THE GAME INDUSTRY OF FINLAND

REPORT 2020

Front cover pictures:
Fingersoft \\ Hill Climb Racing
Futureplay \\ Merge Gardens
Housemarque \\ Returnal
Metacore \\ Merge Mansion
Remedy Entertainment \\ Control
Rovio Entertainment \\ Angry Birds
Seriously Digital Entertainment \\ Best Fiends
Small Giant Games \\ Empires & Puzzles
Supercell \\ Brawl Stars

Picture: Nolla Games \\ Noita

Picture: Redhill Games \\ Nine to Five

ABOUT THIS REPORT

In 2020 the Finnish Game Industry celebrated its 25th anniversary. The two oldest studios, Housemarque and Remedy, turned 25 years old and the founding of those studios marks the starting point of the Finnish Game Industry as we know it today. During those 25 years many things have changed and the Finnish Game Industry has transformed from a hobby for recreational enthusiasts to the biggest cultural export industry in Finland. However, the spark of creativity which helped to start the industry is still burning bright. Despite the financial success, the Finnish Game Industry has not stagnated. Creativity and passion for making good games are still very much present.

This publication aims to provide a holistic overview of the Finnish Game Industry in 2020. The data and information presented in the following pages is based on interviewing 134 key studios from about 200 game developers in Finland. Interviews were carried out from October 2020 to February 2021 and augmented by data from other sources. This study is a continuation of similar studies conducted in 2004, 2008, 2010, 2012, 2014, 2016 and 2018.

Altogether 70 game companies, members of Suomen Pelinkehittäjät ry (Finnish Game Developers Association), are introduced in the Studio Profiles section, as well as the most relevant game support industry organizations.

We wish to thank everyone who has participated in this process. Special thanks to Suomen Pelinkehittäjät ry (Finnish Game Developers Association), Business Finland, City of Helsinki and all the interviewed game studios for their support.

TEAM NEOGAMES

KooPee Hiltunen
Suvi Latva
J-P Kaleva
Elina Tyynelä

Picture: Cornfox & Brothers \\ Oceanhorn 2

The History of the Finnish Game Industry - From Telmac to Stock Markets

1979 to 1986 - The Beginning

FROM FINLAND TO THE INTERNATIONAL MARKET

The first known Finnish digital game was released as early as 1979: Chesmac, a chess game designed by Raimo Suonio. However, serious game development efforts did not begin until home computers gained popularity in the beginning of the following decade.

At first, game development was mostly a hobby, but in the mid-1980s, developers released the first commercial games. These early game releases targeted the domestic market.

The first game to be distributed internationally was Sanxion, which debuted in 1986.

1987 to 1995 - Professionalism

FROM INDIVIDUAL DEVELOPERS TO GAME DEVELOPMENT TEAMS

Up until the early 1980s, games were typically innovations led by a single developer. However, towards the end of the decade, game developers begun to cooperate, giving rise to the first game development teams.

A major boost came from game developer events, including the notable Assembly, which was first organised in 1992 and continues to date. These gaming teams, i.e., demo groups, also gave rise to the first Finnish game studios.

Picture: Sulake \\ Habbo Hotel

The oldest Finnish gaming companies still in operation, Housemarque and Remedy Entertainment, are strongly rooted in these demo groups.

1996 to 2000 - First Wave

THE FIRST SUCCESS STORIES AND MOBILE GAME STUDIOS

In the mid-'90s, games were mostly developed for home computers. However, 1999 saw a major shift when Nokia introduced the WAP standard, which seemed like a promising platform in terms of game development. Several game studios were set up in its wake, and the Finnish Game Industry saw its first boom.

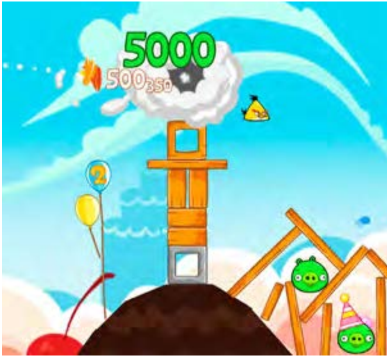
WAP did not, however, meet expectations, and with the downfall of WAP down went the mobile game studios of the first wave. Successes, though, were had on other fronts. In PC and console games, Housemarque's Supreme Snowboarding and Remedy's Max Payne proved big hits, and Sulake's Hotel Goldfish (later Habbo Hotel) became an internet sensation.

2001 to 2004 - The Difficult Years

FLYING HIGH AFTER HITTING ROCK BOTTOM

Despite a few successes, the early 2000s were a difficult period for the Finnish Game Industry. Risky investments in gaming were halted, and despite a promising start, mobile game development also ground to a halt. Publisher-driven PC and console game development was too challenging for most small game studios.

Luckily Nokia saw a business opportunity in mobile games. Nokia was confident that its N-Gage PDA, launched in 2003, would revolutionize mobile gaming and therefore invested in the development of game content for the handset, including investments in Finnish companies and their games.



Picture: Rovio \\ Angry Birds

The N-Gage failed. The device was expensive to manufacture, clumsy to play on and games were distributed only in traditional brick-and-mortar stores. Still, the foundation for the mobile game ecosystem had been laid, and a number of new game studios were established in 2003–2005, including Sumea (later known as Digital Chocolate) Mr. Goodliving and Universomo.

2005 to 2009 - Moderate Growth

THE ERA OF A MATURE MARKET

Towards the end of the 2000s, the Finnish Game Industry ecosystem continued to grow steadily. What was once a hobby had finally transformed into a serious sector of its own.

However, growth was relatively slow. The turnover of the game industry grew from around 40 million euros in 2004 to approximately 87 million euros in 2009. The relatively slow growth is explained by the value chain of the distribution of the games, which was functional but not particularly profitable for the game developer. But change was coming.

2010 to 2011 - A System in Turmoil

BALANCE OF POWER REVOLUTIONISED BY MOBILE DIGITAL DISTRIBUTION

The digital distribution of games became the true driver of change in the gaming industry. Digital distribution first began on a PC platform but later expanded to consoles and smartphones through Apple's App Store and Google Play.

Picture: Nitro Games \\ Heroes of Warland

The new distribution methods represented a change in the balance of power within the industry. With digital distribution and app stores, game developers were able to reap 70 % profits instead of the former 15–25 %. This made a huge difference, and Rovio's Angry Birds and its sequels were among the first to benefit from these new opportunities.

As markets opened and international investors started to take interest and make investments in Finnish companies, the number of game studios blew up. The turnover of the industry almost doubled in just two years, from approximately 87 million euros in 2009 to 165 million euros in 2011.

2012 to 2016 - The Perfect Storm

MICROPAYMENT MODEL

Supercell was the first mobile gaming company to successfully apply the micropayment model to a mobile game, skyrocketing Hay Day and Clash of Clans to the top of the most profitable games list, where they stayed for several years.

Supercell's success further increased international interest in Finnish gaming, and both investments and the industry turnover surged in 2012–2015. In 2015, the Finnish Game Industry reached the milestone of two billion euros in turnover.

Despite the strong focus on mobile games, Finnish companies continued to design games for other platforms, too.

Remedy's success stories Alan Wake, Quantum Break and Control, and Colossal Order's success story Cities: Skylines are excellent examples of Finnish competence in design for non-mobile platforms.

2017 to 2019 - The Years of Establishment

STABILISATION AND ENTRY TO STOCK MARKET

2017 was a year of stabilisation for the Finnish Game Industry. The listing of four Finnish gaming companies was a key milestone – and a sign of a new level of maturity in the business.

From 2017 to 2019 the industry also went through structural development, and the "prosperous middle class" of gaming studios grew significantly. The number of companies that employ more than 50 people and have a turnover of more than 10 million continued to increase. In 2019 four companies reached the €100 million mark in their turnover.

The number of employees in the industry grew to 3 200 by the end of 2018. In international comparison, Finland was placed within the top three game developer countries in Europe. 2019 can be summarized simply as business as usual. The turnover of the industry remained over the €2 Billion mark, the total turnover being €2,2 Billion for that year.

2020 – Towards the New Normal

EMERGING MARKET DISRUPTIONS AND COVID-19

In early 2020 COVID-19 hit the world. The global pandemic changed many things also in the game industry. Events and gatherings were postponed, cancelled or moved online. Game companies went to remote working mode and many previous practices e.g., recruiting employees abroad, became more difficult. However, the Finnish Game Industry seemed to be ready to change and somewhat resilient against the financial impact of the pandemic. Lockdowns and curfews increased game downloads and gaming in general, and the industry's turnover increased also in Finland.

At the same time, global regulatory fragmentation and increasing tensions between leading games industry value chain platforms and service providers made markets much more unpredictable.

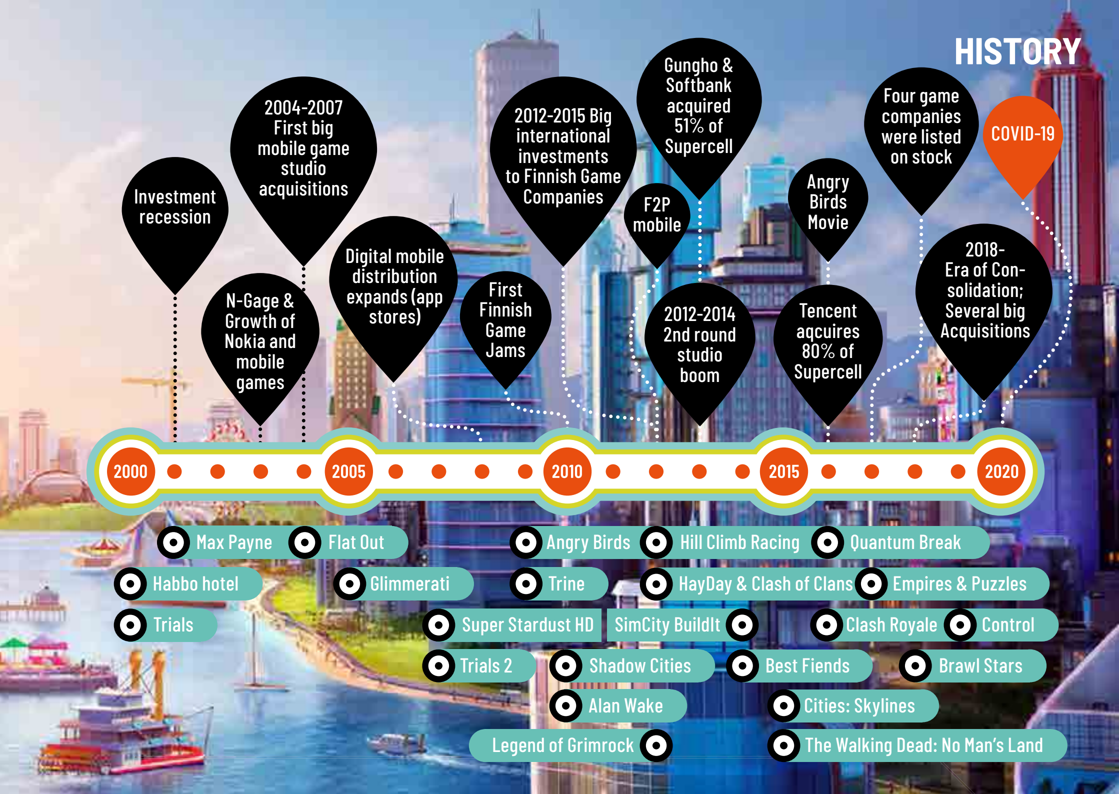
In the end of 2020, there were 46 established studios across Finland with over €1 million turnover. On the other hand, for some of the start-ups and non-established companies COVID-19 has been a death blow due to the cancellation of events and the difficulties in finding an investor or publisher.

Picture: Psyon Games \\ Concept Art

HISTORY

Picture: EA Tracktwenty \\ SimCity BuildIt

HISTORY



Investment recession
2004-2007 First big mobile game studio acquisitions
N-Gage & Growth of Nokia and mobile games
Digital mobile distribution expands (app stores)
First Finnish Game Jams
2012-2015 Big international investments to Finnish Game Companies
F2P mobile
Gungho & Softbank acquired 51% of Supercell
2012-2014 2nd round studio boom
Angry Birds Movie
Tencent aqcuires 80% of Supercell
Four game companies were listed on stock
2018- Era of Con-solidation; Several big Acquisitions
COVID-19
2000
2005
2010
2015
2020
Max Payne
Flat Out
Habbo hotel
Glimmerati
Trials
Super Stardust HD
Trials 2
Angry Birds
Trine
Shadow Cities
Alan Wake
Legend of Grimrock
Hill Climb Racing
HayDay & Clash of Clans
SimCity BuildIt
Best Fiends
Quantum Break
Empires & Puzzles
Clash Royale
Control
Brawl Stars
Cities: Skylines
The Walking Dead: No Man's Land

The Industry in a Nutshell

THE STABILIZATION and maturing process of the game industry that started already in 2017 and 2018 and has been covered in a previous study, continued in 2019 and 2020. The turnover remained stable, and 2020 was the sixth consecutive year when the Finnish Game Industry surpassed the €2 Billion mark.

Perhaps the biggest news of 2019 and 2020 was Israel-based Playtika's acquisition of mobile game developer Seriously Digital Entertainment in August 2019. The price of the deal has not been disclosed, but it has been estimated to be well over €250 million. All in all, Finnish game developer companies received over €100 million worth of investments in 2019–2020. The financial success of the industry is also reflected in the number of companies with a turnover of more than €1 million. In 2020, there were 46 studios across Finland in that category (34 in 2018). 2019 saw the first occurrence of 4 studios with an annual turnover of more than €100 million.

The decline in the number of studios continued in 2019–2020. At the end of 2020, there were around 200 active studios (220 at the end of 2018). This is partly due to intensified competition in global markets, but also due to cuts in Finnish regional support for game developer studios, with those cuts hitting early-stage start-ups (0-2 years of age) and start-up companies (2-5 years of age) the hardest. COVID-19 is also likely to hinder the launch of new companies, and its long-term impact on the Finnish start-up ecosystem will be addressed in

Picture: Small Giant Games \\ Empires & Puzzles

our next study, to be published in 2023. The short-term COVID-19 consequences are covered separately in this study.

Although the number of studios is now smaller, the Finnish Game Industry employs more people (3 600) than it did at the end of 2018 (3 200), and in the next couple of years, Finnish game studios expect to open 400–1 000 new positions. The share of non-Finnish employees has remained almost the same as it was in our previous study, 28 % in 2020 (27 % in 2018). The slow increase can be attributed to restrictions caused by COVID-19 and general issues with recruiting and immigration processes. The number of women working in the industry has grown 2 percentage points from 20 % in 2018 to 22 % in 2020.

In 2019–2020, all Finnish game studios combined published a little under 100 games per year. The number is smaller than it was in the mid-2010s, but there seems to be an observable divide between studios. Some studios are clearly striving for a brisk publishing pace, while others, mainly the larger studios, work in a game as service model

Picture: Traplight \\ Battle Legion

and concentrate on developing their existing games rather than on launching new ones. It remains to be seen if the hyper casual, fast publishing pace model will challenge the game as service model in the future. Also notable in 2019 and 2020 were the launches of some very successful and critically acclaimed indie titles such as Baba is You, Noita and Space Haven.

Diversity, equality and inclusivity have been one of the hot topics in the Finnish Game Industry over the past two years. All these have already been present in the industry before, but industry organizations and companies are committed to continue developing the Finnish Game Industry as the best working environment in the world in order to have the best people making the best games also in the future.

Picture: JetDogs \\ 12 Labours of Hercules

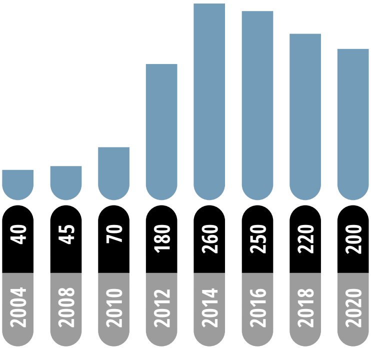
Studios

THE AIM OF THIS STUDY is to provide an overview, as accurate as possible, of the Finnish Game Industry. To serve that aim, the Neogames´ database, used as background material when compiling this study, contains only the studios that are active in game development. However, keeping up an entirely accurate database of all active game companies is virtually impossible for multiple reasons: Statistics Finland has no definitive classification for game developer studios, setting up a new game studio is relatively easy, and game developers can sometimes be in stealth mode for years before going public, and quite often studios just discontinue their active business but remain still on active status in the business register. As an anecdote, Terramarque, a game studio established in 1993, is still listed as active in the business register, though it merged with Bloodhouse already in 1995 to form Housemarque, the oldest Finnish game studio still operating.

According to estimates by Neogames, from 1995 to 2018 there have been over 600 Finnish game studios, 200 of which were active in game development at the end of year 2020. For comparison, Neogames' first study about the Finnish Game Industry covers the year 2004 and includes 40 active game studios. Out of those 40 studios, 11 (28 %) are still active in game development.

The listing on next page, indicating the number of active studios, clearly shows that the growth spurt of the Finnish Game Industry started after 2010 following the rise of mobile gaming.

In the top year of 2014, there were 260 active studios, vast majority of them developing mobile games.



Number of active studios 2004–2020

Since then, the number of active studios has steadily decreased, mainly because competing on global markets has become more difficult and the threshold for setting up a new studio is higher. However, M&A and the availability of public support for launching new start-ups regionally also plays a role in the decrease in the number of studios.
In 2020, the short-term impacts of COVID-19 also influenced the number of studios. In majority of these cases, it is likely that COVID-19 was not the direct cause of a studio shutting down, but it made finding new funding and partners harder for studios that were already in trouble.

A comprehensive, up to date list of active Finnish game studios can be found on the Neogames website.

Location of Companies and Clusters

FOR THE FIRST TIME since the early 00s, more than 50 % of Finnish game studios are again located in the Capital Region. The major game industry hubs outside the Capital Region (by headcount) are Tampere, Oulu, Turku and Kajaani. There are vibrant industry hubs also in Jyväskylä, Kotka and Kuopio.

Outside the Capital Region, regional capitals seem to be hotspots of the game industry in their respective regions. This reflects the general development of Finnish society. Cities with educational opportunities like universities and universities of applied sciences are attractive, especially for a younger, more game-oriented generation.

In terms of economic significance and financial value, the Capital Region is still well ahead of other areas. 96 % of the industry's turnover is generated by companies located in Helsinki, Espoo and Vantaa (97 % in 2018). However, all major industry hubs have companies making more than €1 million annual turnover and all the regions have one or several examples of successful game studios.

The number of people employed has increased slightly in almost all regions since the last study. Around 79 % of all employees work in the Capital Region (75 % in 2018), and all large companies employing more than 250 people are located in Helsinki or Espoo. The biggest studio by headcount outside the Capital Region is Oulu-based Fingersoft.

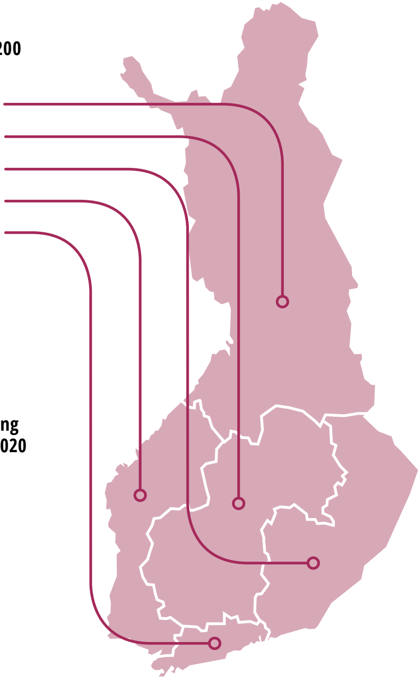
Location of the companies N:200

	2020	2018	2016	2014
North	11	16	18	18
Central	20	21	18	26
East	5	7	9	10
West	9	11	13	8
Capital	55	46	42	38

%

Location of companies making at least EUR 1M turnover in 2020

3	North
5	Central
2	East
3	West
33	Capital Region



Platforms

FINLAND IS KNOWN for its strong mobile game development. Even though we are still strong in mobile, it is no longer as dominating a platform as it used to be. According to interviews conducted for this study, 62 % of companies are developing games on the Apple iOS and 65 % on the Android platform. The share of the still emerging mobile platform, Huawei, remains small. As already for years, multiplatform development is very common, and most companies develop the same game for several platforms. All the console platforms have gained some popularity, while PC development has a little surprisingly slightly decreased. The biggest drop in comparison to our previous study can be seen in AR

Picture: Remedy Entertainment \\ Control

	2017–18	2019–20
iOS	71%	62%
Android	75%	65%
Huawei	–	4%
PC	50%	46%
Nintendo	20%	23%
Playstation	16%	21%
x-box	18%	21%
VR	10%	9%
AR	36%	7%
Chat	5%	5%
Other	–	8%

Popularity of the platforms among Finnish game studios N:124

development, though there are also some strong AR game developers, such as Next Games.

The new category ”Other” includes e.g., HTML 5 games, games made for dedicated platforms such as different types of exergames and some hard to define browser games.

All in all, the landscape of favoured development platforms seems quite similar to what has been observed in our previous studies.

Picture: Dodreams \\ Drive Ahead!

Developers & Diversity

OVER THE COURSE of this study, Neogames interviewed 134 game developer studios. Those studios represent 67 % of all Finnish studios (out of a total of approximately 200), and since all the major studios were interviewed, it can be safely estimated that the interviewed studios represent well over 90 % of the employment of the industry and almost all of its turnover. As some companies did not answer every question, the number of answers given to the questions presented below may vary.

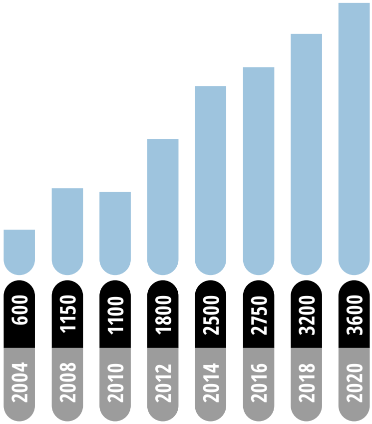
The 134 companies interviewed for this study employed 3 327 people full-time at the end of 2020.

Information from other available sources confirms that at the end of 2020, the Finnish Game Industry employed, roughly estimated, 3 600 (FTE) people. This is 400 more than at the end of 2018 (3 200) and 850 more than at the end of 2016 (2 750). Like in our previous studies, these figures include entrepreneurs and approximately 250 persons employed abroad by Finnish studios.

The median number of persons employed in the 134 companies interviewed is 8, and the average 25. The median number in 2018 was 7 and the average 20, so there has been a slight increase in both indicators.

During the year 2020, there were 182 interns working in 129 companies, which is only 15 internships less than in 2019. The reduction is surprisingly small, since 2020 was not too favourable for having interns due to COVID-19.

Altogether 129 companies provided us with information about their



Number of people employed Finnish Game Industry 2004–2020

recruitment needs. 107 companies (83 % of the companies answering to questions about recruitment needs) estimated that they are going to hire at least one new employee within the next 12 months. Altogether, these companies are expecting to hire 400–1000 new game industry professionals during the next 12–18 months. Due to the volatile nature of the industry, the actual demand for new employees is difficult to estimate, but these figures confirm, that Finnish game developers are still looking for growth, and the lack of employees is still a challenge to the industry.

According to the survey, the number of female employees in the 134 companies surveyed has increased from 569 to 755 from 2018 to 2020. In the 134 companies interviewed, the share of women was 22,7 %.

Based on these figures, and considering the companies not interviewed for this study, it is safe to assume, that the total share of women in the industry is a little lower, approximately 22 %. The overall share of female employees is 2 percentage points more than it was in 2018 (a little over 20 % then). In comparison to when Neogames first surveyed the share of women in the industry (2010), it was 10 %. In 10 years, the growth has been 12 percentage points.

Neogames also asked about the share of other genders in the workforce, but there were only a couple of companies that had this information or were able to share it. The amount of data was not sufficient to estimate the share of non-binary people in the Finnish Game Industry. However, a questionnaire survey made by Neogames' member We in Games in 2020, suggests that 4,5 % of game industry employees identify as non-binary, although survey is not directly comparable to this study due to its different methodology.

Picture: Next Games \\ Stranger Things

The share of non-Finnish employees has also been rising. The increase from 2018 to 2020 was much smaller than from 2016 to 2018. One reason might be the COVID-19 pandemic, which caused significant difficulties for international recruitment in 2020.

According to the present survey interviews (134), the total share of non-Finnish employees working in Finnish studios in Finland was 28 %, remaining almost on the same level as in 2018 (27 %).

Altogether, 449 employees, 13 % of the employees of the companies interviewed, came from outside the EU/ETA area (10 % in 2018). Despite the pandemic in 2020, the share of non-EU/ETA employees has increased in 2019–2020. This might be partly due to the fact that while COVID-19 travel restrictions allowed people with Finnish residence permit to enter the country, travel restrictions for EU/ETA nationals were occasionally stricter.

The majority of non-Finnish employees work in the mature companies (65 %) and the established companies (20 %) and in companies with more than 50 employees (78 %). However, there is a significant amount of non-Finnish employees in the small companies and in the early-stage start-ups and start-ups also. The ten biggest companies within this survey employed 68 % of the non-Finnish employees. A little more than 40 of the smallest companies did not employ non-Finnish persons.

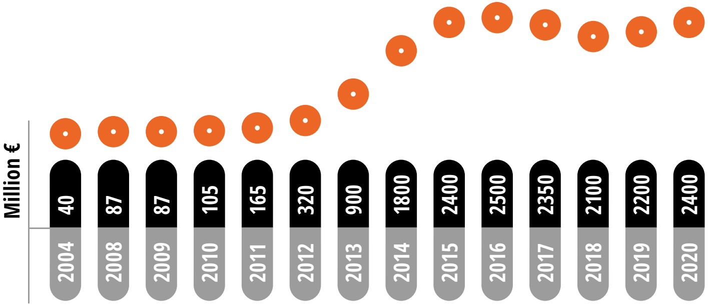
Financial Outlook

THE TURNOVER of the Finnish Game Industry in 2020 was €2,4 Billion. This represents 9 % growth compared to the previous year and over 12 % growth in comparison to the previous study from 2018. It seems that so far COVID-19 has not negatively affected the financial side of the Finnish Game Industry. According to some statistics, the situation is the same globally, and the game industry has been resilient against the financial consequences of the pandemic.

The statistics show clearly that the Finnish Game Industry has been financially successful over the whole past decade. The growth spurt started in 2012 with the success of Rovio and Supercell, and the industry reached its peak turnover so far, €2,5 Billion, in 2016. When it comes to financial performance, perhaps the most significant change over the last years has been the decrease of Supercell's weight in the Finnish Game Industry portfolio. In 2015, Supercell's share of the total turnover was almost 88 %. In 2018, the company's share was 65 % and in 2020 around 54 %. This is further proof that the Finnish Game Industry is not by any means a one hit wonder.

The change in the structure of the industry can also be seen in the statistics. The number of studios making more than a €100 million turnover has increased from 2 in 2018 to 4 already in 2019. At the end of 2020, there were 46 studios with an annual turnover of more than €1 million. This is 12 more than in our previous study from 2018 (34). The median turnover of the 134 Finnish game studios participating in this survey was €360 000, which is substantially higher than in our previous studies (€135 000 in 2018 and €95 000 in 2016). Unlike in some statistics, investments or other similar transactions are not included here in the turnover figures. All these figures together are further proof that the ”prosperous middle class” of Finnish game studios has grown more substantial in 2019–2020.

In 2019–2020 Finnish game studios received almost €100 million in investments. The Seriously / Playtika acquisition is excluded from this calculation. The net profit of the industry was well over €500 million in 2020, which means that the game industry’s contribution to the national economy via taxation will be substantial also in 2020.



Turnover of the Finnish Game Industry 2004–2020

Impacts of COVID-19

THOUGH the Finnish Game Industry has survived the pandemic better than most creative industries, COVID-19 has been challenging. These challenges can be divided into following categories:

- Problems in reaching out to partners, investors and colleagues
- Delay in deals and development
- Communication and remote work
- Psychological fatigue and indisposition
- Increase in work load

1. PROBLEMS IN REACHING OUT TO PARTNERS, INVESTORS AND COLLEAGUES

Travel restrictions, cancellations of onsite events and oversupply of online events have had a big effect on partner, publisher and investor meetings and relations. Young start-ups with no existing networks have suffered the most, while more experienced studios with their wide networks and solid track record have been better positioned due to their better connections to potential partners. From the point of view of publicity, not being able to meet the press is an issue for many developers. However, the problem is mutual, as also the press suffers from not having opportunities to meet developers.

Restrictions on physical meetups have complicated the Finnish game developer community's best practice sharing and decreased introductions to partners and investors. Fortunately, some of these activities can take place via digital channels and digital meetings can compensate for the lack of physical meetups to a certain extent.

Picture: Bugbyte \\ Space Haven

2. DELAY IN DEALS AND DEVELOPMENT

Uncertainty has delayed decision making in all business relations. Delays in deals and cancellations of projects have affected the financial stability of some developers. Especially work-for-hire companies are suffering from cancelled and fragmented projects. However, after the initial shock of COVID-19 in spring 2020, investors and publisher have become more active again and the deal flow is returning back to normal. Remote work also affects development. Although game development is relatively easily done remotely, new working methods are required in order to do development effectively. Especially the creative processes in the early stages of game development are more difficult than

Picture: 10tons \\ DYSMANTLE game art

under normal circumstances and cause delays in development projects.

COVID-19 is, therefore, likely to hinder the launch of new companies and its long-term impacts on the Finnish start-up ecosystem will be addressed in our next study, to be published in 2023. However, in the short term its impact on a number of newly founded studios has been surprisingly small. In 2020 there were more bankruptcies or planned shutdowns of Finnish game developer studios (39) than ever before. For some studios, COVID-19 and its consequences have been just the final nail in the coffin. However, a majority of the studios that have shut down have been inactive for several years. Business Finland financial support and other public funding tools have been crucial for some game developers to survive, though the number of game studios applying for these funds has been relatively small.

3. COMMUNICATION AND REMOTE WORK

Even though time is not spent traveling anymore, digital communication channels are flooded, while the ability to work and respond efficiently has not increased. Work from home, which companies have been practicing since March 2020, requires independence and good self-governance. Fortunately, in the game industry in general, and in Finland especially, company organizations are flat and employees are well trusted.

Managing and organizing development remotely presents new challenges.

Many of the interviewed companies mentioned issues in communication on several levels, both between and inside teams. Starting new creative projects, setting up new business, and building up team spirit are especially challenging while working remotely. In addition to these, there are significant regulatory obstacles for cross-border remote work (e.g., taxation) which complicate remote work between countries.

4. PSYCHOLOGICAL FATIGUE AND INDISPOSITION

Opinions about remote work vary a lot. Some of the developers were grateful for the opportunity to work from home and were able to concentrate and focus even better, while others would prefer working at the office. Depending on personal resiliency and situation in general, some of the developers were suffering from more fatigue and depression which was reducing their well-being and efficiency. Some of the developers experienced loneliness, and especially foreign employees were missing their families and relatives. Many companies were actively looking for solutions to enhance and support well-being and the mental health of their employees. Virtual coffee rooms and virtual after works with digital board games and offering a wider range of mental health services via occupational health care was a common practice in many companies. The crucial questions seem to be: How can we be happy making games at home? How fast and how well can we adjust to working from home? How do we nurture creativity under these circumstances?

Picture: Big Ear Games \\ Big Ear

In the end, many employees considered themselves privileged to be able to work in an industry that has been doing well compared to other industries.

5. INCREASE IN WORK LOAD

COVID-19 has increased the number of players and time spent on games. However, it has also brought in new, not always easy to identify, users into user groups previously familiar to developers. It is worth noting that the increased number of players does not always correlate with increased income or resources. This is the case especially in F2P games. According to some reports, COVID-19 has also had a negative impact on the well-being of gamer communities and this has increased the workload of community managers.

Financial Support and Funding

FINNISH PUBLIC FUNDING for the game industry is mostly business oriented, and cultural funding schemes, present in many other European countries, are almost non-existent. The Digidemo funding has been an exception to the rule, but at the moment its future is very unclear due to budget cuts. In business funding the main public source for Finnish studios is **Business Finland**, formerly known as Tekes, which has been funding the Finnish Game Industry through various instruments and funding schemes since the late 90s.

Business Finland funding is divided into many instruments, based on the size, maturity and financial capability of the company applying. Business Finland funding is typically a grant or a loan. None of the funding instruments mentioned below is game industry specific. All the funding mentioned below is also available through Business Finland's **Entertainment Finland program**, which supports Finnish game, music and audio visual companies in developing new business and growing global.

The first step in funding offered by Business Finland is TEMPO. TEMPO is for planning international growth and to study, investigate and test. It has a maximum grant of 50 000 euros and it covers 75 % of the costs the funding is applied for. TEMPO is granted to 500–1 000 companies every year.

The next step in Business Finland's funding is R&D funding. R&D is for developing a service, a product, a process or a business model.

Picture: Traplight \\ Battle Legion

It is partly a grant (max. 50 %) and partly a loan (50–70 %). R&D funding is granted to about 300 companies per year

For scaling up, Business Finland has the Young Innovative Company funding. It is for growing rapidly on a global scale. The funding is granted in 3–4 phases. The grant is max. 500 000 euros and the loan max. 750 000 euros. Business Finland funds 75 % of project costs.

All these fundings are collected on Business Finland's website.

Business Finland offers also other financial support, such as the Explorer – support to look into multiple different situations companies might want to explore.

The financing company **Finnvera** provides financing for companies from small micro enterprises to SMEs aiming to grow via export and internationalisation. Finnvera provides and guarantees loans for companies looking for financing in different situations. For more information, visit Finnvera's website.

Play Ventures and Sisu Game Ventures have both been founded by Finnish Game Industry veterans. Nordic Game Ventures, investing exclusively in unlisted early-stage game development and games ecosystem SME companies in the Nordic region, operates also in Finland.

Angel investors with game industry knowledge and interest can be found via FiBAN.

Another interesting funding opportunity is **Finnish Cultural Foundation (Suomen kulttuurirahasto)**. The foundation supports cultural projects, also games, with grants. A grant can be applied for towards the artistic design or the implementation of games, and, for a game to receive funding, it is required to have artistic, cultural, or social goals. A grant can be applied for and received by an individual or a group working together. The grants can be applied for from both the Central Fund and the Regional Funds. Finnish Cultural Foundation has four application periods overall. For more information about grants and application periods, please visit the foundation's website.

Picture: Boom Corp \\ Boom Slingers

STRENGTHS AND CHALLENGES

Strengths

- **Finland's secure and stable society and successful COVID-19 counter measures are seen as a good environment/basis for developing games now and in the future.** In addition to decent salaries, many public services including day care, education and health care are free or low-cost.
- **Business Finland's** (formerly known as Tekes) financial support is well appreciated among the Finnish game developers, especially by the early-stage start-ups.
- **Access to international risk funding:** Despite the pandemic, the availability of private funding has been good and in 2019–2020 Finnish game studios have received over €100 million in private funding.
- **Home of one of the leading mobile games hubs globally:** Finland was seen as the place to be when it comes to mobile game development.
- **€1 million studios across the country:** The individual success stories of game companies in local game clusters (outside of the Capital Region) have been a big encouragement to other developers in the same area. One leading studio can elevate the whole ecosystem to a higher stage in its respective area.
- **Strong gaming culture and active game developer communities:** Active game developer communities have always been a distinctive feature of the Finnish Game Industry ecosystem and their importance is well recognized.

Picture: Forbidden Studios \\ Among The Trolls

Challenges

- **Fragmentation of the industry:** The dichotomy between big successful game developers and small indies is a growing risk for the Finnish Game Industry ecosystem. It is very important to take care of the next generation of game developers and make sure that they are well integrated into the industry.
- **Consolidating ecosystem:** During the last two years both the number of new start-ups and the number of new game releases have decreased.
- **Access to international talent:** The global games industry senior talent shortage was a challenge already before the pandemic. Due to travel restrictions and the limitations to online interviews only set by COVID-19 pandemic, the recruitment of leading industry talents has become even more difficult and is currently seriously slowing down the growth of the games industry companies. Lack of marketing expertise and marketing professionals in particular is hindering the growth of Finnish companies.
- **Education of local talent:** The young generation, graduates from game education, seem to ease the need for employees, but juniors require more mentoring and support from the company they are working with. To utilize the full potential of new junior game developers, there should better structures and practises for education and guidance within companies. Furthermore, cooperation between the game companies and educational institutions should be strengthened.

- **Increasing market uncertainty:** Constant regulatory changes and increased tensions between technology giants are a headache for many game developers, and developers' opportunities to influence them are scarce. In particular, Finnish game developers were alarmed by the skirmish between Apple and Epic that had escalated speculations of the possible banning of Unreal Engine at the time of the interviews. At the same time Unity has had problems providing promised updates on schedule.

Picture: Kuuasema \\ Dirt Bike Unchained

Choosing a game engine is a long-term relationship for the developer and trust and predictability are a necessity. Even though there is a lot of uncertainty about the future, disruptions have always been seen also as an opportunity.

- **Looming economic downturn after the pandemic:** A significant drop in purchasing power in the main market areas would be a challenge for the game industry as well.
- **Access to local risk capital:** As COVID-19 has made access to international funding more challenging, many game developers have contacted local private investors. Unfortunately, private funding in Finland is seen to favour mostly mobile game developers and big AAA PC & console developers, while PC and smaller console developers with smaller productions are neglected.

BUSINESS FINLAND

BUSINESS FINLAND

Government organization for innovation funding and trade, travel and investment promotion.

Ideas to success - supporting the Finnish Game Business Growth

Have a good idea, a promising team and will to grow your game business globally? Business Finland can fund your company to get off to a fast start. Companies registered and operating in Finland can apply for our funding. We can be part of the growth when scaling your business, and our global expert network is at your service.

Funding can be used e.g. for the testing the viability of business concept, enabling the development and piloting of new products, services and business models or rapid scaling to international markets.

About Business Finland

Business Finland is the Finnish government organization for innovation funding and trade, travel and investment promotion. Business Finland's 600 experts work in 40 offices globally and in 16 regional offices around Finland. Business Finland is part of the Team Finland network.

Since 1995 we have been working in close collaboration with the best

Finnish game companies, research organizations and private investors. Our customers include companies like Small Giant Games, Colossal Order, Remedy, Seriously, Supercell and Rovio. Our funding for the Finnish game industry has been over 150 million euros. This has contributed to the growth of the game industry and private investments.

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Picture: Reworks \\ Redecor - Home Design Game

NEOGAMES FINLAND

Hub of the Finnish Game Industry

Neogames Finland is a member-based non-profit game industry association established in 2003. Neogames´ mission is to accelerate, coordinate and support the development of the Finnish game ecosystem. Neogames' members represent all sectors of the game industry from business to education and research. Neogames is an impartial umbrella association and serves the shared interests of all industry players. As the hub of the industry, Neogames is the fastest channel to information and contacts within the Finnish Game Industry.

Our services include organizing trade missions to international events, coordination of cross-industry development projects, cooperation with ministries and the political sector, organizing domestic networking events and promoting media relations both domestically and internationally. Neogames Finland also produces various surveys and reports related to the Finnish Games Industry.

Neogames Finland is the representative of Suomen pelinkehittäjät ry in EGDF taking care of lobbying activities on the EU-level.

Picture: Small Giant Games \\ Puzzle Combat

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Suomen Pelinkehittäjät ry
FINNISH GAME DEVELOPER STUDIOS ASSN.

SUOMEN PELINKEHITTÄJÄT

Finnish Game Developer Studios Association

Finnish game developer studios association, Suomen Pelinkehittäjät ry, is an amalgamation of game developer studios. The main mission of the association is to act as a guardian of interests for game studios, and to advance the political and economic interests of the Finnish Game Industry on both national and global level.

Suomen Pelinkehittäjät is committed to improving diversity and equality within the game industry and it works in close co-operation with other industry networks. It has 80 members including all of the major studios in Finland. Suomen Pelinkehittäjät ry is a founding member in EGDF, (European Games Developer Federation) which represents games studios based in 15 European countries.

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IGDA FINLAND

The local Finnish chapter of IGDA, the International Game Developers Association

As a part of the largest nonprofit organization for game creators in the world, IGDA (International Game Developers Association) is there for any- and everybody who wants to make games. IGDA Finland does just that by helping and promoting Finnish game developers from writers to artists, from programmers to producers, from designers to testers. Not only does IGDA Finland help keep the people in the industry stay in touch, but also helps developers from students to indies and promotes the Finnish game industry both on a national and international level.

Monthly meetups are what IGDA Finland is best known for. Meetups take place all around Finland but also online these days. Anyone is more than welcome to join us and our events!

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WE IN GAMES FINLAND

Promoting Diversity and Inclusiveness in the Games Industry

We in Games Finland is a non-profit organization improving diversity and inclusiveness within the Finnish gaming industry. WiGfi was spun from a network of more than a thousand individuals initially formed in 2011, and in 2019 the organization was founded to support the mission fully. In 2020 the organisation changed its name from Women In Games to We In Games.

The association is for anyone and everyone who believes in diversity and inclusion. WiGfi organizes workshops, seminars, surveys and networking events for supporting their members career, runs projects related to diversity and inclusion in games, and maintains the speakers list in order to get more diverse speakers in gaming industry events For public, WIGFI shares knowledge about the diversity in the gaming industry, and participates in different actions, forums, and events supporting diversity and inclusion in general.

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FINNISH GAME JAM

Supporting game development as a hobby

Finnish Game Jam is a non-profit organization founded to support game development as a hobby in Finland. The main objectives of FGJ are to run game jams, unify jam organizers and provide information on game development events. FGJ organizes multiple game jams and events, both online and offline - and even hybrids of these two! The annual main event, participation in the Global Game Jam, gathers around 1000 organizers and jammers throughout the country. The annual Finnish Game Jam Awards honors jam games, jammers and the supporters of the Finnish game jam scene.

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GAME MAKERS OF FINLAND

Labour Union for game industry

Game Makers of Finland is the world's first labour union for the people who work or study in the game industry. Their mission is to help to create, develop and implement the best practices together with the people in the industry.

Game Makers of Finland wants to promote the general well-being and growth of game companies and listen to the voices of employees.

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Helsinki
Games Capital

HELSINKI

Helsinki is a world leader in mobile game development and the home of the Finnish game industry with almost 90 companies, 1 900 employees (28 % non Finnish), and €2 billion total turnover (2020) of which well over 95 % comes from export. For decades, Helsinki has hosted a flourishing game culture that forms the basis for this success.

In the heart of Helsinki game ecosystem operates Maria 01, the Nordics´ leading start-up campus and Helsinki Games Capital, the showroom and first stop to anyone looking to get access to the industry. Newco Helsinki provides start-up services from ideation to the validation phase.

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BUSINESS
JYVÄSKYLÄ

JYVÄSKYLÄ

Expa Game Business Co-operative / IGDA Finland Jyväskylä Hub is one of most active game industry hubs in Finland. Digi & Game Center - Co-Development Ecosystem established 2020 is operated by Expa and acts as hotspot for the game industry in Central Finland.

Business Jyväskylä by City of Jyväskylä brings together Jyväskylä success stories and development projects. Business Jyväskylä provides information about services to help expand business operations and helps start-ups.

University of Jyväskylä co-operates with University of Tampere & University of Turku in the Centre of Excellence program in Game Culture.

JAMK University of Applied Sciences provides a new international Bachelor Degree in Business Information Technology in Game Production.

The esport scene is also active in the Jyväskylä region.

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DIGI & GAME CENTER

Digi & Game Center -
Co-Development Ecosystem in the Heart of Finland

www.digigamecenter.org

XAMK

South-Eastern Finland
University of Applied Sciences

KOTKA & PLAYA

PLAYA Game Industry Hub was founded in Kotka back in 2012, when mobile gaming started to grow, and new gaming startups emerged. Business services and other activities around Playa are currently operated by Xamk University of Applied Sciences, the largest research and development UAS in Finland with campuses in Kotka, Kouvola, Mikkeli and Savonlinna.

Initiatives focus on running an international mentoring and acceleration program for game studios, improving the connections between education and businesses, and helping aspiring gaming entrepreneurs and early-stage startups get off the ground.

Xamk is also actively developing game technologies and enabling their adoption. In addition, we have built an e-sports community with a novel training program starting soon at the local sports academy.

Xamk has a strong emphasis on developing digital economy and business, and offering support for companies in the region with their product and business development, networking, funding, and trade missions.

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OULU | BusinessOulu

OULU

Oulu is the center of the northern game industry and home of several game companies with almost €30 million combined turnover. The unique gaming ecosystem in Oulu is creating the conditions for predictable and repeatable success from first demo to global market. The key players are neatly settled at the brand new Game Campus Oulu in the city center. The campus is led by Fingersoft, the biggest company in the area. Oulu Game Lab, an innovative education and incubation program is another important occupant.

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TAMPERE GAME HUB

WWW.TAMPERE.GAMES

TAMPERE

Tampere Game Hub is the regional hub for game developers in Tampere, joining together game companies, educational institutes, regional start-up hubs, associations, mentors and investors. Tampere Game Hub also hosts the Finnish Game Incubator program that helps out starting game teams form their studios all across Finland. Tampere Game Hub works in close cooperation with Business Tampere and City of Tampere in order to grow the Tampere game development scene.

Tampere region hosts, by headcount, the second largest game cluster in Finland with 30 established companies and several start-ups, employing well over 200 game industry professionals. Game research is one of the strengths of the Tampere region - the Game Research Lab at Tampere University is one of the most well-known game research units in Europe.

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TAMPERE. FINLAND

BUSINESS TAMPERE

TURKU

Turku is the hometown of nearly 20 established game companies such as TicBits, Tribeflame, Snowfall, FakeFish, Flatfish Games and MiTale. In Turku there are two higher education institutes delivering a programming-focused degree in game development. The education produces 50-60 graduates per year. Game research in Turku Game Lab is active and the passionate game developer community is supported by the IGDA Turku chapter. Turku as a game industry region is constantly growing with support offered by The Hive - Turku Game Hub and Turku Science Park and the goal is to make Turku even more attractive place for game companies.

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Picture: Supercell \\ Brawl Stars

Lessons Learned – Visions of the Future

IN GENERAL, all the interviewed companies, even the very indie-minded ones, saw their future as bright. The level of professionalism has increased, and most developers understand that a viable business plan and cashflow are a necessity, even though creativity is essential to game development. Combining an indie spirit with business thinking is not easy, but it seems that to a certain extent, Finnish studios have been able to do so. However, the future brings both new challenges and new opportunities. Based on the company interviews and together with its European umbrella organisation EGDF, Neogames has identified the following key trends.

TECHNOLOGICAL TRENDS

- **Towards post-mobile:** Mobile became the biggest platform for games during the 2010s and it is likely to remain the leading platform at least for the first half of 2020s. In other market segments, old market leaders like Steam (PC) and Nintendo eShop (consoles) and underdogs like GoG (PC) and Epic Game Store (PC) are still doing well.
- **Cross-platform games and cross-platform stores are here:** Over the past few years, the processing power of smartphones has reached the level of some laptops and consoles. As a result, game genres that were once exclusive to PC or console are now exclusive on certain (cross-platform) stores like Microsoft Store (Xbox console + PC) or Google Play (mobile + PC).

Picture: Futureplay \\ Merge Gardens

Apple is rumoured to start merging its iPad AppStore and Mac AppStore during 2021. Apple's subscription service, Arcade, is already available on mobile and Mac.

* **Cloud gaming services are here:** Alongside the traditional storefronts, game distribution platforms are developing their cloud gaming services like PS Now (PlayStation console) and Xbox Gamepass Ultimate (Xbox console + PC) and Google Stadia (mobile + PC). It will be increasingly difficult for alternative cloud service providers to compete against them. A bigger transition is coming with the next generation of cloud-based consoles that allow players to play their console and PC games on their mobile devices. Mobile-first cloud gaming is not likely to challenge other cloud gaming platforms

Picture: Dazzle Rocks \\ Concept art

before 5G and 5G based mobile cloud gaming platforms like the Finnish Hatch go mainstream.

- **Faster and better infrastructure and more affordable data:** The growth of mobile and cloud games, in particular, relies on constantly improving global telecommunication network infrastructure (e.g., the availability of 5G) and increased availability of cheap access to unlimited data. The wide-scale collapse of digital infrastructure due to, for example, natural disasters like tech destroying solar flares, terrorist attacks on electricity networks or hostile hackers attacking telecommunication infrastructures would have a devastating impact on the game industry.
- **Increasingly unreliable manufacturing chains and games hardware speculators:** Supply chain roadblocks, COVID-19-related manufacturing and distribution delays, second-hand market speculators and suddenly increased demand lead to a slower market uptake of the latest console generation and cutting edge PC graphic grads.

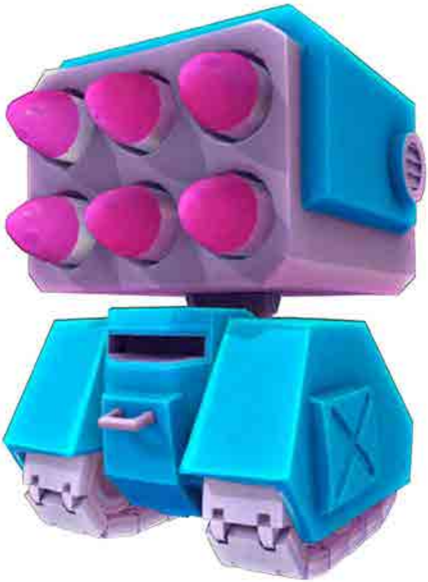
BUSINESS MODEL TRENDS

- **Premium - pay per download:** Sustainable success in premium games markets is increasingly based on games that stand out with their high quality and strong brands and create long term value for the players.

- **Games as a service – the rise of freemium:** The F2P gaming business is still growing through continuously updating and improving key live games as well as by developing and releasing new games. Companies strive to release games that become long-lasting digital hobbies through continuously introducing new features, new business models, and in-game events that increase player engagement and monetization. At the same time, the players' expectations for leading F2P games are constantly increasing and some of them are becoming closer to AAA productions.

- **Subscription renaissance:** New subscription-based services like Apple Arcade and Google Stadia are becoming increasingly interesting publishing channels for premium game developers. However, the limited access to player data might become a serious roadblock for game developers operating via those platforms. At the same time, a number of game developers are experimenting with new in-game subscription models like season passes.
- **Short & fast development** (and maintaining) cycles support the growing trend of hyper casual.
- **From ads to smart playable ads:** Playable ads specifically have become an increasingly popular ad format, as they provide players the chance to experience a game before downloading.
- **From onsite eSports to online:** Mass gathering based eSports business models were seriously damaged by COVID-19 and the global pandemic is likely to significantly slow down the development of physical eSport infrastructure (like eSports arenas). However, as the pandemic closed down traditional sports, it turbocharged the growth of eSports popularity and has attracted traditional sports actors into eSports markets.

Picture: Critical Force \\ Critical Ops



- **Rise of followers and influencers as marketing channels:** The COVID-19 pandemic has only accelerated growth in the numbers of new streamers, other content creators and their followers. This has placed new pressures on game developers to create content that maximises the marketing potential of streaming.
- **Blockchain-based business models:** Due to significant regulatory uncertainty, the uptake of blockchain-based content as in-game assets has been slower than expected. However, blockchain-based technologies will be an interesting way to address a number of other industry challenges like copyright management.
- **Platform featuring** in i.e., Apple Store, is estimated to have less impact than it used to have.

Picture: Superplus Games \\ Hills of Steel and Hills of Steel 2

- **Cooperation projects between companies are now more common than some years ago.** Cooperation projects lower the risk and investment of an individual studio, but also offer a possibility to learn from the development partner over the course of the project.

GAME DESIGN TRENDS

- **More responsible game design and working environment:** European studios have increasingly focused on safe and responsible gaming for players of every age and background. Other main focus areas include, but are not limited to, the sustainability of licensed products, employee well-being, equality and diversity, responsible operating methods and the environment. In particular, game design is increasing based on risk-avoidance, trust, transparency, ethics, fairness, interpretability, accountability, safety and regulatory compliance from diversity, data protection, consumer protection, protection of minors and AI self-regulation perspectives. Through their games, European game development studios play a role in the lives of hundreds of millions of people globally every day.
- **Green game design:** The most significant environmental impacts of the gaming industry are related to energy consumption, both in the game development stage and while gaming, and the manufacturing of gaming hardware. The reduction and compensation of CO2 emissions caused by gaming is one of the key emerging

industry transformations in the early 2020s.

- **AI-driven game design and content:** Shared tools and best practices across games are essential to carry out efficient live operations. Game developer studios are investigating opportunities for the utilization of machine learning and artificial intelligence. AI tools are increasingly embedded in games and game development tools. Step by step, AI will take over other parts of game design like coding. Hyper casual will be among the first genres to face a wave of AI-generated games. At the same time, thanks to AI and big data, games will become even more personally tailored.
- **Data-driven game design:** Especially freemium game developers are increasingly investing in both tools for data analytics and data-analyst talent. Player data has become the key route to player-centric improvements in gameplay, identifying bugs, building less toxic online communities and improving monetisation and marketing of games.
- **Early access continues to gain popularity:** Early access is becoming an increasingly important way for game developers to co-develop their game together with their fan community.
- **From multiplayer to metaverse – the rise of shared digital events and other social features:** One of the most significant drivers of success in the biggest games in recent years has been the efforts made by game developers to make it easy for old and new friends to play games together. This has turned games into key online gathering points for people to socialise and experience live events in, which also means that

players are increasingly expecting more (social) content from their games. At the same time, improving access to the internet makes global player communities increasingly diverse and multinational.

- **Emerging AR games:** Although Pokémon GO brought a number of handheld AR games to markets after 2016, none of them has been able to repeat its success. Head-mounted AR-games currently mainly exist as early B2B products. With head-mounted AR displays combined with mobile 3D scanners, they are likely to slowly enter B2C markets during the second half of the decade.
- **Emerging VR ecosystem:** Virtual reality B2C markets are slowly growing, thanks to more and more affordable consumer devices (e.g., PlayStation VR and Oculus

Picture: Lightheart Entertainment \\ Mr Autofire

Rift). The growth of the VR games market is, however, hindered by the fact that virtual reality arcades were particularly badly hit by the COVID-19 pandemic. At the moment, many VR game developers are increasingly focused on B2B applications for other industries like shipbuilding, architecture or aviation.

MARKET TRENDS

- **Growth continues:** There are 2,8 billion players on Earth. The global gaming market was valued at around US $189 billion in 2021 and is expected to reach US $300 billion by 2026.
- **Market saturation continues:** The threshold for becoming an amateur game developer will continue to fall, but carrying out profitable games-

Picture: Hologram Monster \\ Project: Longtail related business operations will be increasingly challenging as competition gets tougher.

- **Consolidation continues:** 15 years ago, the competition was about technology, 10 years ago it was about design. Now it is about money. The one who has a large enough budget to do meaningful user acquisition, has the impact. At the same time, Apple IDFA changes are underlining the importance of direct access to a large enough player data pool. All this is likely to lead towards market consolidation.
- **The 2020s will be the first Chinese decade in the games industry:** During the 2010s China grew to become one of the biggest game markets on the planet. At the same time, the leading Chinese game industry companies have made significant investments in the European games industry. Due to the huge home market, huge investment in R&D by leading tech giants (e.g., Tencent) and rapid uptake of 5G networks, it is likely to widen its dominance from markets and investment to game industry technology (e.g., VR) and digital distribution platforms.
- **Global regulatory fragmentation:** Especially companies relying on free-to-play monetization models (like in-game micro-transactions and data-based advertisement) continue to experience regulatory challenges, as new countries are continuously introducing new regulations and guidelines on data and consumer protection and protection of minors in a digital environment. At the moment there is a significant risk of the global games market being fragmented to different regional markets with

different regulatory limitations for game development.

- **Digital trade wars and protectionism:** Digital trade wars and protectionism are making global games markets increasingly unpredictable for game developers. Following regulatory reform in China, it has become increasingly difficult for Western developers and publishers to release their games in the most important game market globally. Meanwhile, India for example has banned a number of Chinese apps and games as an outcome of the border dispute between the countries escalating to a digital trade war.
- **Mobile platform wars:** Apple's decision to block access to marketing identifiers for third party services without explicit approval from the players is going to widen the gap between the Android and iOS mobile ecosystems. In practice, advertisement-based business models (including user acquisition) are going to become much more difficult on iOS. On the positive side, both Apple and Google are cutting down their fees from 30 % to 15 % for game developers with less than US $1M annual revenue. Meanwhile Epic Games has launched an antitrust case against both Apple and Google in order to launch its own mobile store on iOS and Android and a number of other service providers are trying to bypass Apple's restrictions through browser-based cloud games. On the regulatory side, governments around the world are looking at both Apple's and Google's dominant position and are currently examining different ways forward on introducing new rules that would make

Picture: Small Giant Games \\ Empires & Puzzles

market access for smaller service providers easier.

- **Ever increasing requirements for investment:** On PC and console, the publisher requirements for co-operation are constantly increasing. Now a playable demo or soft launch data is often required for signing a deal. This favours bigger studios with larger resources and experienced developers with a strong track record.
- **Increased importance of strong IP:** Big global entertainment brands (e.g., Marvel) are increasingly becoming also leading game brands. IP recognition provides a strong organic pathway to user acquisition, which will become even more important in a post-IDFA world.

* **Foundations of the new economy are built in the game industry:** In addition to constantly creating new professions in game development, the game industry is increasingly mapping out the possibilities of creating jobs through playing games as well (player community content creators, game trainers etc.). As the co-operation between game developer studios and other content creators is constantly increasing, some streamers are becoming professional third-party content creators for game developer studios and are paid to play and stream a game. Professional eSports players and streamers are just the beginning.

Picture: Tree Men Games \\ PAKO Caravan

Picture: Bugbear Enterntainment \\ Wreckfest

STUDIO PROFILES

Studios listed here are members of Finnish Game Developers Association (Suomen Pelinkehittäjät ry)

- 10tons
- Action Squad Studios
- Aniway
- Big Ear Games
- Boom Corp
- Bugbear Entertainment
- Colossal Order
- Cornfox & Brothers
- Critical Force
- Dazzle Rocks
- Dodreams
- Dreamloop Games
- EA Tracktwenty
- Fingersoft
- Flatfish
- Frogmind
- Frozenbyte
- Futureplay
- Greener Grass
- Helmi Games
- Hologram Monster
- Housemarque
- Hyperkani
- Iceflake Studios
- Kopla Games
- Koukoi Games
- Kukouri Mobile Entertainment
- Kuuasema
- Lightheart Entertainment
- Lightneer
- Lingon Games
- LudoCraft
- Mainframe Industries
- MeKiwi
- Metacore
- MiTale
- Moido Games
- MotionVolt Games
- Musopia
- Next Games
- Nitro Games
- Pikkukala
- Platonic Partnership
- PlayStack
- Psyon Games
- Quicksave Interactive
- Random Potion
- Red Stage Entertainment
- Redhill Games
- Ubisoft RedLynx
- Remedy Entertainment
- Reworks
- Rovio Entertainment
- Second Order
- Seepia Games
- Seriously Digital Entertainment
- Shipyard Games
- Shotgun Gaming
- Skunkworks
- Small Giant Games
- Supercell
- Superplus Games
- Supremacy Games

- TicBits
- Tower Pop
- Traplight
- Two Men and a Dog
- Virtual Air Guitar Company
- Yousician
- Zaibatsu Interactive

Members without studio profile in the study:

- 3rd Eye Studios
- Grand Cru
- Kajak Games Cooperative
- Kyy Games
- Logicnap
- Mantisbite
- Mountain Sheep
- Rusto Games
- Secret Exit
- Snowfall
- Star Arcade
- Team Jolly Roger
- Theory Interactive
- Virtual Frontiers

→ More studios can be found on https://neogames.fi/about-the-industry/#companies

Picture: Critical Force \\ Critical Ops

10tons

10tons

- Founded in 2003, 10+ employees in Tampere
- 20M+ units downloaded + sold combined
- Self-funded, profitable, 1M€+ yearly revenues
- Focus on developing and self-publishing original IPs for PC, mobile, and consoles
- Efficient in-house multiplatform tech tuned for productivity and portability
- Creators of DYSMANTLE, Undead Horde, Tesla vs Lovecraft, Crimsonland, and 30+ other titles!
- www.10tons.com
- YouTube

Action Squad Studios

- Action Squad Studios is based on Espoo and currently employs 10 persons in multiple locations around Finland
- Our first game, Iron Danger, was released in 2020
- The company is build on top of shared passion to build unique and memorable worlds and stories
- www.actionsquadstudios.com

Aniway

- Founded in 1999
- Work for hire & own IP
- Entertainment, Serious/Applied, Advertising, Money games, Playable Ads
- Browser, Chat/Instant, Mobile, AR, PC/Mac
- HTML5/JavaScript, Unity
- Clients incl. Rovio, Unity Technologies Finland, Veikkaus
- 200+ completed game projects
- www.aniway.com

BIG EAR GAMES

Big Ear Games

- Founded 2017 in Helsinki
- We empower the new generation of music creators and fans with creative and social music games
- Our vision: anyone can be a music creator, also without a musical instrument
- Our debut game Big Ear is a puzzler for popular songs that simplify music learning and making
- Our main user base is both in the USA and Southeast Asia
- Big Ear's Edu-version is reaching 24,000 kids in 60 schools in the USA
- Prizes in China Joy and G-STARS (2018)
- www.bigeargames.com

Boom Corp

- Founded in 2020 in Tampere
- Turn-based artillery game Boom Slingers was released globally on mobile app stores in December 2020
- The company's mission is to create mobile games with focus on creative and social gameplay
- www.boomcorp.io

BUGBEAR

Bugbear Entertainment

- Founded in 2000
- Offices in Helsinki and Tampere
- A part of THQ Nordic/Embracer Group who has 59 internal studios and engages over 5500 employees worldwide
- Successful track record of award-winning games - Wreckfest and Flatout
- Highly passionate team who loves creating leading action driving experiences on PC and consoles
- www.bugbeargames.com
- YouTube

Colossal Order

- Company founded in 2009
- 27 employees
- Focus on simulation games to PC/Mac/Linux platforms
- Developer of city builder Cities: Skylines and mass transit simulators Cities in Motion and its sequel Cities in Motion 2
- Cities: Skylines was released to a commercial and critical success in 2015 and the team is working on expansions to the game
- www.colossalorder.fi

Cornfox & Brothers

- Eleven years of greatness in the making
- An army of 8 (+/-, according to the project)
- Death Rally (iOS, Android, PC), over 20M downloads
- The Oceanhorn saga (Monster of Uncharted Seas, Knights of the Lost Realm, and Chronos Dungeon), totalling more than 4.5 Million paying customers on multiple platforms (iOS, Nintendo Switch, and more)
- Currently working on a new secret project
- Soon to be the publisher for an unannounced project
- www.cornfox.com

Critical Force

- Company founded in 2012, based in Kajaani and Helsinki
- 52 employees, 15 different nationalities
- Winner of Kasvu Open 2015 and Finnish Game Developer of the Year 2016
- USD 14.5 million funding received
- Developing hardcore games for mobile platforms
- Current main title Critical Ops has already over 90M downloads
- www.criticalforce.fi
- YouTube

Dazzle Rocks

- We're a growing start up in Helsinki, making groundbreaking multiplatform social MMO games
- Our team is experienced in building successful mobile games, distributed game server technology and a fun work environment
- Our ambition is to build long lasting experiences and a trailblazing team of phenomenal people to take us all the way to become the market leader in social MMO games
- Our latest project is a social sandbox MMO about exploration, adventure and collaboration
- www.dazzle.rocks
- YouTube

Dodreams

Dodreams

- We Do More than Games
  We Do Dreams
- We're the makers of Drive Ahead! - the Best of Head-to-Head Battlers. Knock friends in the head with a car, and join 150 million action, racing, and sports fans in battling to become a master car gladiator
- Our 20 developer strong team crafts shared moments of thrill with local and online multiplayer as well as video community experiences
- www.dodreams.com
- YouTube

Dreamloop Games

- Dreamloop is on a mission to bring absurdly fun and emotionally evocative games to the world, and make it a better place in the process
- Founded in 2015
- 15 employees
- Tampere-based
- Own-IP, Co-dev, Porting, & Work-For-Hire project focus
- Experienced in multi-platform console development (PS4, PS5, Xbox One, Series S/X, Switch, PC)
- Critically acclaimed Stardust Galaxy Warriors available on all platforms
- www.dreamloop.net

EA Tracktwenty

- An Electronic Arts studio, founded in 2012
- Based in the heart of Helsinki
- Focuses on F2P simulation/builder games on mobile
- 50+ employees, 16+ nationalities
- First title SimCity BuildIt was released in December 2014
- New project in development
- www.ea.com/studios/tracktwenty

Fingersoft

- Good Games | Great People
- Founded in 2012
- Known for Hill Climb Racing franchise which has over 1.5 Billion downloads to date
- 84 employees, 10 nationalities
- 2020 turnover €22.6M
- Headquartered in Oulu, another office in Helsinki
- www.fingersoft.com
- YouTube

FLATFISH

Flatfish

- Focused in action and shooters
- Founded in 2014
- Based in Turku
- Employing 11 amazing individuals
- Mix of Work for hire and inhouse projects
- Developing Monster Master, a weird class online RTS / first-person shooter
- Unannounced super secret oddball Kung-fu sports game
- www.flatfishgames.com
- www.monstermaster.net

Frogmind

- Founded in 2012
- 27 employees
- Over 130 million downloads
- Games: BADLAND, BADLAND 2, Badland Brawl, Rumble Stars Football, Rumble Hockey
- Multiple awards including Apple iPad game of the year, Apple Design Award, Nordic Games - Mobile Game of the Year & IMGA Grandprix
- 51% owned by Supercell
- Hypehype 'Play, share and create games - a game editor in your pocket' in development
- www.frogmind.com
- YouTube

FROZENBYTE

Frozenbyte

- Founded in 2001, 140+ employees
- PC & consoles
- Best known for the Trine series, which has sold over 15M copies
- Currently working on space MMO Starbase and unannounced projects
- Own technology, owns all IPs, most titles self-funded and self-published, studio ownership employees/founders
- www.frozenbyte.com

Futureplay

- Making the right games, at the right time, in the right way
- Founded 2015.
- 37 employees, 8 nationalities
- Six live games played by more than 135 million players worldwide - with more exciting titles in the works
- Latest release Merge Gardens named 'Best Game' in 2020 Lovie Awards
- www.futureplaygames.com
- YouTube

GREENER GRASS

Greener Grass

- Founded in 2015 and based in Tampere
- 24 experienced game developers
- Steadily – some say slowly – building our self-published empire of digital dice games. With Dice Hunter: Quest of the Dicemancer and Golden Roll: The Yatzy Dice Game out on mobile and one more in the works.
- Always willing to ”grow your game” with work-for-hire games and prototypes
- www.greenergrass.company

Helmi Games

- Founded in 2016
- Small Tampere-based indie company
- Founded by hardcore mobile developers
- Developing unique titles
- Bouncer Story released on iOS, Android, Windows and Mac
- www.helmigames.com
- YouTube

Hologram Monster

- Founded in 2017
- Based in Tampere with 5 employees
- Focus on adventure games for PC and console
- Working on a 3D platformer game Project: Longtail
- AAA mystery game concept in the works
- Chosen art outsource partner of several game companies
- [www.hologram-monster.com]
- [YouTube]

Housemarque

- Founded in 1995 and based in Helsinki, Finland
- Just launched Returnal on April 30th, 2021
- 80 Employees
- Latest Releases: Nex Machina and Matterfall
- Company Motto "Gameplay is King"
- www.housemarque.com
- YouTube

Hyperkani

Hyperkani Oy

- Company founded in 2009
- Based in Tampere
- 11 employees
- Focus on mobile games
- Over 50 million downloads for Bomber Friends
- Over 10 million downloads for Stunt Car Challenge series
- www.hyperkani.com

Iceflake Studios

- Founded in 2007, a Paradox Interactive studio since 2020
- Based in Tampere
- Team of 27 and growing
- Working on Surviving the Aftermath (available in early access on PC & Xbox One) and on an unannounced title for PC and consoles
- www.iceflake.com
- YouTube

Kopla Games

- Founded in 2015
- Kopla is a small and adventurous mobile games studio based in Tampere
- Focused on crafting new and original role-playing games with stand-out gameplay
- Our award-winning Nonstop Knight game series has gathered over 30 million players
- www.koplagames.com

Koukoi Games

- Founded in 2015 and based in Oulu, Finland
- Koukoi Games is an ultimate mobile games powerhouse focusing on original, entertainment and game IP based F2P mobile games
- In addition to own IP games, the studio has experience from working with Hollywood and AAA game IPs with globally known publishers, IP owners and game studios
- www.koukoi.com

Kukouri Mobile Entertainment

- Multi-award winning indie developer
- Expert in Social MMO Sandboxes
- Tiny Troopers series of games have over 45 million downloads and are available on all platfroms from mobile to PC and consoles
- Pixel Worlds is awarded cross-platform social MMO sandbox game with over 5 million downloads and deep integration to social media
- www.kukouri.com
- YouTube

kuuasema

Kuuasema

- Company founded in 2004
- 32 employees
- 100+ game projects completed
- Platforms: Mobile, PC, Web
- Kuuasema is a creative and agile development studio working with publishers like Red Bull, Rovio, Disney, Ubisoft and Microsoft. We are set to outdo ourselves every day to create value for our players and publisher partners alike. We do co-production and work-for-hire projects
- www.kuuasema.com
- YouTube

LIGHTHEART
SLIGHTLY MAGICAL

Lightheart Entertainment

- Founded in 2019 in Helsinki
- 12 employees
- Believers in the power of autonomous, self-organizing teams
- Pioneering Hypercore games
- First game, Mr Autofire, over 5M downloads and growing fast
- www.lightheart.games
- YouTube

Lightneer

- Lightneer is a Helsinki-based hyper-casual game developer. Our values – Honesty, Respect and Playfulness – drive our culture with a mission to make games for the way people play today
- Our proprietary framework lets our hyper professional, self-managing teams focus on the development of fun, easy-to-play, snackable and rewarding games for the global audience while ensuring a speedy delivery to market. To date, our games have over 50 million downloads
- The company was founded in 2015 and currently has a team of 16 employees
- www.lightneer.com

Lingon Games

- Small games studio founded in 2019. We’re based in Vaasa
- Focus on games that are "good for you": Entertaining, emotionally engaging, and possibly even educational, while respecting your time
- Company culture that emphasizes family, flexibility, and thinking long-term
- Available for interesting projects that need extra programming and/or design muscle
- www.lingongames.com

LudoCraft

- Founded in 2006
- Work-for-hire & own IP development
- Speciality: complex cases into game solutions
- Mobile, PC/Mac, Web, AR, VR
- 200+ delivered projects
- Customers include: Nokia, Ocean Technologies Group, SEHA, Augumenta, Fingersoft, Veikkaus, Sanoma Kids
- www.ludocraft.com
- YouTube

mainframe

Mainframe Industries

- Mainframe Industries is a pan-Nordic game company founded by 13 veterans in spring 2019. We are now a 44 developers strong team with studios in Helsinki and Reykjavík
- We are set to create the first open world, massively multiplayer online game (MMO) that is built from the ground up for cloud gaming networks
- Our mission is to create a virtual world that millions will live in, for decades
- www.themainframe.com

MeKiwi

- VRKiwi label is owned by Mekiwi
- VRKiwi publishes and develops VRgames for all major VR platforms
- VRKiwi also ports and publishes other indie VR games and works closely with influencers, media and networks
- Creator of the VR games Cave Digger 1 & 2 and Artpulse
- Founded on 2014, employs around 20 people (2021)
- Contact if you have any VR/XR ideas www.vrkiwi.org

Metacore

- Metacore is a game company where players are the closest thing to a boss
- We believe that building world-class mobile games requires nailing both meta and core (thus the name)
- Atm we're scaling our first hit game Merge Mansion, developing new chart-topper candidates, and hiring ambitious game artists & developers
- Follow us on LinkedIn and keep an eye on metacoregames.com for open positions
- We're backed by Supercell and recently closed €150M in funding from them
- www.metacoregames.com
- YouTube

MiTale

- Founded in 2017
- Based in Turku with 14 developers
- MiTale is an indie game studio with passion for interactive storytelling and gamification. Our team of highly experienced developers is on a mission to break the boundaries of immersive gaming experience regardless of the platform and sees future of gaming through tailored experiences for each individual player!
- Currently working on ow IPs:
  C.L.A.Y. – The Last Redemption (PC)
  Sanalanka Friends (mobile)
  Narwhal (mobile)
- We offer game development, VR/AR and software solutions
- www.mitale.fi

MOIDO

Moido Games

- Founded in 2007
- Based in Tampere with 7 employees
- iOS, Android and browser based games
- Work-for-hire & own IP development
- Delivered over 50 online and mobile releases for our clients
- www.moidogames.com

MotionVolt Games

- MotionVolt Games was founded in 2015
- Focused on creating original physics based F2P - mobile games
- First mobile game, Flip Diving, was released in August 2016. Game reached the top #1 of the download lists in over 50 countries, including US & UK, and largest European countries
- Second mobile game, Flip Master, was released in September 2017. Game reached the top #1 of the download lists in over 40 countries, including US & UK, and largest European countries
- Based in Helsinki and employs three persons
- www.motionvolt.com
- YouTube

MUSOPIA
JOY OF PLAYING

Musopia

- Founded in 2011
- Based in Helsinki
- On a mission to save the world with the power of music
- 15+ team members and looking for new core team members
- www.musopia.net

Next Games

- Next Games (Helsinki Nasdaq First North: NXTGMS) is the first publicly listed mobile game developer and publisher in Finland, specializing in games based on entertainment franchises, such as movies, TV series or books
- The developers of The Walking Dead games
- Currently working on multiple new games based on popular entertainment franchises including, Blade Runner Nexus, for the popular Blade Runner franchise and a mobile game based on Netflix's Stranger Things
- www.nextgames.com

Nitro Games

- Founded in 2007
- 40 employees + extensive development partner network
- Based in Kotka & Helsinki
- Listed in Nasdaq First North Stockholm
- Several new mobile titles coming out in 2021
- Latest releases: Heroes of Warland, Medals of War
- F2P mobile games
- Experts in competitive multiplayer & shooter games
- Provides also Co-Development & Work-For-Hire
- www.nitrogames.com
- YouTube

Pikkukala

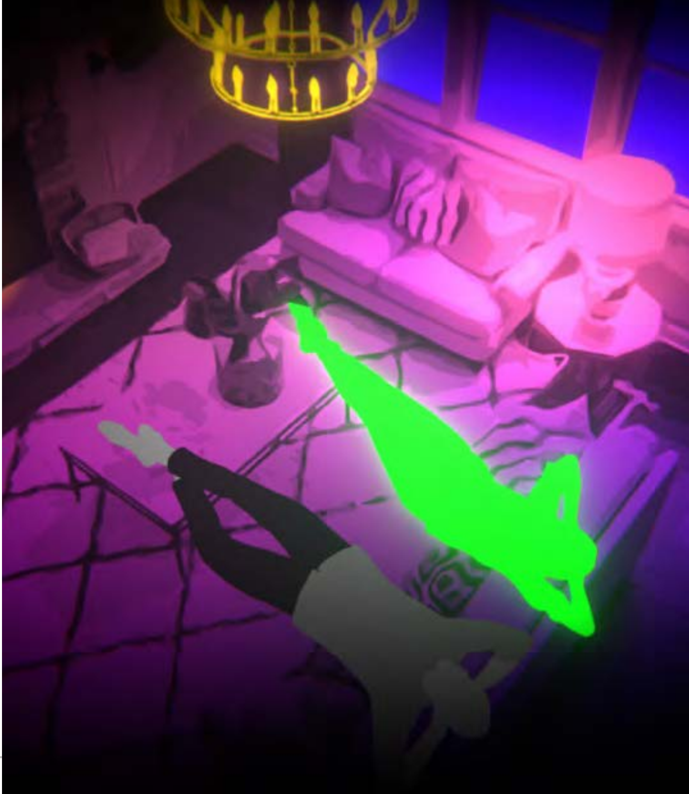
Pikkukala

- Founded in 2012
- Family friendly games based on original animation properties
- Offices in Helsinki and Barcelona.
- We tell stories with engaging characters through make games and animation and everything in between.
- Creators of Saari, Fungi, Royals Next Door.
- www.pikkukala.com
- YouTube

PLATONIC
partnership

Platonic Partnership

- Award-winning game studio
- Founded 2017 and based in Vaasa
- Focused on narrative-driven premium games for PC & consoles
- We have also done dozens of successful B2B gamification projects
- Our reason to exist is to bring joy and wisdom into the lives of people. Empathy is in our DNA
- www.platonicpartnership.com
- YouTube



PlayStack

- PlayStack Helsinki is a publisher and funder operating from Helsinki covering game discovery for the Nordics, Baltics and Russia, with headquarters in London
- PlayStack Helsinki is also a rapidly growing development studio situated in the heart of Helsinki
- www.playstack.com
- YouTube

Psyon Games

- We fuse science and games to change the world for the better
- Famous for the vaccine awareness game Antidote - the results of our work published in Vaccines Today 2020
- First-ever game company to win the title Health Start-Up of the Year by EyeForPharma 2020
- FULL ADHD – Täyttä elämää co-created with Takeda topped the charts in Finland in 2021
- Pursuing a global game campaign with WHO
- www.psyongames.com

QUICKSAVE

Quicksave Interactive

- Founded 2017
- Based in Helsinki
- We publish & develop HTML5 games and game development tools
- Main market inside social apps like Facebook Instant Games, VKontakte, Viber and others
- Proprietary technology enables fast iteration and high quality for deep and engaging titles
- www.quicksave.fi
- YouTube

Random Potion

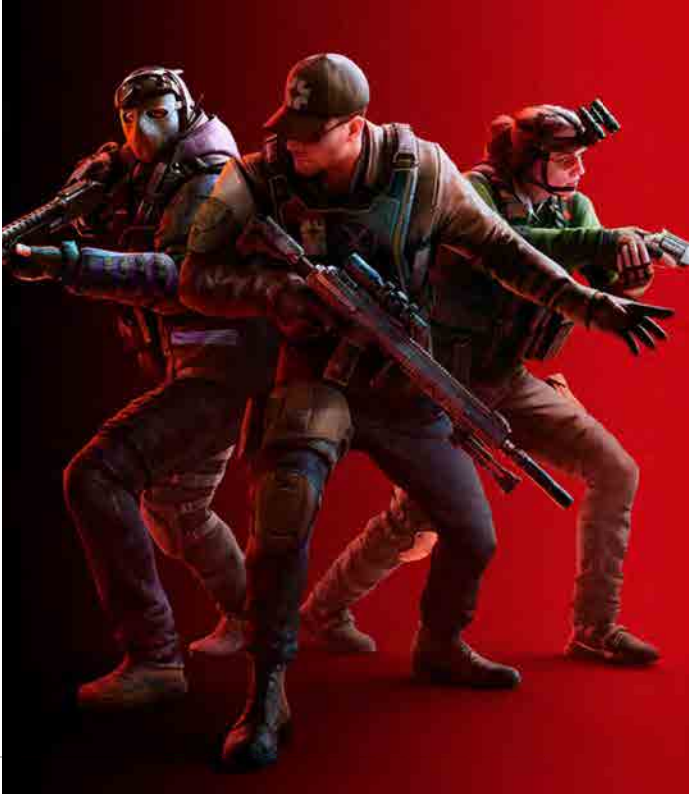
- Games to Tell Stories About: Random Potion is a game company specialized in premium PC and console games with a strong emphasis on storytelling
- Founded in 2017, based in Tampere with 5 employees
- First title, co-op RGP The Dark Eye: Book of Heroes was released in 2020
- Now working on JRPG Ignis Universia: Awakening of the Erudite Empress
- www.randompotion.com
- YouTube

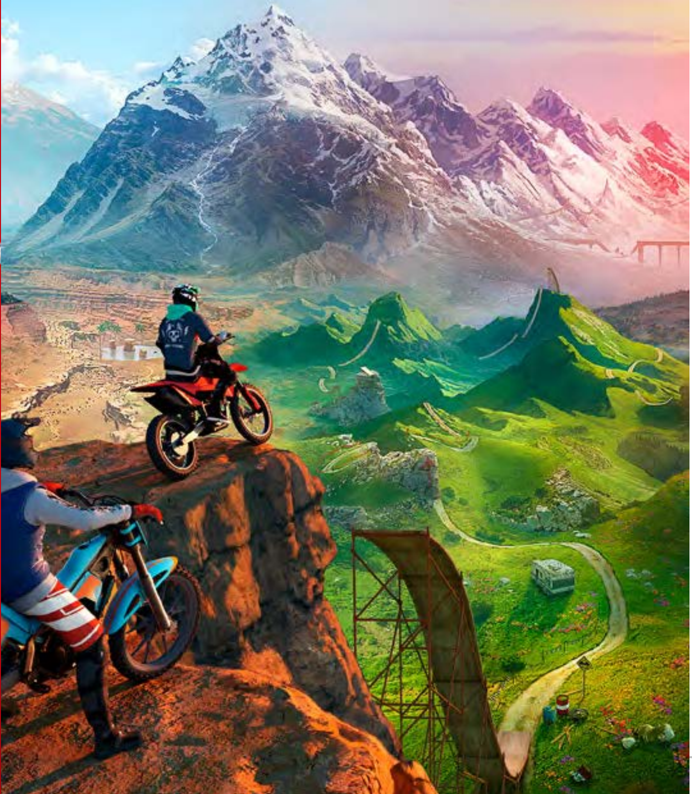
Red Stage Entertainment

- Founded in 2017
- Based in the left kidney of Finland (Tampere)
- Team of 8
- Games with focus on narrative
- Working on Skábma™ - Snowfall, an adventure game inspired by indigenous Sámi mythology
- Surviving skills of a small arctic weasel
- We believe games tell meaningful stories and ultimately make people (and ourselves) happier
- www.redstage.fi
- YouTube

Redhill Games

- Redhill Games is a multinational team with talent coming together from many of gaming industry's top companies. At Redhill games are built on the principles of cooperative play and co-creating games with players through early testing and feedback
- Company founded in 2018
- HQ located in Helsinki
- 60+ developers / 19 nationalities
- Backing to-date: $30M
- Developing Nine to Five, a 3v3v3, free to play first-person shooter for PC
- www.redhillgames.com





UBISOFT REDLYNX

Ubisoft RedLynx

- Multiplatform game development studio located in Helsinki
- 150+ experienced professionals of 20+ nationalities, taking great pride in our work
- Founded in 2000, member of Ubisoft since 2011
- Working on unannounced projects, incl. exciting new IPs and AAA titles, as either lead or co-dev partner
- Latest releases: Tom Clancy's The Division 2 for Google Stadia, Trials Rising and South Park: Phone Destroyer
- www.redlynx.com
- YouTube

Remedy Entertainment

- Founded in 1995, 280+ employees
- Known for story-driven and visually stunning console and computer games
- Control, Alan Wake, and Max Payne
- Working on unannounced projects and the single-player campaign for CrossfireX
- Creating a new breed of social, multiplayer Remedy experiences with Vanguard
- www.remedygames.com
- YouTube

reworks

Reworks

- Founded in 2018
- Based in Helsinki
- Creative team of top passionate game developers
- Developing Redecor - a design playground for everyone's inner artist
- Absolutely 0 hierarchy and bureaucracy policy
- Focus on creating the product players will enjoy for years to come
- Every design challenge on Redecor is handmade
- Over 18 million downloads
- 5 daily new design challenges
- New seasonal themes every month
- www.redecor.co
- YouTube

ROVIO

Rovio Entertainment

- Rovio Entertainment Corporation is a global, mobile-first games company that creates, develops and publishes mobile games, which have been downloaded over 4.5 billion times so far
- Rovio is best known for the global Angry Birds brand, which started as a popular mobile game in 2009, and has since evolved from games to various entertainment and consumer products in brand licensing
- Today, Rovio offers multiple mobile games, animations and produced The Angry Birds Movie in 2016. Its sequel, The Angry Birds Movie 2, was released in 2019
- Rovio is headquartered in Finland and the company's shares are listed on the main list of NASDAQ Helsinki stock exchange with the trading code ROVIO
- www.rovio.com

Second Order

- Founded in October 2015
- Independent game studio based in Helsinki
- Focus on PC and console platforms
- Claybook developed and self-published on PC, Xbox One, PS4, and Switch
- Our games built on cutting-edge proprietary rendering & simulation technology
- Working on unannounced projects
- www.secondorder.com
- YouTube

Seepia Games

- Seepia Playables is a premium playable ad provider
- Flexible studio with tech focus on HTML5 and Unity
- Extensive experience in Web and Mobile development
- Founded in 2012, based in Lappeenranta
- 25 people international team
- 200 completed projects for great studios from mobile space
- We aim for long-term partnerships that are based on creative designs, flexible solutions, premium quality, strong performance and trust
- www.seepia.com

Seriously Digital Entertainment

- Seriously is a mobile-first entertainment company that is changing the way that brands are being built by establishing a direct-to-consumer relationship with fans
- The company's first mobile game and flagship IP, Best Fiends, was released in October 2014. To date, the Best Fiends games have been downloaded over 130 million times
- The company was acquired by leading mobile games company, Playtika, in 2019
- Seriously independently operates offices in Santa Monica, California, and Helsinki, Finland
- www.seriously.com
- YouTube

Shipyard Games

- Founded in 2017 in Helsinki, Finland
- Building the future of location-based gaming
- GoCity, released 2019 on iOS, innovates the geo-loc genre by making the real world your building ground
- 6 employees - location-based gaming pioneers and many nationalities
- The studio is currently working on its next release
- www.shipyard.games

Shotgun Gaming

- Founded in 2017
- Based in Helsinki
- Main focus in developing shotgun shooting games for mobile platforms.
- Hyper casual prototyping with one of the top publishers.
- Over 8 million downloads for Clay Hunt and Duckz! games.
- www.shotgungaming.com

Skunkworks

- Skunkworks is a young and bold game studio based in the heart of Helsinki
- Founded in 2019 with the core belief that innovation should not stop with games and products, but in how a studio is built and operated. A team of 12 passionate creators from all walks of life, we are building a studio where every person has the freedom and encouragement to innovate.
- We are proud developers of MergeFriends - A social merge game, where players merge, trade, and help to rebuild an almost-forgotten community.
- www.skunkworksgames.com
- YouTube

Small Giant Games

- Founded 2013, based in Helsinki
- Independent Zynga studio with 60 international team members
- 10+ nationalities, 30% of employees are female
- Launched top-grossing mobile game Empires & Puzzles in 2017
- Awarded "Best LiveOps 2019" by Pocket Gamer, "Breakthrough Hit of 2018" by Google Play, "Small Screen Game of the Year 2017" by the Finnish Game Awards
- www.smallgiantgames.com

Supercell

- Founded in 2010, HQ in Helsinki
- Offices in San Francisco, Shanghai and Seoul
- 340 employees, 30+ nationalities
- Games Hay Day (2012), Clash of Clans (2012), Boom Beach (2014), Clash Royale (2016) and Brawl Stars (2018) have over 5 billion downloads in total, hundreds of millions of monthly players
- Our goal is to make the best games – games that are played by as many people as possible, enjoyed for years, and remembered forever.
- www.supercell.com
- YouTube

Superplus Games

- Superplus: You. Plus everyone.
- Based in Helsinki with 18 people
- Founded 2015
- Player base: 61M
- Focus: casual multiplayer games for mobile
- Games: Hills of Steel and Hills of Steel 2
- Two new games to be released 2021
- Backed by Makers Fund and Sisu Game Ventures
- www.superplusgames.com
- YouTube

Supremacy Games

- F2P mobile developer
- Founded in 2020
- Innovative hybrid F2P mobile games based on original and licensed IPs and brands, matching carefully selected target groups
- Very experienced team, rapidly and highly efficiently bringing new games to market
- First game Race Team Rivals
- www.supremacygames.fi
- YouTube

TicBits

- Founded in 2010, based in Turku
- 9 employees
- Acquired by Hong Kong based Animoca Brands in 2016
- Focused on creating tower defense games, the most recent launch being Crazy Defense Heroes
- www.ticbits.com

Tower Pop

- Founded in 2020
- Based in Turku and Porvoo
- Focus on mobile tower defense games
- Formed by a team of industry veterans with lots of tower defense experience
- www.towerpop.com

Traplight

- Founded in Tampere 2010, 40 professionals strong, specialized in F2P mobile games
- Backed up by renown investors
- We create high quality genre defining games and brands
- We are a curious, open-minded and focused team learning from our mistakes and becoming the best at what we do. We own our decisions, successes and learnings, with a drive for results
- www.traplightgames.com
- YouTube

two men and a dog

Two Men and a Dog

- Founded in 2013
- Mobile game company based in Helsinki
- Latest game, Walk Master, has reached over 25M downloads
- The original creators of Zombie Catchers (IP acquired by DECA Games in 2018)
- www.twomenandadog.fi
- YouTube

Virtual Air Guitar Company Oy

- Developer and publisher of unique motion games and apps since 2006
- 14 games on Xbox One, Switch, Xbox 360, PS3 and PC
- Client projects and consulting for motion control and VR content
- Publishing and porting services
- www.virtualairguitar.com
- YouTube

Yousician

- Yousician is the world's leading platform to learn and play music.
- 22M monthly active users
- Two products - Yousician and GuitarTuna
- Interactive learning for Guitar, Bass, Ukulele, Piano and Voice
- Available to download on iOS, Android and Desktop
- www.yousician.com

Zaibatsu Interactive

- The biggest game studio in Central Finland
- Based in Jyväskylä
- Founded in 2014
- 22 employees
- Original titles: Retro action clicker Rambo: Last Click (With Lionsgate Games and Quicksave Interactive) Co-op puzzle adventure Elder Goo
- Mobile game prototyping with several industry leaders
- Offering game development and front-end solutions
- www.zaibatsu.fi

Picture: Nitro Games \\ Heroes of Warland

Back cover pictures:
Bugbear Entertainment \\ Wreckfest
Bugbyte \\ Space Haven
Kopla Games \\ Nonstop Knight 2
Lightheart Entertainment \\ Mr Autofire
Superplus \\ Hills of Steel 2
Ubisoft RedLynx \\ Trials Rising

Picture: Housemarque \\ Returnal



The Game Industry Of Finland

REPORT 2020

neogames
HUB OF THE FINNISH GAME INDUSTRY

Suomen Pelinkehittäjät ry
FINNISH GAME DEVELOPER STUDIOS ASSN.

BUSINESS FINLAND