

### **7.2.3. Influencer & UGC Marketing Strategy**

One of the main pillars of the launch strategy for Juega the App is the integration of influencer marketing and user generated content (UGC) campaigns to accelerate awareness, generate social proof, and maximize organic visibility during the initial launch phase.

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<sup>5</sup> Point of view



To execute this strategy effectively, the project will collaborate with Zocials.pe<sup>6</sup>, a specialized influencer marketing agency responsible for creator coordination, campaign management, and content execution. This partnership will facilitate campaign planning, content quality control, creator selection, and launch synchronization.

The strategy combines influencer collaborations with UGC content creation to reach audiences through both credibility and authenticity. Influencers will showcase the application in real social environments, demonstrating its entertainment value and encouraging adoption among their communities. At the same time, UGC creators will produce organic content optimized for platforms such as TikTok and Instagram Reels, increasing engagement and reinforcing social proof.

A key component of the strategy is the coordinated timing of content distribution. Influencer publications, creator content, and promotional activities will be concentrated around the launch period in order to maximize visibility, increase digital reach, and generate momentum across social media platforms.

SMART Objective: To generate over 3 million cumulative impressions and achieve 25,000 app downloads during the launch phase through coordinated influencer and creator marketing campaigns.

#### **7.2.4. Experiential, Community, and Retention Strategy**

The marketing strategy of “Juega the App” extends beyond digital visibility by integrating experiential marketing, community-led growth, podcast collaborations, and retention strategies into a single ecosystem designed to transform the app into a recurring social habit rather than a one-time download.

The experiential strategy focuses on integrating the app into real social environments such as university events, private parties, activations, corporate gatherings, and team-building experiences. During these events, QR codes, flyers with discount codes, and direct gameplay

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<sup>6</sup> Appendix 3



demonstrations will be distributed to encourage immediate app downloads and real-time interaction. This physical presence also strengthens the perception of the app as a facilitator of authentic social experiences rather than simply another mobile game.

Podcast integrations and collaborations with entertainment creators represent another important communication channel. The app will be incorporated into podcast episodes and creator content where hosts and guests can naturally play the game during recordings, creating authentic demonstrations of the product in real entertainment environments. This strategy allows the application to position itself organically within digital culture and youth entertainment conversations.

Finally, retention efforts will be reinforced through email marketing strategies leveraging the existing Juega Lima customer database of more than 2,000 contacts. Communication campaigns will include launch reminders, seasonal updates, referral campaigns, premium features, event invitations, and community interaction initiatives designed to maintain long-term engagement after download.

SMART Objective: To execute at least 20 physical activations, participate in 15 podcast or creator collaborations, generate more than 200 organic user-generated videos, and maintain an email open rate above 35% during the first year after launch.

#### **7.2.5. B2B and International Expansion Strategy**

Beyond the B2C market, “Juega the App” also incorporates a long-term growth strategy focused on B2B entertainment experiences and international expansion across Latin America. The objective is to position the application not only as a party game, but as a scalable social game platform adaptable to multiple contexts, including corporate environments, universities, activations, birthdays, and branded experiences.

For the B2B segment, the platform will offer customized challenge cards and personalized sections inside the application for companies, events, and institutions seeking dynamic interaction formats for team-building activities or brand activations. This model allows businesses to adapt the content according to their own identity, objectives, and audience, creating additional monetization streams beyond traditional app subscriptions.



At the same time, the scalability of the project is reinforced by the cultural similarities that exist across Latin America. Since most countries within the region share the Spanish language and similar patterns, the application can gradually adapt its humor and references market by market beginning in Year 2. The expansion strategy initially contemplates countries such as Colombia, Mexico, Argentina, and Chile, where mobile entertainment consumption and social media usage among young people remain highly developed.

However, international expansion should not be interpreted as an automatic process based solely on a shared language. While countries such as Mexico, Colombia, Argentina, and Chile present attractive opportunities due to their high smartphone penetration, strong social media usage, and growing digital entertainment consumption, important cultural and operational differences must be considered. Humor and social references vary significantly across markets, meaning that content successful in Peru may not generate the same engagement elsewhere. For this reason, the internationalization strategy contemplates a progressive localization process involving market-specific challenge adaptation, local user testing, and content validation before large-scale deployment. Additionally, expansion will require compliance with local regulations related to data privacy, digital services, and consumer protection. Therefore, international growth should be viewed as a gradual adaptation strategy rather than a simple geographic replication of the Peruvian model.

**SMART Objective:** To secure at least 20 B2B clients during Year 2 and launch localized pilot marketing campaigns in at least two Latin American countries by the end of Year 2.

### **7.3. Gantt Implementation Plan**

To ensure a coordinated launch process, a four-month implementation plan was developed covering the period between July and October 2026. The roadmap integrates product development, testing, marketing preparation, launch activities, and post launch optimization.

During July, the focus is placed on MVP development, content creation, technical testing, and user validation. This phase aims to ensure that the application delivers a stable and engaging user experience before entering the market.



In August, activities shift toward brand preparation and pre-launch marketing. Social media channels, influencer collaborations, content production, and communication campaigns are coordinated to build awareness and generate anticipation prior to launch.

The official launch is scheduled for September 2026, with marketing activities concentrated around a synchronized release designed to maximize visibility, reach, and user acquisition across digital channels.

Finally, October focuses on post-launch monitoring and optimization. Key performance indicators such as downloads, engagement, and retention are evaluated, while the company begins exploring B2B opportunities and future international expansion initiatives.

Overall, the implementation plan demonstrates a structured integration between product development, marketing, and operational execution, ensuring a coordinated market entry and supporting the long-term scalability of Juega the App.

**Figure 9 Gantt Implementation Plan**

ACTION	JULY				AUGUST				SEPTEMBER				OCTOBER			
	WEEK 1	WEEK 2	WEEK 3	WEEK 4	WEEK 1	WEEK 2	WEEK 3	WEEK 4	WEEK 1	WEEK 2	WEEK 3	WEEK 4	WEEK 1	WEEK 2	WEEK 3	WEEK 4
First MVP development phase.																
Creation and categorization of the first 5,000 challenges.																
Development of general English and Spanish modes.																
Purchase of MacBook and App Store subscription.																
Bug fixing and technical optimization.																
UX testing in small social gatherings.																
Internal stress testing of the app.																
Collection of user feedback during MVP testing.																
Development of scripts for influencer and UGC videos.																
Selection of influencers and UGC creators for launch.																
Creation of official TikTok and Instagram account.																
Creation of Instagram highlights, blocs, links.																
Upload of first teaser posts, tutorial-style launch videos.																
Finalization of PR package designs.																
Coordination of launch schedules with creators.																
Recording of UGC videos.																
Collection of HD deliverables from creators.																
Email marketing campaign preparation.																
Shipping of PR packages to influencers and creators.																
App Store and Google Play final approvals.																
<b>Launch Weekend (Mid-September 2026)</b>																
Distribution of influencer free download codes.																
Podcast integrations and creator mentions.																
Email marketing launch announcement.																
Monitoring of downloads and retention metrics.																
Launch of first B2B customized experiences.																
Exploration of first LATAM adaptation opportunities.																
Preparation for Year 2 international scalability.																

*Note:* Elaborated by the author (2026). The Gantt chart summarizes the operational, marketing, and launch activities planned for the first implementation stage of “Juega the App” between June and September 2026.



## **Chapter 8. Financial Plan**

This chapter presents the financial architecture of the development and commercial launch of "Juega the App". The analysis evaluates the cost structure, revenue streams, pricing rationale, subscriber projections, and break-even conditions required to assess the long-term financial feasibility of the project.

### **8.1. Revenue Model and Monetization Strategy**

The revenue model of "Juega the App" is built around two complementary monetization streams: a B2C or business to consumer subscription model targeting individual users, and a B2B or business to business service targeting companies, organizations, and event organizer clients. These two are designed to reinforce each other structurally: the B2C subscriber base generates social proof, digital visibility, and community scale, which in turn strengthens the credibility and attractiveness of the B2B offering.

#### **8.1.1. B2C Subscription Model**

The primary monetization mechanism for individual users is a low-cost subscription model analyzed during the focus group phase. Participants expressed willingness to pay for a locally relevant social entertainment application, the price felt accessible for casual and recurring social consumption.

The monthly plan is designed as the primary adoption entry point and will be €0.99 per month. At less than the price of a single beer in a Lima bar or restaurant, the monthly format serves as an experiential gateway: users who download the app during a social gathering, pay for one month, and enjoy the experience are significantly more likely to migrate to the annual plan in subsequent months.

The annual subscription will be €9.99 per year, it is positioned as the preferred option for engaged users, representing the equivalent of approximately two free months relative to the monthly plan. It matches the retail price of Juega Lima's physical card games.



After accounting for the standard 30% commission charged by the Apple App Store and Google Play Store on all in-app transactions, the net revenue retained by the company is approximately €0.69 per monthly subscriber and €6.99 per annual subscriber. Assuming a distribution of 70% annual subscribers and 30% monthly subscribers.

### **8.1.2. B2B Monetization Streams**

Beyond the consumer subscription model, the platform incorporates two distinct B2B revenue products designed to serve corporate clients, event organizers, and companies seeking customized social entertainment experiences.

Companies, universities, or event organizers can customize set of challenges specifically designed around their brand identity, internal culture, or event theme for €100 Customized B2B challenge cards. This product enables organizations to integrate Juega into activations, branded experiences, onboarding events, and team-building days without committing to a full platform integration.

The premium B2B tier offers organizations a dedicated, co-branded section within the application, featuring their logo, customized interaction dynamics, and a tailored challenge library adapted to their specific context, will cost €200. This product is particularly attractive for HR departments and marketing teams in Lima's formal private sector, where team-building and internal engagement activities represent recurring line items in the annual event budget.

## **8.2. Cost Structure**

The cost structure of the Juega App is organized across four main categories: initial investment, technology expenses, marketing expenses, and human resource expenses.

### **8.2.1. Initial Investment**

The initial investment required to launch the Juega App is exceptionally lean relative to comparable technology ventures. The principal items include the acquisition of a MacBook



device necessary for App Store deployment and iOS development, estimated at approximately €1,200, which represents the primary capital expenditure of the project. App Store developer accounts require an annual subscription of €99 for the Apple Developer Program and approximately €23 for the Google Play Console, totaling approximately €122 per year. A corporate email system and basic operational tools are estimated at €120 annually. Graphic design assets, visual identity finalization, and pre-launch content production are estimated at €800.

### **8.2.2. Technology Expenses**

Ongoing technology costs are deliberately minimized by the in-house engineering structure. Cloud hosting and server infrastructure, managed through AWS services, are estimated at €1,200 annually in Year 1, scaling to €2,400 in Year 2 and €4,800 in Year 3 as user volume and platform complexity increase. App Store developer fees of €122 per year remain constant. Also, it includes a €1000 per year for operational risks management.

### **8.2.3. Marketing Expenses**

Macro-influencer collaborations represent a total investment of €900, medium-sized influencers represent a total investment of €600, and micro-influencers with UGC content involve an investment of €1,500.

Physical activation materials including flyers with QR discount codes distributed at Juega Lima events are estimated at €300 in production costs. These activations leverage the existing physical events infrastructure of Juega Lima to drive digital conversions at zero additional operational cost. An email marketing campaign directed at the existing customer database of more than 2,000 contacts costs approximately €100 per month, totaling €1,200 annually. Community management services are budgeted at €200 per month, totaling €2,400 annually. Meta Ads campaigns, targeting users in Lima across Instagram and Facebook, are estimated at €3,000 annually.

### **8.2.4. Human Resource Expenses**

The project's human resource structure is built around two founding partners. The CEO and business strategist, responsible for commercial development, B2B client management, content



strategy, influencer coordination, and overall business direction, will receive a salary of €20,000 in Year 1, rising to €30,000 in Year 2 and €40,000 in Year 3. The CTO and software engineer co-founder receives an equivalent compensation trajectory, reflecting the market value of the technical contribution to the platform.

### **8.3. Three-Year Financial Projections**

This chapter presents three financial projection scenarios based on the potential<sup>7</sup> number of buyers identified during the market research phase and the existing Juega Lima customer and social media database<sup>8</sup>. The projections are divided into three scenarios: Conservative, Base, and Optimistic.

The Conservative Scenario is based on Juega Lima's historical physical game sales, which reached approximately 10,000 units over the years. Considering that those sales were concentrated in Lima, while the application has the potential to scale nationally and internationally<sup>9</sup>. This information is a key data, because analyzing the metrics of the Instagram of Juega Lima, just 50% of the followers are from Lima and the other 50%<sup>10</sup> are divided between other cities in Peru and other countries. This means that the app has a lot of potential because the main brand already has followers that are engaged with the brand but never experienced a service with them.

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<sup>7</sup> Appendix 4

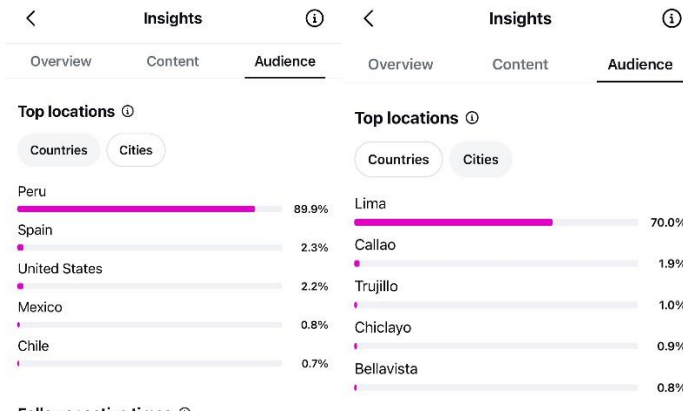
<sup>8</sup> Appendix 1

<sup>9</sup> Appendix 6

<sup>10</sup> Having 40 000 followers, the 90% are from Peru which gives us 36 000 followers, and inside Peru 70% are from Lima so it is 25 000 followers. Meaning that aprox 50% are from Lima and the others are from other peruvian cities and other countries



**Figure 10 Geographic Distribution of Juega Lima's Instagram Audience (2026)**



*Note:* Audience distribution based on Instagram Insights data, showing the top countries and cities of Juega Lima followers as of 2026. Important info: Having 40 000 followers, the 90% are from Peru which gives us 36 000 followers, and inside Peru 70% are from Lima so it is 25 000 followers. Meaning that aprox 50% are from Lima and the others are from other peruvian cities and other countries

This scenario assumes modest market penetration with 70% annual subscribers and 30% monthly subscribers (equivalent to approximately 250 monthly subscribers). The use of historical physical sales as the conservative baseline is justified on the grounds that these buyers represent the highest-intent segment of Juega Lima's audience: consumers who have already paid for a branded entertainment product from this company. This provides a validated floor of brand affinity and demonstrated willingness to spend on the Juega Lima experience. The conservative assumption does not imply that all 10,000 historical buyers will convert, but rather that this volume represents a credible reference population from which a subset conversion is structurally possible.

The Base Scenario is calculated using the combined digital audience of Juega Lima across Instagram and TikTok, applying an estimated 18% conversion rate. This results in approximately 22,000 potential paying users, which match with the metrics of Juega Lima's Instagram current views<sup>11</sup>. This amount is distributed under the same logic of 70% annual subscribers and 30% monthly subscribers (representing approximately 550 monthly

<sup>11</sup> Appendix 5



subscribers) and the 15 400 annual subscribers. This 5% conversion rate is considered justified in this specific case by three factors in applications: six years of pre-existing brand trust, a validated willingness to pay confirmed through primary research, and a built-in distribution channel through Juega Lima's existing social media community. However, it is important to note that this figure represents a target assumption rather than a guaranteed outcome, and actual conversion may vary depending on launch execution and market response.

Finally, the Optimistic Scenario takes into account benchmark data from international drinking game applications. Considering that the smallest major competitor surpasses 500,000 downloads, the projection assumes the possibility of capturing 10% of that volume, equivalent to approximately 50,000 buyers, again following the 70% annual and 30% monthly subscriber (resulting in approximately 1,250 monthly subscribers). It is important to clarify that this benchmark references total accumulated competitor downloads as a market scale indicator, not as a direct conversion target. The 10% figure represents a proportional share of the broader market appetite for this category of entertainment application, not an assumption that 10% of a competitor's user base will migrate to Juega the App. This scenario is presented as an upper-bound possibility contingent on successful viral launch.

Across all scenarios, the blended net annual revenue per paying user is estimated at approximately €7.39 (70% annual  $\times$  €6.99 + 30% monthly  $\times$  €0.69  $\times$  12). The financial model assumes subscriber growth of 25% during Year 2 and 50% during Year 3, aligned with the beginning of the international expansion phase across Latin America. Regarding the B2B segment, the projections estimate two clients per service per month during Year 2 and four clients per service per month during Year 3 through customized branded experiences and corporate game packages.

The 25% Year 2 growth reflects organic subscriber compounding from launch momentum, seasonal usage peaks during social events, and the activation of the B2B revenue stream, which introduces an institutionally driven acquisition channel independent of consumer marketing. The 50% Year 3 acceleration is attributed specifically to the initiation of Latin American market pilots, which introduce the platform to new national audiences without requiring product rebuilding, only content localization. These rates are acknowledged as projections dependent



on successful execution; conservative and base scenarios already model the downside through their respective lower starting subscriber bases.

The projected growth assumptions can also be considered relatively conservative when compared with benchmarks in digital subscription businesses. According to Lluch (2023), early-stage SaaS companies often target annual growth rates exceeding 100%, while more mature ventures typically aim for at least 50% year-over-year growth. In comparison, the financial model of Juega the App assumes subscriber growth of 25% in Year 2 and 50% in Year 3, reflecting a more cautious approach that recognizes the uncertainties associated with user acquisition, retention, and market adoption. Therefore, the projections should be interpreted as scenario-based estimates designed to evaluate the potential viability of the project rather than precise forecasts of future performance.

### 8.3.1. Revenue Projections

Revenue projections are built on two: B2C subscription revenue and B2B corporate revenue. The B2C component applies the blended net revenue per user figure of €6.83, derived from the 70%/30% annual-to-monthly subscriber distribution after deducting the 30% App Store and Google Play commission. The B2B segment remains inactive in Year 1, generating €7,200 in Year 2 (two clients per service per month) and €14,400 in Year 3 (four clients per service per month), consistent across all three scenarios as a conservative, scenario-independent revenue floor.

**Figure 11 JUEGA THE APP, THREE-YEAR REVENUE PROJECTIONS (€)**

JUEGA THE APP — THREE-YEAR REVENUE PROJECTIONS									
Revenue Line	Conservative Year 1	Conservative Year 2	Conservative Year 3	Base Year 1	Base Year 2	Base Year 3	Optimistic Year 1	Optimistic Year 2	Optimistic Year 3
<b>B2C — SUBSCRIBER BASE</b>									
Annual subscribers	7,000	8,750	13,125	15,400	19,250	28,875	35,000	43,750	65,625
Monthly subscribers (annual equiv. users)	3,000	3,750	5,625	6,600	8,250	12,375	15,000	18,750	28,125
<b>B2C — NET REVENUE (after 30% platform commission)</b>									
Revenue from annual subscribers (net)	€48,951	€61,189	€91,783	€107,692	€134,615	€201,923	€244,755	€305,944	€458,916
Revenue from monthly subscribers (net)	€24,948	€31,185	€46,778	€54,886	€68,607	€102,911	€124,740	€155,925	€233,888
<b>TOTAL B2C REVENUE</b>	<b>€73,899</b>	<b>€92,374</b>	<b>€138,561</b>	<b>€162,578</b>	<b>€203,222</b>	<b>€304,833</b>	<b>€369,495</b>	<b>€461,869</b>	<b>€692,803</b>
<b>B2B — CORPORATE REVENUE</b>									
Customized challenge cards (€100/client/month)	-	€2,400	€4,800	-	€2,400	€4,800	-	€2,400	€4,800
Branded app section (€200/client/month)	-	€4,800	€9,600	-	€4,800	€9,600	-	€4,800	€9,600
<b>TOTAL B2B REVENUE</b>	<b>-</b>	<b>€7,200</b>	<b>€14,400</b>	<b>-</b>	<b>€7,200</b>	<b>€14,400</b>	<b>-</b>	<b>€7,200</b>	<b>€14,400</b>
<b>TOTAL NET REVENUE</b>	<b>€73,899</b>	<b>€99,574</b>	<b>€152,961</b>	<b>€162,578</b>	<b>€210,422</b>	<b>€319,233</b>	<b>€369,495</b>	<b>€469,069</b>	<b>€707,203</b>



### 8.3.2. Summary P&L Overview

The following P&L summaries consolidate net revenue against the total operating cost base for each scenario over the three-year projection period.

**Figure 12 JUEGA THE APP, SUMMARY PROFIT & LOSS (€)**

JUEGA THE APP — SUMMARY PROFIT & LOSS (€)									
P&L Line Item	Conservative Year 1	Conservative Year 2	Conservative Year 3	Base Year 1	Base Year 2	Base Year 3	Optimistic Year 1	Optimistic Year 2	Optimistic Year 3
<b>REVENUE</b>									
B2C Subscription Revenue (net)	€73,899	€92,374	€138,561	€162,578	€203,222	€304,833	€369,495	€461,869	€692,803
B2B Corporate Revenue	-	€7,200	€14,400	-	€7,200	€14,400	-	€7,200	€14,400
<b>TOTAL NET REVENUE</b>	<b>€73,899</b>	<b>€99,574</b>	<b>€152,961</b>	<b>€162,578</b>	<b>€210,422</b>	<b>€319,233</b>	<b>€369,495</b>	<b>€469,069</b>	<b>€707,203</b>
<b>OPERATING COSTS</b>									
Total Operating Costs (from Cost Structure)	€54,342	€75,542	€101,942	€54,342	€75,542	€101,942	€54,342	€75,542	€101,942
<b>NET PROFIT / (LOSS)</b>	<b>€19,557</b>	<b>€24,032</b>	<b>€51,019</b>	<b>€108,236</b>	<b>€134,880</b>	<b>€217,291</b>	<b>€315,153</b>	<b>€393,527</b>	<b>€605,261</b>
Net Profit Margin %	26.5%	24.1%	33.4%	66.6%	64.1%	68.1%	85.3%	83.9%	85.6%

Under the Conservative Scenario, the business achieves profitability from Year 1, generating a net profit of €19,557 and a net profit margin of 26.5%. As the subscriber base expands, profitability increases to €24,032 in Year 2 and €51,019 in Year 3, with margins improving to 33.4% by the end of the projection period. The Base Scenario also achieves profitability from the first year, generating €108,236 in net profit and maintaining net margins above 64% throughout the three-year period. Under the Optimistic Scenario, the business demonstrates the strongest performance, reaching €315,153 in net profit during Year 1 and exceeding €605,000 by Year 3, with margins consistently above 83%. These results reflect the highly scalable nature of the subscription-based business model, where fixed operating costs remain relatively stable while additional paying users contribute directly to revenue growth and profitability.

### 8.4. Break-Even Analysis

The break-even analysis determines the minimum number of paying subscribers required for Juega the App to cover its total fixed operating costs in each year.



**Figure 13 Break-Even Users = Fixed Operating Costs ÷ Blended Net Revenue per User**

JUEGA THE APP — BREAK-EVEN ANALYSIS (€)				
Item	Year 1	Year 2	Year 3	Notes
Total Annual Fixed Costs (excl. MacBook)		€53,142	€75,542	€101,942
Item	Value			Notes
Blended net annual revenue per paying user		€7.39		70% annual × €6.99 + 30% monthly × €0.69 × 12
Metric	Year 1	Year 2	Year 3	Method
Break-even users required		<b>7,192</b>	<b>10,223</b>	<b>13,795</b> Fixed Costs divided by Blended Revenue per User (rounded up)
Scenario	Year 1 Users	BE Users Y1	Surplus/Gap	Break-Even Achieved?
Conservative	10,000		7,192	2,808 YES ✓
Base	22,000		7,192	14,808 YES ✓
Optimistic	50,000		7,192	42,808 YES ✓

The break-even threshold for Year 1 stands at approximately 7,192 paying subscribers, a figure that even the Conservative Scenario exceeds by a margin of 2,808 users. This indicates that Juega the App reaches financial sustainability from its first year of operations across all three scenarios, provided launch targets are met. Actual results may vary depending on user acquisition efficiency, retention levels and market response.

Unlike a physical product business, Juega the App incurs no per-unit production, packaging, or distribution cost; each incremental subscriber generates revenue at full blended margin. This structural advantage becomes increasingly significant as the platform scales across Latin American markets in Years 2 and 3.

The lean marketing architecture of the launch plan implies a structurally low customer acquisition cost. With a Year 1 marketing budget of approximately €10,000 and a conservative subscriber base of 10,000 users, the implied blended acquisition cost per user remains below €1.50, a figure made possible by the pre-existing Juega Lima community, which reduces paid acquisition dependency. As subscriber volume scales in Years 2 and 3, this per-user acquisition cost is expected to decrease further as organic retention, referral behavior, and B2B institutional channels contribute to growth without proportional increases in marketing expenditure.



## **Chapter 9. Social and Environmental Impact Assessment**

Juega the App contributes to several Sustainable Development Goals (SDGs) established by the United Nations, particularly those related to social well-being, innovation, and responsible consumption. Although the platform operates within the entertainment industry, its digital-first model and focus on social connections generate positive social and operational impacts aligned with sustainable development principles

### **9.1. Social Impact**

#### **9.1.1. SDG 3: Good Health and Well-being**

One of the main social contributions of “Juega the App” is its ability to facilitate genuine human interaction through shared entertainment experiences. Unlike many digital platforms that promote individual screen consumption, the application is designed to encourage real-life participation, communication, and group interaction during social gatherings. The gameplay mechanics require collaboration, conversation, and direct engagement between participants, helping reduce awkwardness and strengthen social connection among users.

#### **9.1.2. SDG 9: Industry, Innovation and Infrastructure**

The project also contributes to SDG 9 through the development of an innovative digital entertainment platform created in Peru with scalability potential across Latin America. The application transforms a traditional physical entertainment concept into a technology-based business model capable of operating within the digital economy.

Furthermore, the platform promotes local digital entrepreneurship by demonstrating how culturally adapted products can compete within the international entertainment market. The integration of localized humor, mobile-first design, and scalable software infrastructure represents an example of innovation applied to the entertainment industry in emerging markets.



### **9.1.3. SDG 12: Responsible Consumption and Production**

The operational structure of “Juega the App” generates a significantly lower environmental impact compared to traditional physical entertainment products. Unlike physical drinking games, the platform does not require large-scale manufacturing, packaging, transportation, warehousing, or disposal processes. Most of the business operations are based on software distribution, cloud infrastructure, and digital communication channels.

It is important to recognize that digital businesses are not environmentally neutral, since cloud servers, smartphones, and data centers still require energy consumption. Nevertheless, the digital-first structure of the platform represents a more resource-efficient and operationally lighter alternative compared to traditional entertainment models dependent on physical production and logistics.



## **Chapter 10. Conclusions**

This thesis demonstrates that the development of “Juega the App” represents a viable and scalable business opportunity within the Peruvian and Latin American digital entertainment market. The research confirmed the existence of a cultural gap in current entertainment applications, since most international game apps are designed around North American humor and social dynamics that are not fully relatable for local consumers. Both the market analysis and the focus group validation showed that users are interested in more culturally adapted experiences that incorporate local humor, language, and recognizable interaction patterns.

From an operational perspective, the proposed implementation plan demonstrates that the application can be developed and launched progressively through MVP validation, testing phases, influencer campaigns, and coordinated digital marketing strategies. The integration of TikTok, Instagram, UGC creators, influencer collaborations, and community-driven growth aligns strongly with consumer behavior and increases the potential for organic visibility and scalability during the launch phase.

Financially, the business model presents attractive long-term potential. The combination of low-cost subscriptions, scalable digital infrastructure, and future international expansion creates a sustainable growth model capable of generating recurring income while maintaining relatively low operational costs compared to traditional physical entertainment businesses. Additionally, the financial projections and scenario analysis developed in this thesis demonstrate that the platform can achieve progressive revenue growth through both B2C subscriptions and future B2B customized experiences, reinforcing the long-term commercial feasibility of the project.



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## Appendix

### **Appendix 1: Data base of sales and rent of games in Juega Lima**

<https://docs.google.com/spreadsheets/d/1R7JWYEW-1x2kqOTZZx0tQQWYpnk64ELbhftyKgWnR3M/edit?usp=sharing>

### **Appendix 2: Focus Group Discussion Guide**

**Project: Feasibility of “Juega the App” in Peru**

**Participants:** Gen Z and Young Millennials

**Duration:** Approximately 60–90 minutes

**Moderator:** Maria Jose Nunez del Prado Vega

#### **1. Introduction and Warm-Up (5–10 mins)**

- How often do you attend or organize social gatherings with friends, coworkers, or classmates?
- What type of activities usually happen during these gatherings?
- What do you think makes a social gathering fun or memorable?
- When meeting new people, do you usually prefer spontaneous conversation or activities that help break the ice?

#### **2. Current Social Interaction Dynamics (10 mins)**

- Do you feel that social gatherings today are becoming repetitive?
- Have you ever experienced awkward moments or lack of interaction during group gatherings?
- What usually helps people interact faster in social situations?
- Do you think games or structured activities improve the social experience? Why?



### **3. Digital Entertainment Habits (10 mins)**

- What type of mobile apps do you usually use during gatherings or parties?
- Have you ever downloaded drinking game apps or party games?
- Would you say mobile apps feel easier and faster to use in social contexts compared to websites or physical games?
- What characteristics make an entertainment app engaging for you?

### **4. Benchmark Testing – “Boom It” App (15–20 mins)**

#### **Activity:**

Participants test the North American drinking game app “Boom It”.

#### **Discussion:**

- What are your first impressions about the app?
- Was the gameplay easy to understand?
- What did you think about the “pass the phone” dynamic?
- Did the game feel fast and practical for a real social gathering?
- What did you think about the humor and challenges?
- Did the fact that the app was in English affect the experience?
- Did the jokes or dares feel relatable to Peruvian or Latin American culture?

### **5. Concept Validation – “Juega the App” (15–20 mins)**

#### **Introduction of the Concept:**



Presentation of the proposed app focused on Peruvian humor, localized challenges, and social interaction dynamics.

**Questions:**

- Would you feel more connected to a drinking game app that uses Peruvian or Latin American humor?
- What type of local jokes, slang, or situations would make the app feel more relatable?
- Do you think culturally adapted humor could improve the overall social experience?
- Would you trust a brand like Juega Lima to create these types of social experiences?
- Do you think this app could work for birthdays, university parties, pre-drinks, or corporate events?
- Would personalized challenges for companies, birthdays, or private events make the app more attractive?

**6. Monetization and Platform Preference (10–15 mins)**

- Would you be willing to pay for this type of app?
- Which format do you prefer: mobile app or web platform? Why?
- What payment model feels more attractive to you?
  - One-time payment
  - Monthly subscription
  - Annual subscription
- What do you think would be a fair price for the app?
- Would you pay more if the app constantly updated challenges and game modes?



### **7. Marketing and Discovery Behavior (10 mins)**

- How would you most likely discover an app like this?
- Would influencers or TikTok videos motivate you to download it?
- Would you trust user-generated content more than traditional ads?
- Which social media platform would be most effective to promote this app?
- Would you share your gameplay experience online?

### **8. Closing Questions (5 mins)**

- What would make you continue using this app over time?
- What would differentiate this app from other entertainment apps?
- Do you think this app could become popular in Peru?
- Any final recommendations or suggestions for improving the concept?



### Appendix 3: Budget provided by Zocials Agency

#### CREADORES UGC PACK 1

DETALLE DE ACCIONES	CANTIDAD DE CONTENIDOS	CANTIDAD DE CREADORAS UGC	TOTAL
Gestión integral de campaña UGC con 15 creadores	15	15	S/ 1,900
Pago a creadoras	15	15	S/ 800
TOTAL			S/ 2,700

#### CREADORES UGC PACK 2

DETALLE DE ACCIONES	CANTIDAD DE CONTENIDOS	CANTIDAD DE CREADORAS UGC	TOTAL
Gestión integral de campaña UGC con 20 creadores	20	20	S/ 2,400
Pago a creadoras	20	20	S/ 1,000
TOTAL			S/ 3,400

Nro de Cotización 108

#### DATOS DE LA EMPRESA

**Razón social** Corporación Zocials Agency  
**RUC** 20615081079  
**Dirección** Surco  
**Representante** Ariana Arevalo  
**Teléfono** 977 180 392 // 977 110 444  
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#### DATOS DEL CLIENTE

**Empresa:**  
**RUC:**  
**Contacto:**  
**Teléfono:**  
**E-mail:**

**FECHA**  
**CLIENTE ID**  
**OFERTA VÁLIDA**

#### BELÉN MOSQUERA

DETALLE DE ACCIONES	CANTIDAD	PPTO UNITARIOS	TOTAL
Tik tok	1	S/.750	S/.750
TOTAL			S/.750
TOTAL EMPAQUETADO			



## Appendix 4: Assumptions

JUEGA THE APP — FINANCIAL MODEL ASSUMPTIONS		
<b>PRICING ASSUMPTIONS</b>	<b>Value</b>	<b>Notes</b>
Monthly subscription (gross)	€0.99	B2C monthly plan
Annual subscription (gross)	€9.99	B2C annual plan
App Store / Play Store commission	30.0%	30% platform fee
Monthly subscription (net)	€0.69	After platform commission
Annual subscription (net)	€6.99	After platform commission
B2B Custom Challenge Cards	€100.00	Per client per month
B2B Branded App Section	€200.00	Per client per month
Annual/Monthly subscriber split (Annual %)	70.0%	70% annual, 30% monthly
Blended net annual revenue per user	739.0%	Weighted average
<b>SUBSCRIBER PROJECTIONS — BASE YEAR (YEAR 1)</b>	<b>Year 1 Users</b>	<b>Monthly subs equivalent</b>
Conservative Scenario (Juega Lima historical sales)	10,000	250
Base Scenario (5% conversion of social media audience)	22,000	550
Optimistic Scenario (10% of benchmark app downloads)	50,000	1,250
<b>GROWTH ASSUMPTIONS</b>	<b>Rate</b>	<b>Notes</b>
Year 2 subscriber growth	25.0%	LATAM expansion begins
Year 3 subscriber growth	50.0%	Full regional rollout
<b>B2B ASSUMPTIONS</b>	<b>Clients/month</b>	<b>Notes</b>
Year 1 – B2B clients per service		- No B2B in Year 1
Year 2 – B2B clients per service per month		2 Both services active
Year 3 – B2B clients per service per month		4 Both services active

## Appendix 5: Juega Lima Metrics Instagram

