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ARTEMIS // THE SEVEN REALMS: REALM 2 REMASTERED // DEFENDING LYDIA COLLIER // HARD DAYS // LUCKY PARADOX // MWNEUS // COURTSHIP: A DANCE WITH LOVE // MY LIFE IN A MONSTER GIRL PARADISE // FURTHER EDUCATION // ALIEN BREEDING PROGRAM: FIRST CONTACT

ASK A DEVELOPER ANYTHING
Check out their answers

YOUR WEEKLY DOSE OF HAPPENINGS AROUND THE COMMUNITY

AVNULTIME

VOL.01 ISSUE 12
NOVEMBER 2023

HOTTEST FEMALE CHARACTER

by: u/Pleasurebringer

WHAT'S YOUR FAVORITE TROPE IN ANY AVN?

by: u/Own_Calligrapher_145

MOST HATED ELEMENT IN AN AVN?

by: u/Fancy-Holiday5519

IF YOU COULD WISH FOR AN AVN TO BE MAGICALLY COMPLETED RIGHT NOW

by: u/giggling_raven

NO NUT NOVEMBER

*Can you survive?
Of course you can't!
Stop lying to yourself*

TLG RETURNS

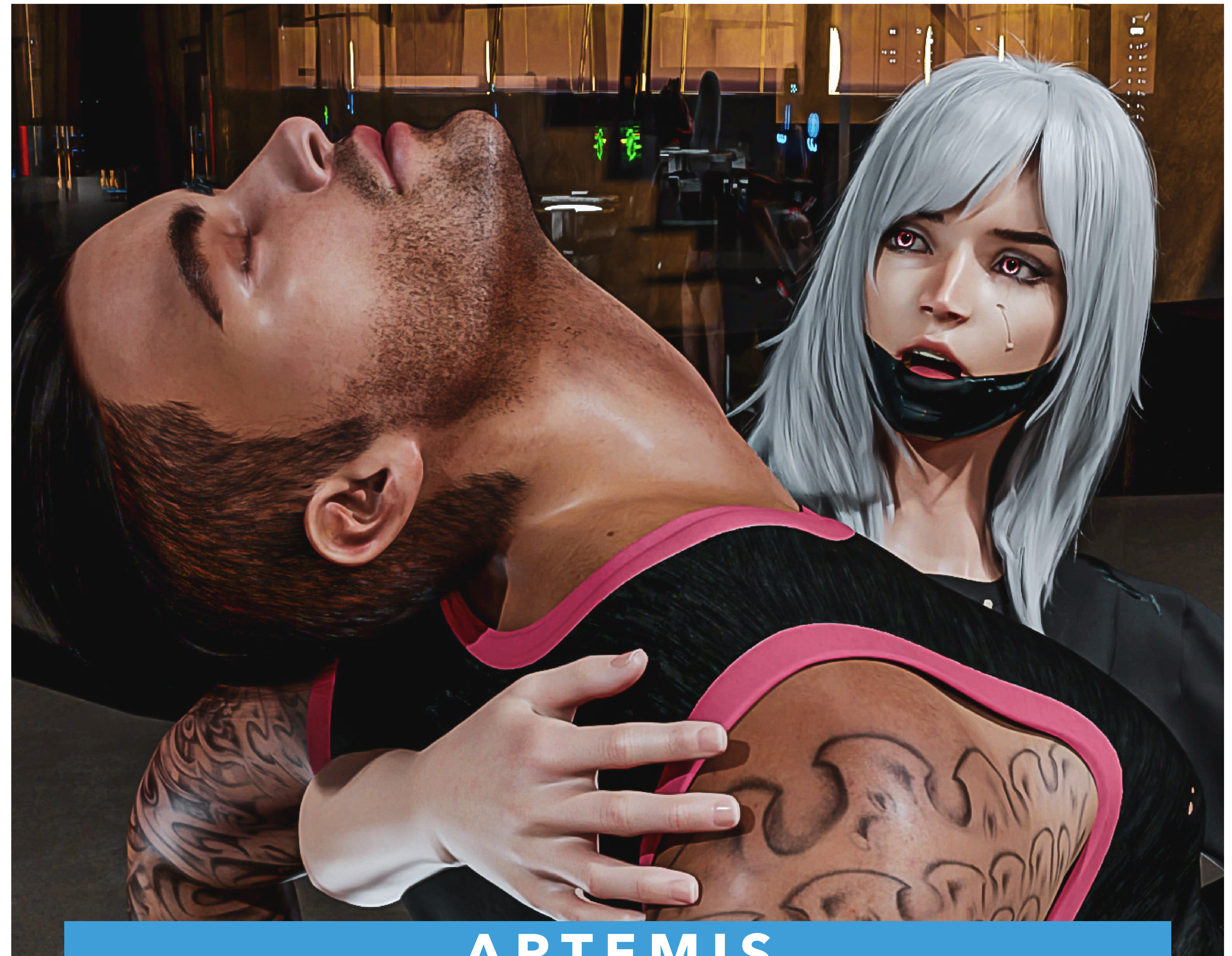
To tell us it's not him selling AOA Academy on steam (lol)





PAIGE FAWKS

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ARTEMIS

CHAPTER 5
Developer: d'igi.B

GAME

RELEASE

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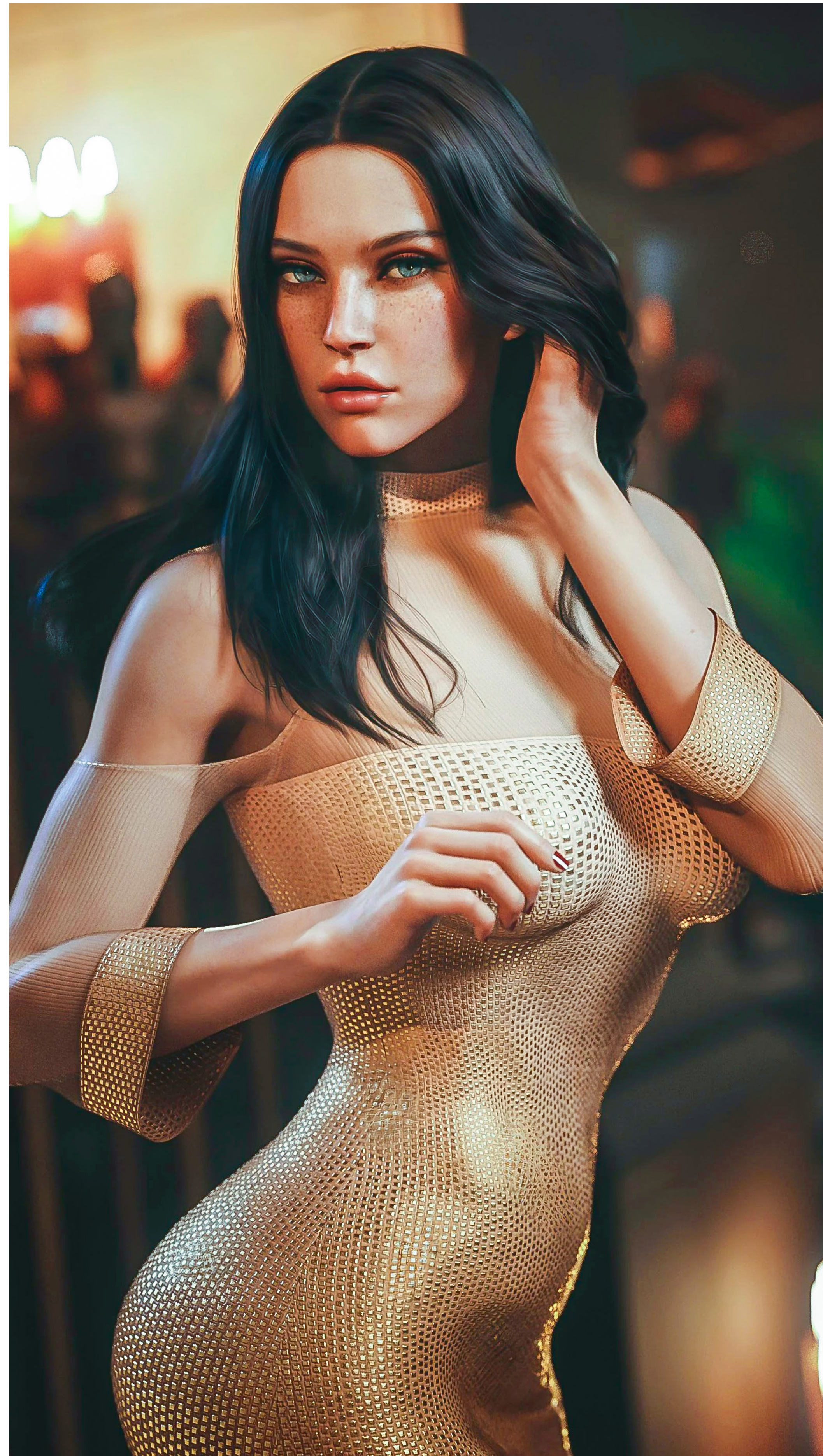
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ABOUT

You were on your way to living the lush life as a gifted software engineer, working for the most prestigious tech giant, until the last person you thought would betray you takes it all away. After three years of recovering from the emotional trauma, you are ready to stand back on your feet and re-enter the world in pursuit of a functional life.

Your newfound resilience is put to the test as you are hit with several unfortunate events. But not all is unfortunate as you rekindle an old friendship who has a proposition that leaves you hesitant.

 PATREON  STEAM



DEFENDING LYDIA COLLIER

V.0.15.8
Developer: White Phantom Games
PATREON STEAM

ABOUT

The story of a London-based lawyer called in to defend the wife of one of the city's most influential and wealthy businessmen who has recently disappeared. You'll be with the defendant during police interviews through to the trial in court, working to review evidence and help build her case. Along the way you'll meet various other characters and experience the life of a currently single wealthy London lawyer. Whether your fresh out of school assistant or a local police officer catches your eye, you'll be able to decide who you wish to interact with and choose to pursue romantically. This game will contain swearing, nudity and adult scenes.

HARD DAYS

V.0.03
Developer: VMAdults
PATREON STEAM

ABOUT

The confinement has started. Loren (or whatever name you decide), a happily married and dangerously horny woman, is going through a difficult time in her sex life, and being locked up all day at home increases her sexual appetite. The in-laws live next door, and a mysterious new neighbor has just moved in, together with her sexy wife! Live with Loren and her sexual appetite these hard days! Lies, infidelities, surprises, and most importantly, sex, lots of sex!

LUCKY PARADOX

V.0.9.0 Alpha
Developer: Stawer
PATREON itch.io

ABOUT

Welcome to Argleton, a charming city disconnected from the rest of the world, where you can relax, visit places of interest and meet its quirky inhabitants. You will be able to form relationships with different girls, follow their stories and live sexy moments.



THE SEVEN REALMS: REALM 2

REMASTERED
Developer: SeptCloud
PATREON STEAM itch.io

ABOUT

For four hundred years, Atlas (name can be changed) has tried to maintain a semblance of peace throughout the realm. Since the death of their Queen and a great apathy seized their king, it fell to Atlas, the prince of the vampires, to restore order. So when he smells an unfamiliar scent that should not have been amongst a party of humans, he goes to investigate and meets Leyala. Leyala seems to be hiding something, and by trying to undercover what, Atlas starts a chain of events that will cause them to venture across The Seven Realms.

COURTSHIP: A DANCE WITH LOVE

CHAPTER 2
Developer: Professor Historian
PATREON itch.io

ABOUT

Courtship: A Dance With Love is an adult visual novel set in the Regency Era. You play as a young Marquess who has the difficult task of finding a bride and sire a heir. You will have to make a choice between a lot of different ladies all with their own dreams and aspirations. Will you marry for money, beauty, social status... or love?

MWNeus

V.0.7
Developer: CLL Games
PATREON itch.io

ABOUT

MWNeus is a sandbox focused on only one girl (Neus). You live with your childhood friend who is a bit of a Tsundere. Due to certain circumstances, your goal is to make her the mother of your children. However, there is a possibility that she is keeping a secret. You have the option to investigate it or ignore it.

MY LIFE IN A MONSTER GIRL PARADISE

V.0.1
Developer: Xaullion
PATREON itch.io

ABOUT

When you were a small child, you traveled around the world on a sailing vessel with your parents but one night a storm overtook the ship and it was wrecked. Everyone else is probably dead, but you miraculously survived by hanging onto a piece of wood from the ship. Not much later you washed up on the shore of a mystical island and were found by a middle-aged Minotaur woman and her small adopted Lamia daughter. They took you in and took care of you as a nanny and childhood companion. You grew to consider them to be your family, even if not by blood. Many years later, you reach adulthood and that is where your true adventure begins! Gather resources, try to become friends with wild monster girls, invite them to live in the village you rebuild, date the girl you like and make love... This is your story!



FURTHER EDUCATION

Episode 3
Developer: Kvitravn Tales
STEAM itch.io

ABOUT

A Savant detective for some, A Criminal-In-Making for others, A reserved maverick who'll do whatever it takes to solve the case; but in a place where his expertise isn't needed, he's forced to confront his shortcomings in his personal life.

Flynn Casey is a ruthless professional but neglected the one thing that mattered to him the most - his friends. Further Education is a Slice of Life - Romance with a mystery at (almost) every turn.



ALIEN BREEDING PROGRAM: FIRST CONTACT

V1.0
Developer: Happy Daedalus
STEAM itch.io

ABOUT

Natalie is a regular student in her final year of University. Working hard to wrap up the last of her courses, she's got her whole life planned out. Degree, job, career. But, not all things can be planned for. When an Alien ship appears above Earth, the world is thrown into chaos. Humanity, stunned to learn it is not alone in the universe, is quickly defeated by the technologically advanced Aliens. As the world around her begins to fall apart, Natalie strives to keep herself safe. And above all, she wonders why these strange creatures came to her world. What do they want? Why are they here? Fighting to survive and fighting for answers, Natalie will have to rely on her strength and intelligence as she steps out into a new and unknown world.



“ DO NOT BUY THE STEAM VERSION. THAT IS NOT ME. ”

via u/Greywarden194

TLG (developer of A.O.A Academy) first statement since his mysterious disappearance more than a year ago.

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We were denied the opportunity to whack that POS Adam. We were denied the opportunity to smash all the girls. Yeah. I still want Sung-Ji's sweet Korean booty.

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ASK A DEVELOPER ANYTHING

via [u/Acid_Dispenser](#)



Alright fellow perverts, here are your questions answered by some developers. Not everyone has answered every question, but regardless the order will be always the same:

- Jachu & Joshua (Race Of Life)
- TessaXYZ (Futagenesis Unveiled)
- ViM Studios (Prince Of Suburbia, A Shot In The Dark)
- ClassyLemon (After The Inferno, Projekt:Passion)
- ProfessorHistorian (Courtship: A Dance With Love)
- StoneFox (Kentyr, Stoyal (Chasing Sunsets)
- RJ Rhodes (Come Home)
- TakoYuh (Westview Academy)
- DiPeppo (Cyberheart)

Questions:

1. What do you think of the Unreal engine and how easily would a transition from RenPy most likely be? What are RenPys biggest strengths and weaknesses?
 2. At what length of time without a released game update do you think it is sensible for a supporter to stop and consider a game abandoned / never going to happen?
 3. Majorinspiration, motivation, gatewayintoAVNs in general / your current game in development?
 4. What are your experiences doing creative work before AVNs? Could you utilise some of those in your favour when you started in AVNs?
 5. How many hours a week are you putting into developing?
 6. What have been the best and worst parts of developing an AVN?
 7. How do people in your daily live react to you being a creator of adult content?
 8. Environments - premade or selfmade?
 9. Are you in contact and exchange with other devs or do you keep to yourself / your team?
 10. Something you didnt plan but rather improvised and that turned out great?
 11. Three major tips for someone looking to get into AVN development?
 12. Thoughts on AI usage in the development process?
 13. How do you deal with feedback, especially the bad kind? What does good feedback look like for you?
 14. What's the best release schedule for you and why?
 15. Any goal at the end of your AVN dev journey?
 16. Favourite AVN from another dev?
 17. How much do you listen to what the players want versus what your own vision of the game is?
 18. Favourite flavor of cheesecake. (And if by some miracle of heresy you don't like cheesecake, favourite cake instead)
 19. Which distribution platform is the most profitable?
 20. Favourite comedy fim, series, performer?
 21. Common AVN tropes - useful tools or better to be avoided?
 22. Music, how important is it in AVNs for you?
 23. How much money do you invest in the overall development?
- Question for TessaXYZ
Question for ProfessorHistorian
Questions for StoneFox

1 **What do you think of the Unreal engine and how easily would a transition from RenPy most likely be? What are RenPys biggest strengths and weaknesses?**

Jachu & Joshua:

Unreal Engine is definitely a great engine but it's a bit overkill for a Visual Novel type of game. Its learning curve is steep too. Ren'Py's advantage is that it's so easy to use. You don't need to know programming if you want to make a simple novel and that's probably Ren'Py's biggest strength.

Tessa:

Regardless of the engine (Unreal, Unity, Godot, you name it), transitioning from Ren'Py is not easy or even advisable in this current market. Players are comfortable with Ren'Py's native user experience (which is its biggest strength), so there would need to be a convincing reason to spend significant development time rebuilding that user experience in a different engine. Ren'Py's biggest weakness is that it's not particularly well-suited to creating elaborate gameplay systems.

ViM Studios:

We actually plan to use Unreal for our next game! It will not be a visual novel, though. That's not what Unreal is made for. Transitioning to Unreal to make visual novels would not be an easy transition because you'd have to build all the native features from scratch and you wouldn't be using almost any of the native features Unreal already has. Unreal also requires a much more advanced knowledge of coding than Ren'Py does, and many AVN developers are not professional programmers so the learning curve would be steep. Ren'Py's biggest strength is that it does one thing really well, and that's making it easy to create choice-based visual novels with lots of useful native features and relatively little coding knowledge. Its biggest weakness is that it's very "brittle" and hard to customize or make non-native features. For those with advanced coding knowledge, you reach the limits of what Ren'Py is capable of pretty quickly. If you are referring to the visuals only, such as using Unreal instead of Daz to make the still renders and animations, we can't comment on that. ITRoy (To Be a King) or EzyGames (Alpha, Omega) would be the people to ask!

ClassyDemon:

Renpy's biggest strength is that it's tailored to visual novels. If a visual novel is what you plan to make then I see no reason to change to Unreal, that's an engine designed more towards games with gameplay other than clicking and reading. It hasn't been a consideration for me so I don't know how easy a transition would be but I'd imagine you'd have to learn quite a bit more code, which is scary enough for me. Kentyrr: UE5 looks really cool, but I'm not really sure if it would be beneficial to switch from Renpy to that. Stoya could provide more insight since he's the codemaster. Stoya: Any time you have to convert assets between platforms, you're adding development time. One of the few strengths of Ren'Py is how approachable it is to non-programmers, and I have no programming background, so I suspect it would not be very easy. Ren'Py is also exceptionally potato-PC-friendly, so it does maximize the potential audience. We won't rule out a platform/format change for future work, however.

RJ:

Unreal is great for games that have more gameplay in it, or want to do real-time rendering. I've been learning a lot of it for a future game. If you're just doing a simple visual novel however, Ren'Py is perfect. It's so much easier to use for that specific thing.

Tako:

Unreal, when done well can look fucking amazing (shoutout Alpha Omega by Ezygames), but most developers lack the knowledge necessary to properly port Daz assets to UE and have the materials actually look decent. Ren'Py's biggest strength and weakness gotta be how simple it is.

Peeps:

Unreal Engine is cool but not for visual novels. I think it suits for open-world stuff...maybe? But transitioning from Ren'py to UE will not be easy, Ren'py suits me just fine. The pro really is that it's the most popular engine so you can get a lot of supports of porting, debugging, and whatnot. I can't think of a con, honestly.

2 **At what length of time without a released game update do you think it is sensible for a supporter to stop and consider a game abandoned / never going to happen?**

Jachu & Joshua:

I'd say it depends on how communicative a dev is. I think three or more months of no communication means people will feel nervous. But, if a dev is communicative, lets the community know where the project is on the development timeline and is showing genuine progress, well I think that can be a lot longer. I don't think any dev really wants to abandon a game. If it's had a couple of releases, it probably has hundreds if not thousands of hours of work into it. Sometimes it happens, and it can be for many different reasons. I'd say a supporter should be able to ask the developer (via email, discord, patreon or even here on reddit), and if they get nothing back within a couple of weeks and still no other communication, consider it on long-term hiatus at best.

Tessa:

There's no clear-cut length of time. My own opinion is that the only indicators about whether or not a game should be considered abandoned is the creator's trustworthiness track record and how transparently they interface with their audience.

ViM Studios:

It depends on why you are supporting the creator. In our experience, some players financially support creators as a way to incentivize or fund future development. If that's your goal, then only you can decide at what point your financial support is no longer warranted. Other players financially support creators as a way to compensate and thank them for the work already done. If that's your goal, it doesn't really matter when the next update comes or how slow development is, as long as you feel your financial support is warranted by the work already done. We briefly halted development on Prince of Suburbia in 2018, and it languished in part-time development until 2021 because we barely had time or funds to work on it. Many people considered it abandoned or doomed to never be completed. Now, we work on it full-time and we're releasing the final update right now. So, from our perspective, it's never too late for a game/dev to make a comeback!

ClassyBum:

I don't think there's a clear answer to this, time between updates vary a lot between developers. Some release smaller updates every month or so, while some release mega-massive updates once per year. I think it's more important to look at how transparent the developer is, if they post any dev logs on Patreon, and if you generally trust them or not.

ProfessorHistorian:

I would start asking myself some questions after 6 months and stop supporting a developer after a year without any updates, unless they have a really good reason.

Kentyrr:

I think if a dev has gone radio silent and doesn't interact or communicate with their patrons after about 3 to 5 months, it might be time to cut ties, till you see an update.

Stoya:

It really comes down to how trustworthy the dev has been in the past, I suppose. I see some devs put out one update a year, but they're reliable and the updates are huge. Setting and living up to expectations is important. I also look for red flags like constant "remasters" or projects running in parallel.

RJ:

I feel like on Patreon/Subscribstar, you are supporting the developer, not the game. If you are not happy with the developer's output, stop supporting them. For me, if the developer is still active, posting things regularly, and I like them, I'm going to keep supporting them.

Tako:

That's up to the patrons. I'd personally say about 3 months with no Patreon dev updates is where I assume a game is most likely abandoned.

Peeps:

Interesting question. Well, there are many factors that go into this question too. Is the developer being transparent about it? How big is the update (usually)? What's the style of this developer's update? Many developers choose to adopt the "smaller and more frequent update" pace; but a few opted in for the "bigger and less frequent" style. Folks like DPC do have criticisms for making the game unnecessarily long - but it all comes down to the matter of preferences. Do you prefer to play an hour of content after 5 months of waiting, or do you prefer to play for 3-4 hours after 1 year or so? It's never enough because just like a movie, I want to see what happens next. The good side is that people are so invested in your game that they can't wait for the next update. Now for someone who is constantly late on the update schedule, and is not transparent about their progress? Those are some first few red flags you would see before a game goes tits up. This is only concerning the titles with established fanbases and not games with just 1-2 updates and very little support.

3 **Major inspiration, motivation, gateway into AVNs in general / your current game in development?**

Jachu:

My first encounter with AVNs was when a friend of mine showed me the game called Melody. He said that the art of this game was made in an easy to use software called Daz3D. I gave it a try and enjoyed doing stuff in it so much that eventually I wanted to use my skills in making games. I did some renders for a few developers and finally decided to start my own game.

Joshua:

Inspiration? I think Drifty was probably the one whose game prompted me to consider writing. The way he tied in his own personal tragedy/message into Leap of Faith was something I thought elevated his work. My motivation was just to create something that reached people. I like to think that whether people want a quick, fun experience or something that leaves them thinking, they can get either with Race of Life. The gateway was when Jachu posted asking for a writer. I was already a fan of the studio (and a patron), so I thought I'd give it a go.

Tessa:

Why I started an AVN in the first place — I enjoy the medium but was let down that the sort of story and gameplay I wanted to see in my niche simply didn't exist. It started out as a fun personal diversion and the whole project sat in limbo for a few years before I decided to seriously develop it with the intent to publish it. As to what inspired the AVN I'm currently working on — too many to count, from books, to movies, to games, to music, to my own life experiences. The core premise of my AVN was repurposed from a non-AVN game concept I had come up with nearly a decade ago, but the details are inspired by my love of art and literature in every form.

ViM Studios:

We answer this question more fully in this episode of our podcast: How did you get into the adult game industry? [Seedy AF Ep2] https://youtu.be/-BkFAU7YcyM?si-o81tVNwbJRAgPDHJ Our inspiration was Summertime Saga for our 2D game, and Being a DICK for our 3D game. Our motivation was financial and professional independence. We wanted to do something we loved, have total creative control, work from home, set our own schedule, and not have to answer to anyone but ourselves. Our gateway into the industry in 2017 was our 2D game, Prince of Suburbia. Our gateway into doing this full-time in 2021 was our 3D game, A Shot in the Dark.

ClassyCunt:

I wouldn't say that there's any AVN in particular that serves as my main inspiration, rather AVNs in general got me interested in trying my hand at it. I've always enjoyed telling stories but I haven't had a good medium to do so until now. Regarding Projekt: Passion, I think anyone who's played it will be able to see the similarities to Mass Effect, which was indeed my primary inspiration for that universe.

Kentyrr:

I started looking at VN's back in early 2020 and just seeing the types of work these devs were putting out there, really facinated me. I reached out to Phillygames and asked him how he made his games. He told me it was Daz3D and I should give it a try, so I did. And the rest is history.

Stoya:

Dr. PinkCake and I had a discussion in his Discord once, and I commented on how much more "earned" the early Josey scenes felt compared to some of the other ones. He told me at the time that he tries to cater to both the quick-fap crowd and those who like a little more buildup. At the time, that didn't make sense to me, but it does now...The benefits of him being an established dev and me being a consumer. In any case, Chasing Sunsets was an effort to make the relationships feel a little more grounded so the lewd payoffs hit different. Our next project will do its best to cater to both audiences.

RJ:

I was heavily inspired by Persona 5. I wanted to make a game like that. I ended up cutting back quite a bit and going for something more simple and easier to make, but eventually, I would like to do something closer to Persona, with RPG-like gameplay affecting social simulation gameplay and vice-versa. Other adult games that inspired me were Summertime Saga, Harem Hotel, House on the Rift, and Acting Lessons (which is where I learned about Daz and realized that I could actually make this game without being an artist).

Tako:

I randomly found some comment mentioning ITRoy's tutorials on Daz and Ren'Py and seeing how I had just planned on getting my first PC at the time. I just said fuck it and started writing some dookie script.

Peeps:

For AVNs, I will say it's Artemis, Pale Carnations, and Eternum. For the overall UI and soundtracks, I will say Final Fantasy, Xenoblade, Detroit: Become Human. For the rest, it's everything that I can find everyday. I have a folder of recordings that I record myself while walking on the street because I can't really write while walking and I don't want to forget about those ideas. Sometimes, even on the bus, a small interaction would be something that I overlook.

4

What are your experiences doing creative work before AVNs? Could you utilise some of those in your favour when you started in AVNs?

Jachu:

Not much. I've always been passionate about film making, especially how they set up scenes and use all the interesting tricks to tell the story. I think it definitely helped me understand how to approach each scene.

Joshua:

I've done a lot of creative writing for different markets. I've been a ghost writer for a long time, and written everything from university admission essays through to blog posts, political messaging, annual reports, websites, medical white papers, and pretty much everything in-between. The experience has definitely helped, mostly because after putting tens of thousands of hours into writing, I've gotten at least some level of competence.

Tessa:

I've pursued a wide range of hobbies throughout my entire life. Music, graphic design, 3D modeling, writing (mostly nonfiction), programming, carving and sculpting — I always felt a need to learn new creative skills, and all of them together definitely made the foray into AVN development less of a struggle than it could have otherwise been.

VIM Studios:

We answer this question more fully in this episode of our podcast: How did you get into the adult game industry? [Seedy AF Ep2] <https://youtu.be/-BkFAU7YcyM?si=o81tVNwbJRA9PDHJ> Between the two of us, we had experience with writing and coding, but art was a new challenge for us. We brought many other skills and life experience with us from our prior careers that have helped us succeed.

ClassyBitch:

I've animated and written stories on and off since before I turned 10, so for around 20 years. My studies before I decided to go full time also taught me a lot about storytelling, graphics, and sound editing.

ProfessorHistorian:

I published my first novel a couple of months ago and I've been writing for over twenty years now. I truly think my writing experience works in my favour when it's time to work on my AVN.

Kentyr:

Not a whole lot for me. I can draw a little, but it's not that good. I have modeled before, and did a little of photography, so that might of helped in understanding how lighting works in Daz.

Stoya:

None. I'm a very boring engineer, and did this on a lark.

RJ:

I've been writing all my life. I wrote and published novels under my real name before I started making games. Writing is still my main passion, but I also have always loved video games and love making them. I also played a lot of Dungeons and Dragons, most of the time as a Dungeon Master. I feel like creating games for my players at the table, learning about how the rules of games work and how to tell a story that people can interact with and affect, has helped with making video games as well.

Tako:

I'm a full time video editor and other than adding random ass animated bits, I rarely get to use it.

Peeps:

I do have some coding experience but really, not much translated to making a game in Ren'py. For writing, sure I have to write in my job - but not the writing for AVNs. I will be honest - my major is accounting so it's exactly suited to make an AVN - but I just looked at how other games did it and started to do mine. I will the Steam question for the DAZ users.

5

How many hours a week are you putting into developing?

Jachu:

Depends on my day-job schedule and how much other responsibilities I have. There were weeks where I put in 70+ hours and there were weeks where I didn't put any hours at all.

Joshua:

It varies. At this stage, developing is still really a hobby. Some weeks it might be 5-6 hours, other weeks it might be 60+, depending on how much other work I have. While I'd love to develop the game full-time, my 'day job' is necessary at the moment if I want to keep paying the bills. I do generally write very fast though. I think I estimated that the script of RoL is already longer than the Lord of the Rings trilogy, and they're pretty hefty tomes, so that amount of output over almost two years isn't too bad for a part-timer.

Tessa:

It's easily a second full-time job, in overtime.

VIM Studios:

We both do this full-time, with both of us putting in at least 40 hours of work per week. We have two games in development that we mostly split our time between, plus plans in development for future games.

ClassyHoe:

I've been bad at counting, but on average I believe I'm putting in as much as your regular full time job, so around 40 hours per week. A bit more at the end of an update since that's a crunch period.

ProfessorHistorian:

I work on my game all the time. I think it's a good 25-30 hours a week for sure.

Kentyr:

On average, I would say between 15-25 hours a week, when we are in the middle of production. We both have day jobs, so we make this game on the side. That number goes up when we are nearing the completion of a chapter though.

Stoya:

I concur with Kent's hours on the game directly, but I also manage the other areas of the business which probably adds another 10. During crunch time (last 3-4 weeks of chapter dev) I average 3 hours of sleep a night.

RJ:

Around 50. I work almost every day from around 8am to 4pm with an hour long lunch. I also frequently write at night, in a notebook, while I'm watching TV or movies with my wife. I would also count the time I spend learning new skills, which I try to do as much as possible.

Tako:

Fuck knows. Prolly like 80 even if most of it is spent with a thumb up my ass.

Peeps:

It varies, but on average, about 7 hours weekday and 9 hours weekend. It's not always spent on the game directly, like rendering or choosing music and all that - it can be things like cleaning my development drive, installing updates, watching videos on color theory, watching videos about tips on cinematic and photography, practicing on renders, etc.

6

What have been the best and worst parts of developing an AVN?

Jachu:

The best is when you see your work being appreciated. I put a lot of thoughts into every single render and even though it's hard to tell the story only through static renders I see many people catch these little things I put there. It's really motivating. The worst part is fighting the software. I'm making renders and animations in Daz3D and I can't count how many times I came back home after being away for many hours only to see that Daz had crashed only a few minutes after I left. Or had to manually adjust tires so they touch the road on every keyframe while doing racing animations for Episode 2. Daz is sometimes really, really awful but it has its advantages. It's free, easy enough to use to achieve good results and has an amazing assets library. I'd gladly move to Blender at some point but I'm not that comfortable working with it and adjusting to it would take too much time. Time I don't have right now.

Joshua:

The best part is seeing how people connect with your work. I read about people championing their preferred Love Interest, and so many people have different reasons for liking one or another, and each LI has their own fandom. It's really encouraging, because it means the characters have different personalities that appeal to different people, and they have enough depth to create a connection with the audience. The worst is probably when you write a whole scene, get it neat and set for rendering, then someone points out that it won't work with what you want to do in the future—and even worse, they're 100% right. If there's one thing that's more annoying than redoing a bad job, it's redoing a good one. But, it's necessary, and a big reason why I'm grateful to have a good two-way feedback system with both Jachu and our beta reader team.

Tessa:

Best — seeing ideas come to life in a truly immersive way, and having a community of supportive players who believe in what I'm doing. Worst — my Steam backlog is getting... unmanageable.

VIM Studios:

We answer this question more fully in this episode of our podcast: What do you like most and least? [Seedy AF Ep8] https://youtu.be/18hsfbQb9Zc?si=lz5m5L_3qOyyq7u There are good and bad parts about basically every aspect of development! The best part is seeing all our hard work come together into something other people can enjoy. The worst part is how much work there is and how tedious a lot of the work is.

ClassyPig:

Best: Seeing people enjoy what I'm creating and reading discussions about it, which was why I started developing in the first place. Also seeing the ideas I've had in my head actually come alive tends to be pretty satisfying. If I'm particularly proud of something I've made I tend to replay it over and over until I lose track of time. Worst: Animating in Daz. That's not even a joke, Daz is the worst program for animating in existence. I'd rather animate in Powerpoint. Getting any kind of criticism used to be very difficult for me as well, but that's mostly a problem of the past.

ProfessorHistorian:

The best parts are shopping for assets, building environments, writing dialogues and watching characters grow and evolve. Bascially doing something creative that I have full control over. The worst part is losing a subscriber. You pour your heart and soul into something so it feels like the worst kind of rejection.

Kentyr:

Best part is how many people enjoy what we make, from the simple "It's so awesome!" to the elaborate 5 page review they want to give us. We are truly humbled by that and appreciate everyone. Worst part, trying to find a specific asset that needs to be used in a scene. I try my best to find it or make it for the scene, but sometimes I have to tell Stoya that it just won't work.

Stoya:

The best part for me is seeing how many people our vision has touched (Ew...) For something we did as a proof-of-concept, being over a million downloads across platforms is both humbling and rewarding, and our Discord community has become almost a second family.

RJ:

The people. That's the answer to both sides of this question. I've met some great people that I consider friends, and 90% of the people that I talk to online are great and supportive about the game, and I love hearing feedback from people who said that my game made them learn something new about themselves. The 10% are the other side, who are never happy with anything I do, extremely reductive, abusive, sometimes actually scary for me. As a female developer, I've received threats and abuse. I have a pretty strong fear of getting doxxed and some of these people actually coming after me.

Tako:

Best part gotta be making a game. Worst part is also making a game.

Peeps:

Believe it or not, for me, I would say pressing that rendering button is the most satisfying part. That's when you are about to finish and you are eager to see what you've cooked up in the mad lab. The least? Trying to keep up with the schedule and follow your discipline; though honestly, I try not to think much of it. It's as much displied as getting up in the morning or cooking yourself a meal in a day - in other words, if you think it's essential? You would find it much less of a pain.

7

How do people in your daily live react to you being a creator of adult content?

Jachu:

My girlfriend knows and she is actually really helpful. She helps me with various tasks regarding development like searching for music tracks, sound effects, gives advice about what's sexy and stuff like that. Other than her, a few of my friends and my brother know but they don't seem to care.

Joshua:

Very few people know. I don't think most of my friends would care, but it'd probably be detrimental to my professional circle. It's not something I've put on LinkedIn

VIM Studios:

We answer this question more fully in this episode of our podcast: What do your friends and family think? [Seedy AF Ep16] https://youtu.be/bXhe_vX4GNw?si=U9st4_54doA6PJHWe've had reactions ranging from supportive to horrified, and everything in between!

ClassyBully:

I only told my friends after I started selling well on Steam, because then I had an excuse in case they started being judgemental (didn't happen). Before that only my girlfriend knew about it (she enjoys it, skips the sex scenes). My friends are cool with it, we make jokes about it, sometimes they ask me how it's going, if anything I think it's helped normalize talking about porn among us, which is nice. I'm not brave enough to tell my family.

ProfessorHistorian:

Surprisingly well. I thought I would be judged or something, but actually my girlfriend is so proud of my work and thinks I should tell more people around me about it.

Kentyr:

They are fascinated by it. Everyone at my work knows I make it, and almost my entire family knows I make it, and they are super supportive of it. When I told my mother what I was making and how much fun I was having, and meeting a tom of new people, she said "Fuckin' do it! Enjoy it!"

Stoya:

Lots of eyerolls and I have to hide what I do from anyone in my professional life. Uncomfortable laughter from my parents. My company would not like knowing I was involved in anything like this. At poker night with the neighbor guys, they all want to see the latest animations.

RJ:

Only a few people know. I keep that pretty under wraps. My family is very Christian conservative. They know I make a video game. A romance game that has sex in it, which is why I don't want to share it with them. My family has not ever been very supportive to me for just about anything I've done in my life. My wife knows what I do though, and she's amazing and supportive and helps me out a lot. A few friends also know, and they just seem a little nervous around it and it's a subject that we kinda dodge around and don't talk about.

Tako:

Wouldn't catch me dead telling them I make a porn game.

Peeps:

Not gonna lie with you, I have been pretty close to being a nomad for most of my life. I have moved places to places since I went to different schools for different degrees and then had some job opportunities elsewhere. My circle friend is pretty small and even with that, we don't talk to each other too often (fun fact: this was my motivation behind Valencia's backstory). They don't know now. And how would they react if they were to know this? I don't know, we we have to see, I guess!

8**Environments - premade or selfmade?****Jachu & Joshua:**

Both. I try to kitbash as many environments as possible but sometimes time limits me and I use premade ones. Even if I use premade ones I still try to at least change textures here and there so it doesn't look exactly the same.

Tessa:

Besides early environments in the prologue of Futagenesis Unveiled — when I was still learning how to effectively use Daz — I don't use environments as-is. The ideas come first, and I'll mix pre-made assets and my own custom assets to meet the needs of those ideas. It's difficult to create a believable world otherwise, and it means you're not limited to using the ideas asset creators thought of first.

ViM Studios:

For our 3D game, we use pre-made environments purchased mainly from the Daz store, but we like to customize the textures and mix and match props from different environments so they don't look exactly the same as the originals.

ClassyMoron:

How about a mix of both? Premade environments almost always look better than anything I can create myself, and selfmade environments can take quite a lot of development time. But if you're using 100% premade environments all the time you'll risk your game looking very similar to many other AVNs, and there's also a sense of satisfaction if I've created a cool environment that I know won't be seen in any other game.

ProfessorHistorian:

Premade environments are such a time saver but I'd rather build everything myself.

Kentyrr:

I would say both. Sometimes a premade enviro works perfectly, sometimes you have to kitbash something together to make it work. And sometimes you get a badass 3D guy, like Puggy, to make you stuff when the thing that you need doesn't exist.

Stoya:

Kentyrr took that one, but I will say you wouldn't believe how often an everyday asset just doesn't exist. I write a fairly straightforward scene, and Kent starts sending me angry emojis because he can't find a kitchen knife sharpener asset. Or how often we needed an asset that didn't exist only to have one appear in an asset pack right after we release.

RJ:

Premade, though I try to mix and match different environments and change them up so they're not quite as recognizable.

Tako:

A mix of both, slowly started introducing some of my own.

Peeps:

For an HS2 pleb like me, I typically rely on whatever public-released mods are available. Mods are essentially like assets, and many mods are shared for free. There are lots of modders who release their products for free to the public and I think that it's more than enough. Some folks use premade map - I like to work on every little details in a room because a room can convey vibes about a character. DAZ folks have assets that they can buy in the DAZ store - and if I'm not wrong, I'm sure that you can create whatever assets you need in Blender from scratch, and then port it to DAZ. Folks using DAZ natively might have a different answer than me.

9**Are you in contact and exchange with other devs or do you keep to yourself / your team?****Jachu:**

I used to chat with a few devs sporadically but lately I haven't had much time lately.

Joshua:

Not really, I'll happily drop a comment on reddit or whatever if I see a dev posting about something I think I can comment on with some level of understanding, but I'm also very aware that I'm relatively new to the industry, so I don't feel comfortable taking a strong position on much. I'd be happy to share whatever understandings I do have though, for whatever they're worth.

Tessa:

Yes, I talk with a few other developers in my niche from time to time. AVN development can be a lonely affair, so it's good to keep in touch with others in the same boat.

ViM Studios:

We are in touch with a lot of other devs and chat with them regularly. There are very few devs we do not have some sort of connection to. Even if we are not in direct contact with them, we have at least one dev friend in common with almost everyone. The adult game industry is pretty tight-knit, in our experience. It probably also helps that we've been around since 2017, when the industry was extremely small.

ClassyIdiot:

I mostly stay in my own Discord server, but I have become friends with numerous other devs who I can turn to if I ever need advice or help, and they can come to me as well (I hope they feel so anyway).

ProfessorHistorian:

I'm part of a really great community of developers on Discord, but I've mostly kept to myself since the channel grew. I'm just not comfortable wth crowds, whether it's in real life or virtual.

Kentyrr:

We talk and interact with a ton of other devs all the time. We all try to help each other with stuff because we want to see each other succeed in this genre.

Stoya:

It goes beyond simple contact, we look out for each other. When new GPUs release and are hard to get ahold of, we do our best to ensure those who need them get them. We share tips and tricks for onboarding with Steam and handling the business side of development. It's a great community, and it's pretty rare we find a dev who wants to be reclusive.

RJ:

I keep to myself a lot, but there's a few other devs that I talk to regularly. I'm very good friends with Nine of Swords, who makes Mythos. Josselyn, who makes Shot in the Dark and Prince of Suburbia, and both Storm and slockie of AlterWorlds. I'd also consider good friends. There's a few other devs, like NaughtyRoad, CarbonBlue, Drifty, Moonlight, WilsonWonka, ClassyLemon, and SWTA, that I talk to on occasions and we help each other out, but we don't really keep in regular content. There are very few other developers that I dislike, but usually I'm too busy doing my own thing to mingle much with them, even though I would like to.

Tako:

There are plenty of cool devs I can reach out to in case I need some help or random opinions and shit.

Peeps:

Oh, I can definitely say that I wouldn't be here if it was not for a few folks, including some devs. I couldn't possibly learn about some knowledge without them and I would have had to learn many lessons the hard way without them. Socializing with other communities and devs is absolutely a should-do thing.

10**Something you didnt plan but rather improvised and that turned out great?****Jachu:**

The big racing scene from episode 2. When I jumped on it I didn't have any plan at all and it was scaring me. I kind of just started doing it, using the same environment for almost every sequence (basically the only difference was placement of trees or rocks and sometimes I rotated the environment by 180 degrees) and I think it turned out pretty good.

Joshua:

Lots. I generally plan scenes for a whole episode with a basic outline, but it's common for scenes to grow or ideas to pop up during writing a scene. A lot of the humour is like that. The slight gag near the end of episode 1 where Cooper realises he's been telling a vulgar story loud enough for the whole bar to hear was improvised, and I think it turned out great.

Tessa:

The implication in the question is that improvised ideas are rarely great, which I've found to not be the case. Some of the best ideas are ones that sprout organically during writing and developing a sequence, and those can occasionally lead to major revisions to the overall plan. But to answer the question on a small scale — I have a sequence in my AVN's second chapter with a six-armed deity. She originally wasn't supposed to have six arms, but I had a "Wouldn't it be neat if..." moment that led to a far more unique interaction.

ViM Studios:

Making these games is like building a plane while you're flying it! Most days it feels like everything is improvised and you're just making it up as you go along. We often say that this industry is like the Wild, Wild West and you mostly have to "fuck around and find out." It's always a pleasant surprise when it turns out great!

ClassyBrainlet:

Ashe's shark plush was a bit of an impulsive decision. It's become one of the most popular characters and a major part of her personality.

ProfessorHistorian:

One of my characters, Princess Shirley, wasn't planned until I saw her character model on Daz 3D. She is by far my most well-received new character so far.

Kentyrr:

Not really sure on this one. Stoya, can you think of anything that we had to improvise on?

Stoya:

We've had the story pretty planned out, but there have been some adjustments along the way. The cabin in Ch1 would be a good example...I wanted that scene, but there were no cabins available that fit the bill. Puggy had to 3D model it from scratch. Kentyrr made the Sayeret Matkal challenge coin from scratch and kitbashed their uniforms, putting little Stone Fox logo pins on them.

RJ:

Oh man. I'm a planner. I honestly don't improvise too much. There are some storylines in my game that have gone in different directions than I originally planned though. I'm not sure that any that did actually turned out great, however. I guess there's Mi-Cha's storyline in my game. She wasn't a character who was originally planned to have a full storyline, but the patrons liked her, so I expanded her story into a full thing. Ms. Welch's story in my game is also completely different than originally planned. That is because as I was writing it, I realized that it was too close to another storyline in the game, so I changed it up.

Tako:

My game, if we ignore the "great" part.

Peeps:

I will be honest: most of the little random scenes that I came up with while rendering. For example, I have a scene where Remi had a cream mustache after drinking some hot chocolate and her sister, Meredith, tapped on her shoulder and pointed to her own lip, suggesting that Remi had that on her lips. Remi then covered her mouth to "fix up". It's just like 5 renders at most but yeah, I love scenes like that. And if you have played Cyberheart in Chapter 3, you would remember the Windows XP sound. I sincerely believe that the small and random elements are what makes an AVN really interesting. I would sometimes remember an AVN just by a single scene where the character makes a joke out of nowhere - because for me, humans are humans because they can be spontaneous.

11**Three major tips for someone looking to get into AVN development?****Jachu:**

- Try to make your art as good as possible. It's a fact that the majority of the people in this industry don't much care about the story and just skip through the dialogue to get the lewd scenes. Engaging story is obviously important and you can't neglect it but if your art is at least decent you'll find the audience much easier.*
- Don't try to please everyone. Make a game that YOU want to do.*
- Toughen up. There'll be plenty of negative feedback (or even hate) and you can't take it too seriously. Remember that only constructive criticism matters.*

Joshua:

- Understand that it's better to have a smaller market that loves you over a larger market that finds you just OK. Not everyone will like what you do, and that's fine. Making anything that appeals to everyone is practically impossible, so identify who your market is, and write for them. Make sure you get (and listen to) the feedback. Some of it will be coming from an unconstructive place (everyone whose been on the internet has probably gotten hate from somewhere that seemed unreasonable), but some will be about things that you should definitely listen to. Knowing which is which can be tricky, and needs a bit of ego adjusting.*
- You will fuck up. Mistakes are inevitable. Don't be too proud to admit you've fucked up when another team member or beta reader points it out. Be willing to push back when necessary, sure, especially because as the writer, you know more of what's going to happen that just about anyone else, but the goal is to have a good story. Not to be stubborn with what you've written.*
- Don't expect to make money. If you're betting on making a game that blows everyone away and have the time, resources and expertise, go for it, by all means, but I'd strongly suggest having a backup option to pay the bills.*

Tessa:

- If you're going for a story-focused AVN — Study what makes good stories and characters work. Being able to write a cohesive narrative with characters people care about is not an innate ability, and it's extraordinarily easy to miss the mark if you're not careful. You may need to spend a substantial amount of time in your planning phase to achieve this. Novel writers often have it "easy" in the sense that they can freely revise earlier writing to fine-tune the story beats and character arcs. But VN creators, given the development time spent on image creation and given the business model of incremental releases, don't have the luxury of rewriting entire chapters late in development. Build a solid foundation first, or the entire structure can quickly collapse.*
- If you can help it, don't start with your main idea when you're learning the various software packages needed to create a VN. Develop smaller, separate ideas first to understand the complete process before you jump into the actual concept you want to develop.*
- Tell the story YOU want to tell. Opinions will come quickly, and especially so from people who will want to shape your VN to their own interests, with no consideration of whether their ideas are a good fit for your narrative, for other people in your audience, for the overall success of your product. That's not to say that people can't have good advice, but be wary that their suggestions don't push you to erode your vision.*

ViM Studios:

We answer this question more fully in this episode of our podcast: What tips do you have for aspiring devs? [Seedy AF Ep4]

https://youtu.be/GVqJw-Cus_c?si=b40xunlyGzNruuSh

Start small. Whatever you're thinking, start even smaller. Don't do things from the start that will make your life hard later (like, including content that excludes you from most platforms). Don't worry too much about what people say they want, people who talk about these games make up less than 1% of the actual paying audience. It will take a while for people to take you seriously, but don't give up. The market is extremely undersaturated, but the work is so hard that most developers never make it long enough to benefit from that.

ClassySchmock:

(1) Start out small. Don't make your first game an epic story that's gonna take years to finish. Chances are that you'll make a lot of mistakes in your first game, you don't wanna come to that realization and be stuck with it for years. Plan something small and take feedback, learn what the playerbase enjoys, and what works for you.

(2) Reach out to other developers and communities, through Discord mostly. This is a good way to get your game out there, and to find other developers that you can discuss development with.

(3) If you plan on using Daz, get ManFriday's Render Queue, let your computer work while you're sleeping or at work or whatever. Maximize efficiency.

ProfessorHistorian:

(1) Don't think you will make it big at first. There are some overnight success stories like Summertime Saga, sure, but they are few and far between. You will have to work and grow your brand first.

(2) Know the story you want to tell and don't deviate too much from that. People will ask you one thing and then its opposite, and you can't please everyone, so better just tell the story you are passionate about.

(3) Your players are your greatest allies. Don't alienate them.

Kentyrr:

(1) From an art perspective, practice!

(2) Don't go into this thinking you are going to make a ton of money. This is a job essentially, and you have to put in the time and effort, which leads into the third tip.

(3) Phillygames gave me the best advice, to which I tell every dev that I see... "This is a marathon, not a sprint." You are not going to receive overnight success with this, it's going to take awhile and you have to grind and work hard. But, if you enjoy what you do, then it's not a job at all. Just have fun with it and see where it goes!

Stoya:

(1) Don't wing it. You will never have more time on your hands than the period between aspiration and initial release. After that, the pressure's on. Plan the story front to back (or in my case, back to front.) or it will be very hard to keep it from getting away from you.

(2) Stick to your vision. Don't let patrons or reviewers badger you into changing something because they want the story to go a certain way. Feedback is fine, and onboarding it is fine too, but never allow your story to be written by committee.

(3) Sometimes less is more. The implied can be hotter than the explicit. There is a place for both, and once the genie is out of the bottle, you can't put it back in. If you want to keep tread on your love interests' tires, pace their lewdness.

RJ:

(1) Start small. Don't make a sandbox game with 20 love interests as your first game. Do a small, self-contained story to start with and learn from.

(2) Be persistent. It is VERY unlikely that your game will be popular immediately. It doesn't matter. Just keep pushing forward and finish the game.

(3) Don't compare yourself to others. Everybody is walking their own path, and nobody's path is the same. Learn from others, but don't let it diminish your own drive.

Tako:

(1) Take your time

(2) Don't take things too seriously

(3) Don't get into development expecting to make quick money

Peeps:

(1) Making a VN is not easy. You will be spending hours of work without any recognition for a while. Just know that the stars will align, and you will get the respect you deserve, but yeah, the first 1-2 chapters might be a bit rough to work on.

(2) Try to reference to other people's games. Do not reinvent the wheel. If you see something nice, learn it from them. If you see a nice UI or if you see a phone system that you like? Note that down, so later when you have to work on your game, you have a few references in mind.

(3) For God's crying out loud, please make a Discord and make sure that you socialize with

your fans and people in general. Your server is a haven for people to hangout and to discuss your game as well and, well, anything in the world.

12

Thoughts on AI usage in the development process?

Jachu & Joshua:

I think it's inevitable that AI will be used more and more. The upsides are just too great for the basic work. The problem with AI though is that it can never exceed what is put into it. It'll just be the average of the data it's fed. For a first shitty draft, that's great. It'll get that done in a much, much shorter time, but it'll need a lot of refinement to turn it into something good. But by using AI, you do miss out on the moments of inspiration you get by writing the first draft yourself. Generating and discarding ideas by the dozen is part of the process (for me, at least), so skipping all that also removes those moments where an idea just leaps out of you and into the screen. I think AI will get better, maybe even better than average, but it won't ever be the best. And if it did, it'd be aware enough to demand a proper wage, and we'd be right back to where we started.

Tessa:

There are places for it. AI has always been a tool in game development; even a calculator is a rudimentary artificial intelligence. Adapt to new tools as they become available, because they certainly won't adapt to you. That said, I don't find the recent tools to be as disruptive as people feared they would be. Not yet, at least.

VIM Studios:

Steam is becoming increasingly strict about any form of AI content on its platform, and few devs can afford the risk of getting banned by Steam. For that reason, AI usage will be a niche thing in adult game development for the foreseeable future. This, along with the controversy that comes with using it, makes it something not worth pursuing from our point of view.

ClassyPoop:

AI can be great as an assistance tool. For example if you have writer's block and need some new ideas. I use it from time to time if I feel I've been stuck for a long time. Just don't rely on it too much or the players might notice a suspicious lack of soul in your project.

ProfessorHistorian:

I won't ever use AI. I love the creative process too much. I think the more you use it, the less soul your project will have, but maybe I'm wrong. I just don't want my game to feel too robotic, you know?

Kentyrr:

From the art side, I'm kind of on the fence about this. I can appreciate the art AI can make, but its not perfect. You can make the hottest looking character, with the best boobs and butt, but if they have seven fingers on one hand and is melding into their thigh, then no. That looks horrible. If I ever use AI to create art, I can tell you I would never post an image like that and say to myself, "Eh, that looks good enough..."

Stoya:

I think AI has a ways to go before it's ready for prime time. It excels at creating snapshots in time, but does less well with evolving environments and consistent world-building from what I have seen.

RJ:

If we're talking about generative AI, that will write stories or make art, fuck that. As a person who plays games, I don't want to ever see AI art or AI writing in the games that I play. I want to experience stories about people made by people. There's a difference. I will never support a developer who uses AI and I will never use it myself.

Tako:

Yucky.

Peeps:

I've always supported using artificial intelligence (AI), and I currently utilize it for post-processing and idea generation in my renders. However, the issue lies not with AI, but with how people use it. What I hate and what I'm against is how many people rely on AI too heavily, expecting it to do all the work. AI should enhance human effort, not replace it entirely. It's concerning how some use AI merely to lower the entry barrier (raising the floor), rather than striving to elevate the quality of their work to its highest potential (raising the ceiling).

In my experience, you are better off using AI to refine your outputs rather than to reduce production time. For example, in AVN, AI helps improve render quality but doesn't significantly cut down rendering time. The entire creative process – from setting up scenes, rendering, scriptwriting, to selecting special effects (SFX) – still requires you, the human, to input. At this point, hiring people is often more effective for tasks that AI can't handle more efficiently or accurately.

13

How do you deal with feedback, especially the bad kind? What does good feedback look like for you?

Jachu & Joshua:

I think there's two kinds of feedback, and it's nothing to do with whether they liked things or not; constructive and non-constructive.

Constructive feedback has elements that are actionable. "I didn't like this because..." "This game mechanic broke my immersion when..." I can work with that because I have context around why someone did or didn't like something. It's also great to get feedback with a common point. After the first episode, we had a lot of feedback about overuse of the texting mechanic. We rejigged it for episode 2, and most people have seemed happy with the adjustment.

Non-constructive feedback doesn't have context. "This game sucks." "The story needs more of this fetish that we've stated we won't be doing." I can't do anything with that.

Tessa:

Assuming the person giving feedback isn't acting maliciously, then I take the feedback as what it is — a single subjective experience. In a vacuum, it's merely an anecdote.

Collectively, it can indicate patterns to help guide my attention to issues that need resolving. Good feedback aims to communicate that subjective experience (positive or negative) in a manner that helps me identify whether the feedback is something I should take seriously.

VIM Studios:

I (Josselyn) try not to read much, good or bad, for my own sanity. I'm a self-motivated person so I don't need the praise, and the hate really gets to me. I got into this to escape a career (teaching) where dealing with other people in general was burning me out. So, for me, I get more enjoyment from the work when I stay in my own bubble.

I (TheOmega) take constructive criticism pretty well, but when people come in and post low effort comments or meme us it can be incredibly annoying and frustrating to me. I've learned over time that you can't really win in arguments with players, though. So, I do my best now to just bite my tongue when something gets me fired up.

Good feedback, for me (Josselyn), comes from people who genuinely love the game and want to offer sincere praise. Even though I don't need it to stay motivated, it still warms my heart. I also always appreciate constructive criticism that we specifically asked for. In our experience, we get the most useful feedback when we ask for it directly from specific people whose opinions we trust.

We'd always rather receive well-intentioned criticism than actual hate, but the constant onslaught of unsolicited opinions from players can get frustrating. We'd never make any progress if we listened to most of the unsolicited feedback we get, even when it's valid. We are not a AAA studio with hundreds of employees that can endlessly iterate and improve. We are just two people making two games, so we have to pick and choose our priorities and accept our games will never be perfect.

When you've been making a game for many years, there's pretty much nothing a player can say that you haven't already heard or thought of, even when they're trying to be helpful. We recognize that for the player it's the first time they're giving a specific piece of feedback, but for us it feels like the millionth time we're hearing it and it can wear on you to still accept it gracefully.

That to that say, constructive feedback is probably more useful for brand new games/devs than for a game/dev that's been around for years. And sincere, unconditional praise is always welcome!

ClassyPenis:

Bad feedback as in non-constructive criticism that only wants to complain? I ignore it and move on.

Good feedback is feedback that mentions both the good things and things that can be improved. That's the kind of feedback that can best help me improve the game further.

With that said, I won't say no to someone praising my game as the best thing ever made.

ProfessorHistorian:

I'm always happy to get feedback, good or bad. Honestly, I'm just happy the game is getting noticed. The best kind of feedback of course is constructive feedback, because then you can improve the game and improve as a developer.

Kentyrr:

Good feedback is when someone critiques your work and offers insight on possible ways to improve it. For example, someone reviewed our game on Steam and provided info on camera setups for dialog between two characters. He referred to the "180 Degree" rule in cinematography (not going to go into detail, just need to look it up). Bad feedback is complaining about something in the game that doesn't appeal to their likes. "Sex scenes too short, 1 Star.", "No harem? 1 Star.", etc.

Stoya:

A thick skin helps in the early stages, but almost nine instalments in now, Kent and I have a pretty good internal idea of where our work falls in terms of quality. While we would certainly never claim to be a five-star game, we also know we aren't a one-star game. As such, those sorts of disparaging comments are easily dismissed. We know there are also valid criticisms of the game, and we're pretty good at understanding where the even insulting feedback connects with those. To me, good feedback reveals a logic flaw in the game, or points out when it is unfairly difficult to achieve a specific outcome. Bad feedback is passive-aggressive "change the story to be the way I want it and I'll consider giving you more stars." Get fucked.

RJ:

This is a struggle. At the beginning, I would take each bit of feedback to heart and see if I could improve from it. I think there is value in that. However, as the game grew bigger, there is a lot of feedback that is just not helpful at all. I still read almost every bit of feedback I get, but most of the negative stuff I don't listen to all that much anymore. I have a core group of players that I respect and will listen to feedback from. Random people who pop up and want to blast my game for some reason or another really just don't matter to me at all anymore. You'll never make a game that appeals to everybody. I'm not interested in that. I'm making a game for myself and a small group of people that has grown larger over time, and I'm hoping that more people who have the same sort of mindset will find my game and also enjoy it.

Tako:

I try to take all/most feedback into account. I actually find negative feedback to be a lot more useful than a "good shit" and a pat on the ass, 'cos then I get to know some of the things that bug certain players and such.

Peeps:

Cyberheart has gone through two rounds of reworking, and I would say it's worth it (though I'm tempted to do one final round of reworking on some renders and parts). You can't exactly grow on "good job" and "you are doing good". You need feedback to see where you still need to improve. Feedback can range from gentle suggestions to harsh mockery, but it's important not to dismiss it outright. Often, there's useful insight, regardless of how it's delivered. Of course, you would need to differentiate between trolling and actual feedback. A good feedback should be neutral and actionable for the developer, not just personal preferences. For instance, comments about disliking a character's personality (this character is too bitchy) are less useful if the developer has specific intentions for that character. Remember, no game can be perfect, and not all feedback can be incorporated. Sometimes, you just need that you won't be able to incorporate certain critiques and calmly explain your decisions to folks, whether due to technical limits or creative choices.

14

Whats the best release schedule for you and why?

Jachu & Joshua:

I think for the current stage of development, six months is probably appropriate. It gives us enough time to make a quality product at a part-time commitment.

Tessa:

Personal opinion — the content drives my release schedule, not the other way around. Updates should be satisfying and significant. Players can tolerate some variation in release cadence if a high level of quality is maintained, but it can be hard to regain confidence if you release something half-baked just to meet an arbitrary release-cycle. Other developers may have different opinions, and their audiences may have different perspectives, but this is my position.

VIM Studios:

Fans don't love to hear it, but larger, less frequent updates are easier for us. Every release requires a lot of tasks like polishing, testing, making and uploading builds for all the various platforms, promotion and marketing, customer service, handling bug reports, and translation/localization (for those of us that do that) which all take basically the same amount of time whether the update is big or small. The less often we have to do that, the more time and effort we save in the long run.

We talk about this more in our two-episode podcast series about making an update:

What goes into creating an update? (Part 1) [Seedy AF Ep14]

https://youtu.be/ktRzg3_MohM?si=wN449qsG3g1-EYwb

What goes into creating an update? (Part 2) [Seedy AF Ep15]

<https://youtu.be/gQzT98whKss?si=aoBMqFLj4-oeBDjf>

ClassyButthead:

I've found that one update every two months is my sweet spot. It gives a good balance between update speed and size, without forcing me to overwork myself.

Kentyrr:

We would love to have a set release schedule, and we did when we first started out. But as we progressed through the story, we realized something like that is going to have to change. We tried to get updates out every 3 months, but that's just not possible now.

Stoya:

We understand how frustrating "when it's done" is for the player, but by the same token we do try to deliver more with each update. I posted a render and dialogue count that shows the trend on how each chapter has grown, and Chapter 8 will be no exception. That said, we'd always rather lose patrons impatient with the wait than release something that didn't meet our own standards. We still try to hit 4-5 months. The big unknown will be the final chapter because it has to take into account a minimum of eight branch endings.

RJ:

I think this varies by game. For my current game, I have fallen into releasing an update every 3-4 months that adds content for each character in the game. This works for me, because it's what I'm capable of doing, it gives me a little bump in supporters every few months, and it moves the story forward a little at a time towards an end goal.

I release Come Home for free, because I did not have much confidence in it at the beginning. I just wanted as many people to play as I could find. This worked out pretty good for me actually. As a free game, it gets a lot more attention (and a lot more leniency as far as criticism) than it would be if I charged for it. People on Patreon/Subscribestar have been very generous and supportive, and I have the Premium DLC on Steam that has done very well for me. People who want to play for free can, and people who want to support can. It's done a good job of creating a bigger audience for me than I think I would have found otherwise. I do know that I could have likely made more money from the game than I have, however, but I'm happy with what I've done.

Future games will likely require different release schedules though. I have a couple games planned that I will likely finish entirely before releasing. It seems to be popular right now to release AVNs in "Seasons". As a player, I kinda hate that. I don't want to pay for part of a story. I want the whole thing. I'm probably leaving some money on the table by releasing my games like that, but I can't see myself ever doing the season thing.

Tako:

4-5 month releases seem to work best for me. No real reason in particular, I'm just a bum and this shit takes forever.

Peeps:

As a rule of thumb, I try to limit my development to 6 months only. More than that then you are looking at two choices: 1) chop up the planned release into two chunks, wrap up whatever you got, and release that chunk first, or 2) be transparent to your players about how big the release turns out to be. There's no right way - you just need to do whatever you are more comfortable with.

15

Any goal at the end of your AVN dev journey?

Jachu & Joshua:

To be able to do it full-time, and for the story to end in a way that stays with people.

Tessa:

I'm really not sure what the end of my AVN journey even looks like. I have several VNs planned, and the market could look very different ten years from now. I suppose my main goal is that the end of my developer journey, whenever that may be, is a happy one that reflects positively on what I've created.

VIM Studios:

This is the end game for us! We are making a good living doing something we love and we don't have to answer to anyone but ourselves. In the future, we would like to branch out of AVN development into other areas of adult gaming.

ClassyFartface:

Let fate decide, I have no plans to quit anytime soon, and I haven't planned for it either.

ProfessorHistorian:

Creating the best game possible! Of course, I'd really like to be able to do this full time too.

Kentyrr:

That depends on Stoya's wife. LOL! I want to do this for a long time because I enjoy it so much. I think after we are done making AVNs, I still want to make renders and stick around in this industry for as long as possible and see how far it goes.

Stoya:

I wouldn't mind retiring from my day job and doing this full time at some point. Do what you love and never work another day in your life.

RJ:

I hope my journey doesn't have an end. I want to make games until I die. Maybe not always AVNs, but this is what I love to do and I don't want to ever stop.

Tako:

Not kill myself.

Peeps:

I have a few goals that I want to accomplish. The most notable ones are getting at least one finished game, and creating a new game which I can publish on Steam.

16

Favourite AVN from another dev?

Jachu:

Too many to pick just one.

Joshua:

I think we're lucky at the moment that there has been something of a peak in great AVNs coming out. Games like Being a Dick, Leap of Faith and so on set a very high standard that every dev has to push to achieve if they want to break into the market. I couldn't honestly pick one favourite. The last two games I played were Artemis and Defending Lydia Collier, and both were fantastic, but there is a mile-long list of games I want to play, it's just that I don't have enough free time to jump into them all.

VIM Studios:

We answer this question more fully in this episode of our podcast:

What are your favorite AVNs? [Seedy AF Ep10]

https://youtu.be/-nj3NrrOj-Y?si=YQKEzDHwdQPaTr_

Come Home, Mythos, Good Girl Gone Bad, Our Red String, What a Legend, Summertime Saga, Taffy Tales, Dandy Boy Adventures, Behind the Dune, Sisterly Lust, The Visit, Power Vacuum, Dark Neighborhood, Kindread: The Redburns

ProfessorHistorian:

For me it's a tie between Being a DIK and Date Ariane. I don't have much time to play these days though unfortunately.

Kentyrr:

I can't pick one, I like too many.

Stoya:

Nothing has made me laugh as much as Power Vacuum.

RJ:

This is tough. I don't play a LOT of AVNs honestly, so my favorites are those made by my friends. Bare Witness, Mythos, The Author, and Leap of Faith are probably my favorites.

Tako:

My favorite AVN changes every day, but 3 of my favorites gotta be City of Broken Dreamers, Timestamps and Ripples.

Peeps:

I have a few, but if I have to pick one - it has to be Artemis by digi.B.

17

How much do you listen to what the players want versus what your own vision of the game is?

Jachu & Joshua:

I listen a lot. We do surveys, and I'm a bit of a lurker on several sites, but, that doesn't mean I'll always do what's asked unless it seems like a consensus. For example, a lot of people said the first episode had too many text messages. It seemed pretty consistent across multiple channels, so we changed that for episode 2. But, a lot of people hated Allison in episode 1. I actually wanted that to happen a bit, because her arc needed a little negativity at the start for some players to want to ignore (or antagonise) her, while others would want to fix things.

I think that's a big part of it all—sometimes I want the player to feel negatively about a character. The fact they do means a later plot point will work better. There is also the fact that some people have very specific tastes, and not all characters will appeal to that. That's fine. I just think it means that this particular path or game isn't to their taste. For example, someone who is into NTR or incest would probably dislike Race of Life, and that's fine. Their taste doesn't align with the story we're telling, that's all.

Tessa:

This ties in with the question about how to deal with player feedback. I'm always open to considering player opinions as long as it does not undermine the central vision, concept, and themes of my VN. Given that players don't know the long-term narrative, this translates to being very selective about what player opinions I take on board.

VIM Studios:

We answer this question more fully in this episode of our podcast:

Do you try to please everyone? [Seedy AF Ep6]

https://youtu.be/_j8CgjtBJsXY?si=LJNWwmuJSL-iCHNs

You can't please everyone, especially with controversial topics like NTR, harem vs. non-harem, linear vs. choices matter. It's best to choose a side on those and lean in unapologetically. Same goes for any niche kinks or fetishes you're appealing to. Around 1% of players will ever leave a review, comment on a Patreon post, chat in a dev's Discord, reach out on social media, or even talk about AVNs on a forum like Reddit or F95. 99% of players are just happily, but quietly, playing the games. As devs we strive to consider our whole audience, knowing they aren't always represented by the most vocal 1%. We do like to include our more engaged fans by allowing them to make suggestions and vote on content, but only when the options fit into the overall vision we've already decided on.

MoldyOrange:

The more people that want something, the more likely I am to consider it. If it's something that only one person wants then it's probably gonna have low priority unless I think it's a super good idea. My own vision takes by far the most priority.

ProfessorHistorian:

I listen to players as much as I can. I'm not doing this game just for me. Sometimes you will have someone who wants something completely out of place in the context of the game, so I try to be as polite as possible when I tell them no. But most players give useful suggestions that helps me improve the game.

Kentyrr:

We pretty much stick to the story that Stoya has come up with. Our supporters love what we are doing and they want us to keep doing just that. Non-supporters are the most vocal to what they want us to do and how the story should go.

Stoya:

I listen to everything, but I'm pretty judicious about what makes it into the script. I became

aware that there was a lobby of people who were furious about the fictional autism "cure" that Amanda underwent in the story. We went out of our way not to show Amanda's face as an adult before her treatment so that it would not appear that we were playing her disability for laughs, and I also went out of my way to ensure that Amanda had mixed feelings about the results, recognizing she wasn't the same person. On a happier note, our Discord has a huge creampie lobby, but we got a request from a loyal patron to maybe have less of them. I implment choices on that where possible now.

RJ:

It's a mix. I have a plan. Sometimes, if a big majority of players want a thing, I'll add it to my plan, but I don't really ever change my plan based on what people want. In the end, I'm going to make what I want to make.

Tako:

I don't even have a vision for my game, I just be waking up and writing whatever dumb shit I come up with at the time.

Peeps:

Well, when it comes to game development, one thing that should be clear from the get-go is planning ahead. You wouldn't create a wholesome game and then suddenly throw in something like NTR just because you've seen other NTR devs raking in the cash, right? It's crucial to stay true to what you enjoy and what makes sense to you. You want to attract fans who resonate with the vibes of your game. To be brutally honest, the reality is that AVN developers aren't swimming in riches, and AVN isn't a "get rich quick" scheme by any means. As Tako wisely put it, AVN is an expensive hobby for developers, and that's a reality we have to embrace.

18

Favourite flavor of cheesecake. (And if by some miracle of heresy you don't like cheesecake, favourite cake instead!)

Jachu:

My girlfriend makes the best pistachio cheesecake with an oreo bottom there is.

Joshua:

The local cheesecake shop does a quad-chocolate baked cheesecake that I like, but it's exceptionally rich, so it's not one I have often. Maybe twice a year.

Tessa:

There's no wrong kind of cheesecake, and to presume I could pick just one should be a punishable offense.

VIM Studios:

There is no bad flavor of cheesecake! I (Josselyn) am pretty partial to key lime cheesecake. I'll (TheOmega) take a bite of whatever cheesecake there is, but I prefer sour candy above all else when it comes to sweets.

LazyLemon:

How about a nice Prinsesstårta?

ProfessorHistorian:

Chocolate cheesecake!

Kentyrr:

Strawberry Cheesecake

Stoya:

Raspberry White Chocolate Cheesecake

RJ:

Cherry. Anything fruity.

Tako:

Either plain or strawberry. Carrot cake is also nice, iykyk.

Peeps:

Salted caramel half baked one that I had in Philadelphia. Never found that shit again.

19 Which distribution platform is the most profitable?

Jachu:

Definitely Steam.

Joshua:

I'd love to know that myself! I suspect that Steam would likely be the most profitable due to the sheer reach that it has.

Tessa:

Steam and Patreon, from what I can tell.

ViM Studios:

Steam beats all other platforms combined by a significant margin. 75% of our revenue comes from Steam, 15% from Patreon, 8% from Itch, 2% from other sources.

ClassyBoogerEater:

Steam, and it's not even close.

ProfessorHistorian:

Patreon, hands down. Eventually I'll get my game on Steam, which I think is the only only other essential platform for developers, at least in my opinion.

Kentyrr:

I believe Steam has been the best so far.

Stoya:

Steam, by a country mile.

RJ:

Steam, by far. I have a good support group on Patreon that gives me a pretty decent monthly income, but Steam's audience is enormous, and releasing the game there completely changed my life.

Tako:

Steam for most.

Peeps:

That, I cannot answer sadly.

20 Favourite comedy fim, series, performer?

Jachu:

I don't watch many comedies but I loved Married with Children. Recently I started watching The Office and it's also pretty good.

Joshua:

So many. I'm a huge fan of British comedy. Life of Brian was a masterpiece in comedic writing and timing that I still watch. I think "Not Going Out" with Lee Mack is underrated. But my favourite performer is probably Rick Mayall. From playing the titular character in Drop Dead Fred to Rik in The Young Ones, Richard Richard in Bottom and Alan Bstard in The New Statesman, he just had so much great content with smatterings of subtle humour and genuine emotion, surrounded by seas of vulgar dick and fart jokes. I was genuinely shattered when I heard he died.

Tessa:

Taskmaster is the funniest TV series I've watched in the last few years. Favorite comedy performer.. Bo Burnham, perhaps. This really is a tricky question. I could name a hundred names and still not be pleased with my answer.

ViM Studios:

I (Josselyn) am a fan of shows created by Greg Daniels (King of the Hill, The Office, Parks and Recreation, Space Force), Mike Schur (Parks and Recreation, Brooklyn Nine-nine, The Good Place), and Bill Lawrence (Spin City, Scrubs, Cougar Town, Ted Lasso, Shrinking). The most recent movie (Action/Dark comedy) that cracked me (TheOmega) up endlessly

was Violent Night with David Harbour from Stranger Things. The movie is very much a "B" movie, but it's fucking hilarious if you're into that type of comedy.

ClassyBirdbrain:

Probably the shows that I grew up with which heavily influenced the type of comedy I use in my game. Shows like gos Simpsons, Scrubs, How I Met Your Mother, Futurama

ProfessorHistorian:

Back to the future, Brooklyn 9-9, Jim Carrey.

Kentyrr:

Blazing Saddles, Sebastian Maniscalco

Stoya:

Kung-Fu Hustle, Christopher Walken

RJ:

Film - 40 Year Old Virgin, Series - Flight of the Conchords, Performer - Paul Rudd.

Tako:

I don't watch TV, I only play silly porn games.

Peeps:

If we are talking about movies, I would say, Big Fish, Forrest Gump. I like mangas too and one of the first few mangas I finished was Cage of Eden. It can be pretty dumb but I still have fond memories of reading it, and still read it from time to time.

21 Common AVN tropes - useful tools or better to be avoided?

Jachu & Joshua:

I think a trope can work well if applied well. Some tropes are so common because they're effective—the heroes journey, the forbidden lovers, the love triangle, and so on. I think that a writer needs to make sure that there is at least something of a new angle on an old trope, otherwise the story becomes predictable and bland. But, there also does need to be a payoff, and any breaking from a trope should have some foreshadowing, otherwise it feels like a "gotcha" moment where the player feels like the writer just threw some random bullshit together to trick them, rather than tell a good story.

Tessa:

I don't think tropes can be avoided, and even the common ones are useful. Tropes exist in the first place because they capture something everyone can relate to. The key is to combine tropes in unique, unexpected ways.

ViM Studios:

Tropes are common because they're popular. They're like comfort foods. Avoiding them is always a valid artistic choice, but typically not a profitable one.

UncannySwede:

I'm not sure what would count as a trope honestly. But I don't think any trope is worth avoiding if you think it fits in your story, likewise I don't think you should add something that might not fit just because it's a popular trope.

Kentyrr:

You really can't avoid the tropes, it's very hard to find something that hasn't already been done.

Stoya:

I agree with Kentyrr.. The best you can really do is make fun of the tropes as they're happening, like Jaye making fun of the idea that you can get stuck in a clothes dryer.

RJ:

Tropes in general are useful, but you HAVE to know it's a trope and you have to play with it some. Just doing the same thing over and over again isn't fun, but taking a trope and twisting it just a little bit different is something I like to do.

Tako:

It's all about the execution. You can take a common trope and do it in a unique way with your

own spin on it, but if you're gonna do the whole prude-ish mom "But he's my son!!" angle I've seen in about 9000 games, then yeah, better off avoiding them.

Peeps:

I'm not against them but I also don't actively go out of my way to use them. If you find a need for them, sure - I don't see any problem with it personally. Though if I hear another person say "oh this is definitely your Derek!", I swear, man..

22 Music, how important is it in AVNs for you?

Jachu:

Really important. It's hard to tell the story only through renders and text so you need to use every possible way to express what you want. Well selected music can change the mood of the scene completely.

Joshua:

It's important, but also extremely difficult to source through the usual channels. Oddly enough, the world of sex, drugs and rock n roll seems remarkably reluctant to branch into the Adult Visual Novel arena. Unfortunately, my singing voice is only useful for imitating the yowls of a grizzly bear with it's balls caught in a steel jaw trap, so homebrewing a soundtrack is probably off the cards.

Tessa:

Highly important. The main difference between a comic and a VN is that a VN offers a greater degree of immersion than a comic ever could. In fact, I consider VNs to be closer to cinema than they are to graphic novels, and it's simply the case that music is a powerful tool in manipulating a viewer's emotions. That said, the VN industry has largely underutilized audio, so players have not all fully bought in to its importance. I hope that sentiment changes, and I hope to see other developers put more development time into sound/music design.

ViM Studios:

Extremely important, but also extremely challenging since finding music licenses that allow for use in adult content is incredibly hard. That greatly affects the quality of music we're able to include in our games. It's not even a financial barrier for us. We could pay thousands of dollars to license a song, and still have them revoke the license down the road. We've lost a lot of time finding music only to have to rip it out and replace it later.

ClassyLabradoodle:

Super important. Choice of music can make or break a scene, it's one of the primary factors that sets the tone of a scene. So I HOPE that anyone who plays my game leaves the sound ON. I put a lot of time into that.

ProfessorHistorian:

Extremely important. Music sets the mood. I think not having any music in your game is a huge mistake. You have pretty great website that share royalty-free music.

Kentyrr:

Very important, music can set the tone of the scene. Stoya and I spend a lot of time selecting the right music to fit the scenes because it sets the mood.

Stoya:

Important, but also the single highest-risk element of development, and the most aggravating and time-consuming. The music licensing sites treat adult developers in a very shady manner, moving the goalposts on purchased music by invoking "obscenity" clauses.

RJ:

Extremely. It sets the entire tone of the scene. There are definitely some masters of it out there, like Drifty. I keep trying to improve my own skills in that regard, but it's not as easy as he makes it look.

Tako:

I don't really give a shit. I mute 'em most of the time.

Peeps:

I would say it's a make-or-break element for me. When I started out, I skipped some good AVNs just because they have no music/SFX (like Stranded in Space, which later on became

one of my favorite games). By time, I learn that choosing good music and SFX takes a lot of time - and I understand that not everyone wants to commit to such duties. As I said though, music and SFX adds so much to the game. For example, I have a scene when the MC jumps too high, and hits the backboard, falls, then passes out for a few seconds. The star of that scene? You wouldn't guess it - a Windows XP sound. Without that sound, the scene is just another 3 renders stacked together. Where to that music/SFX...now that's a tricky question. You might notice that a lot of vendors explicitly prohibits the use of their music in adult stuff. Your best bet is free music archives and any other music tracks with public usage allowed. Another choice is reaching out to artists (and no, not people like Jay-Z or Ye West, like small time artists) and see what their rate of licensing their tracks is.

23 How much money do you invest in the overall development?

Jachu & Joshua:

It's hard to say exactly because it varies month to month. I'm buying new 3D assets, ordering various freelance services in development areas I'm not good at, paying for cloud storages, website hosting, paying quite big electricity bills and upgrading my PC. All of this is an investment. Patreon payouts fortunately covers most of the month to month expenses but there were a lot of times where I had to pay for something from my own pocket. I'm okay with that. I treat it as a hobby and I don't mind spending some money for something that I enjoy doing.

ViM Studios:

When we had one game in part-time development from 2017 to 2021, we earned ~\$4K a year and reinvested all earnings back into the game. Our first full year of two games in full-time development (2022) we had about ~\$40K in expenses. That included ~\$10K in equipment (we have 2 rendering rigs). This year we are on track to have around ~\$100K in expenses. These estimates are for our whole business including both games, we don't (and couldn't, realistically) track their expenses separately. Most of our expenses involve paying other people for things like 2D art, voice acting, coding tasks, writing scenes, etc.

ProfessorHistorian:

I think I invested about 1.5 CAD so far.

Kentyrr:

A huge amount. Most of the money we make goes directly back into the business. Building new, more powerful PCs so we can improve render times and quality.

Stoya:

What Kentyrr said... We did not break even on our initial investment until 1.5 years after project hick-off. Music, assets, software licenses, hosting, etc all adds up quickly.

RJ:

At the beginning, I used my two stimulus checks I got in 2020. I wasn't really making any money personally before that, writing novels. So I invested that money in buying assets and upgrading my computer a bit. Since then, I invested a lot. Between buying assets, computer upgrades, software subscriptions, and now paying voice actresses, it's pretty costly. That all came over time though. At the beginning, I just worked with what I had.

Tako:

Without going into any details, imma say I dropped a good amount and didn't really make a profit till like 6 months into development.

Peeps:

Too much yet still not enough. Music alone eats a lot into my wallet. Each track is like \$\$\$ and you obviously don't want to loop through the whole game with just one track so..

Question for TessaXYZ:

Do you design the puzzles yourself?

Tessa:

Sure do! It's long been a hobby that I'm pleased to have been able to implement in my VN. I do recognize it's not everyone's cup of tea, however, which is why I added the option to disable the puzzles.

Question for ProfessorHistorian:

What was it that appealed to you about Britain's Regency Era? How much of the decision came down to the availability of assets that fit the historical era? Would you have chosen a different historical era if more assets were available?

ProfessorHistorian:

Thanks for your question! I love the Regency Era, the Season, the titles, the clothes, the traditions, and Jane Austen. It was a no-brainer for me to choose that time period, as it has so much storytelling potential with masquerades, duels, hunts, court intrigues, parliament, Napoleon, and so on. I was very lucky to find that many assets that fit the story I wanted to tell, but of course it's much more easier to find modern assets. Most of my historical assets are from the Victorian Era though, to be honest. I also use some Medieval and Georgian Era assets to round up what I already found. If I didn't, you would always see the same clothes, and it's very important to me that each lady has her own style. I don't think I would have chosen another historical era at the time though, as I really wanted to tell a story set in Jane Austen's world. Since then I've had new ideas for historical games, so I'll probably dabble in the Roman Era eventually.

Questions for StoneFox:

If it's possible and no to spoilery I would like to hear your thoughts on the creation of the "Bombshell" scene (the Tara/Jaye "Let me be Jaye tonight" scene), how did you come up with the idea, its function and how you rendered it?

Kentyrr:

I think Stoya came up with the idea. What I did was I rendered out the Tara scene first, saved all of her poses, went back and placed Jaye in the scene, and merged the pose preset saves to her. I had to adjust a few things like hands and whatnot, nothing too crazy though. That was a fun scene to make!

Stoya:

The rule in Chasing Sunsets is that all sex in the past is established history, but anything in the present the MC has agency for... He can opt out of it. Knowing the Tara scene was "historical" and that the player could not opt out, I knew this might be very upsetting to players who wanted to be 100% Jaye-faithful. This was my compromise. This would be one of our innovates that turned out better than expected, I would say. Kent, y ur shit look so gud? Also gib Tara thx.

Kentyrr:

I dunno! Actually the key to good renders, at least for me, is lighting. Lighting makes up at least 90% of the image. That's the one main thing I focus on when making renders.

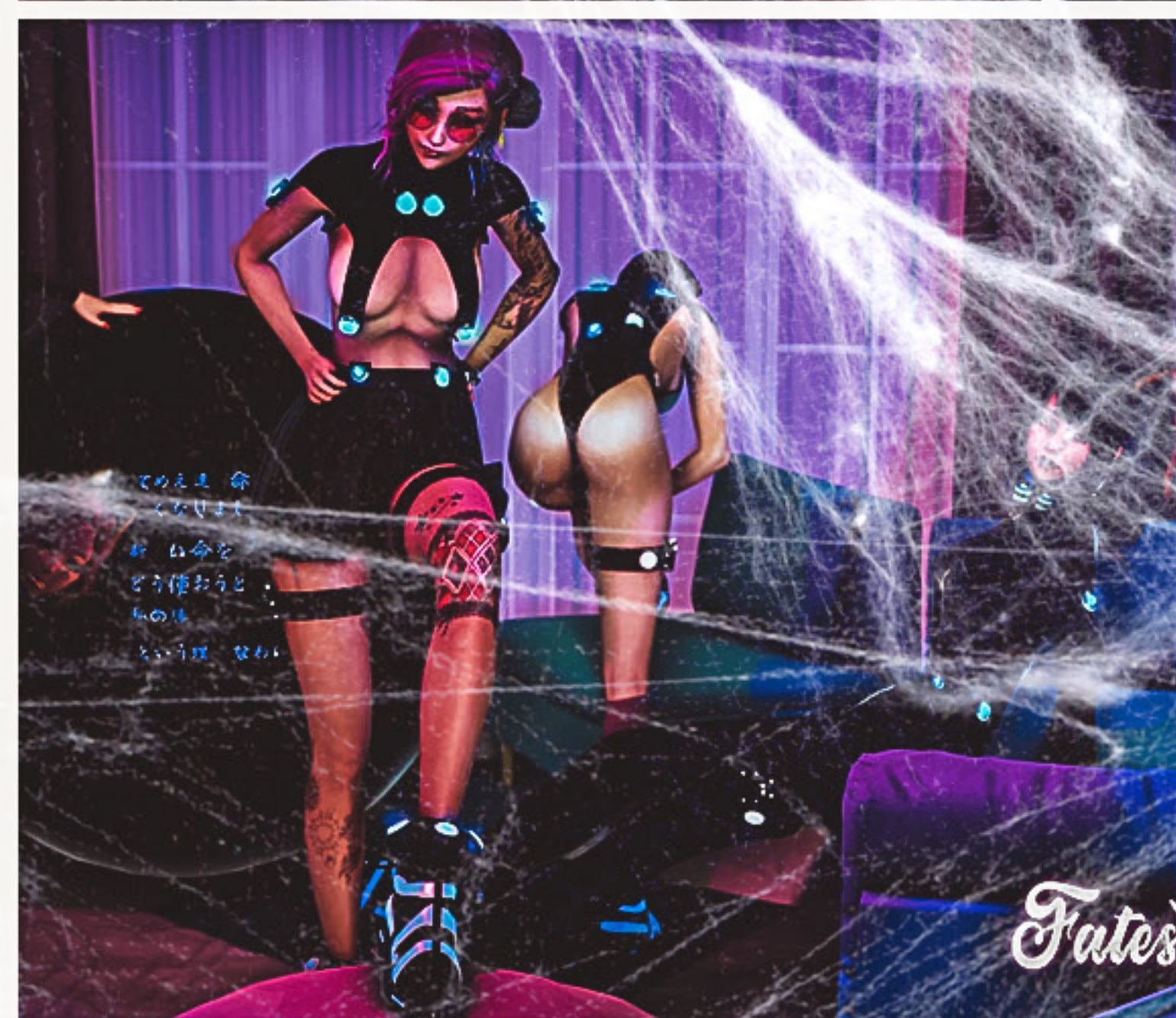
Stoya:

IMHO, Kent's strength is in lighting and posing, especially facial expressions. He understands that human expression is subtle, where many artists go over-the-top with expressions making them jarring. It's one thing I've always appreciated about his style, because it goes a long way toward keeping the story grounded.

ASK A DEVELOPER

ANYTHING





Fates Crossed

Thanks to all the devs!

Special Render

Collage



Halloween 2023

