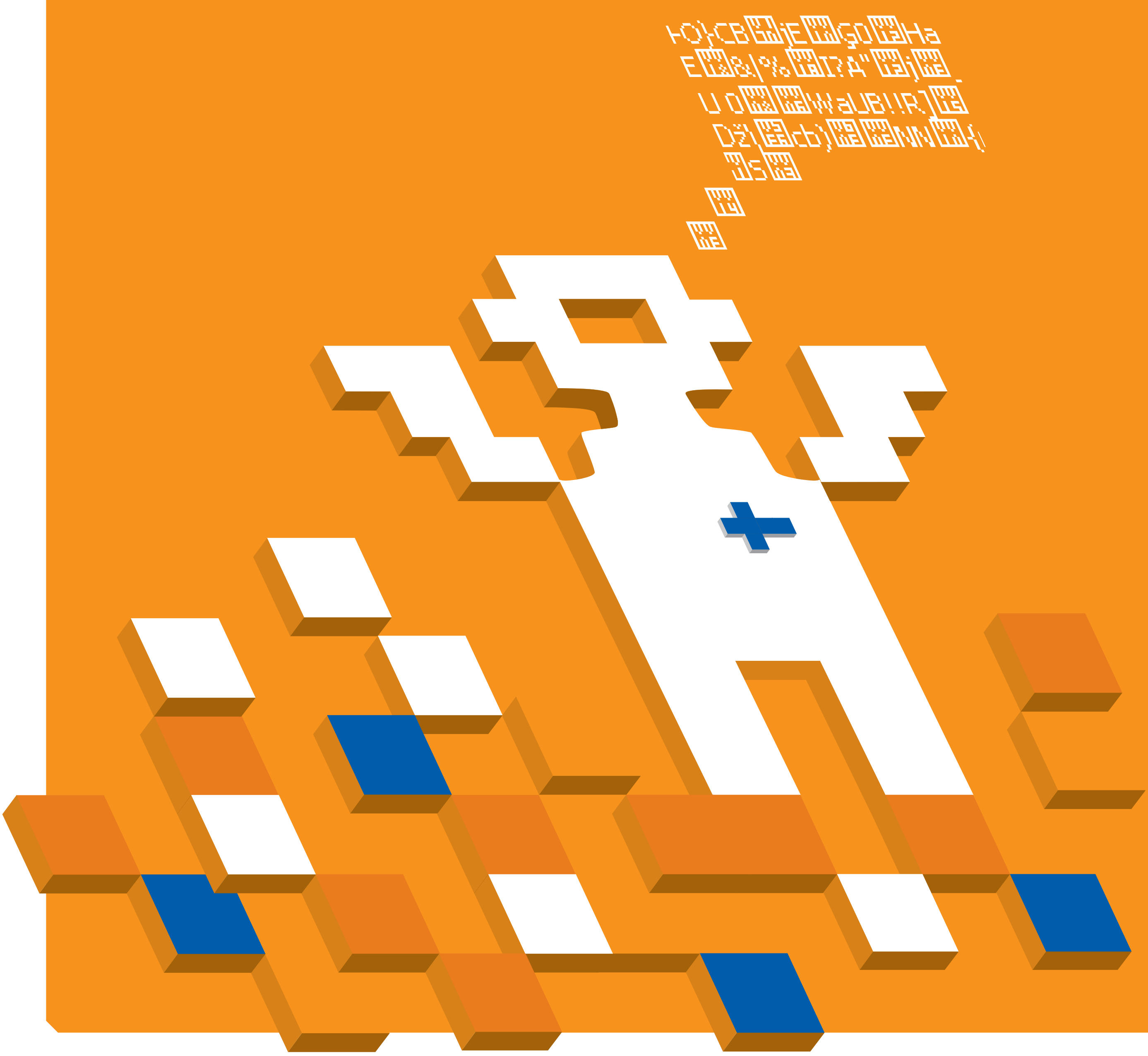
THE FINNISH GAMES INDUSTRY

{ 2010–2011 }



NEOGAMES
Centre of Game Business,
Research and Development

THE FINNISH
GAMES INDUSTRY

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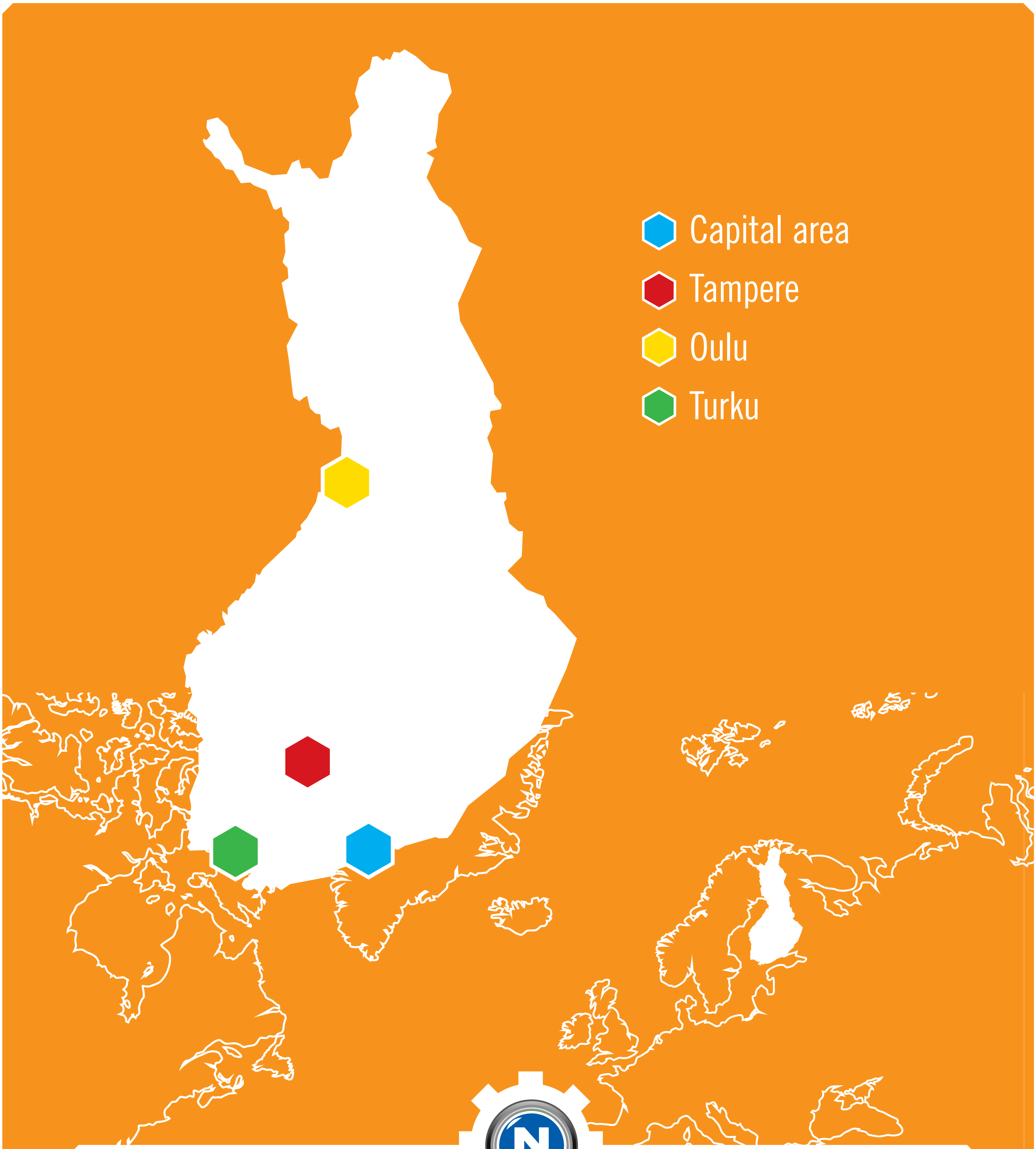

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The Finnish Games Industry

The Finnish games industry has been growing dramatically during the past ten years. From an industry of 20 companies in the beginning of the millennium, the industry has grown in 2010 to be an integral part of the Finnish content export industry consisting of approximately 70 companies.

The effects of the rise of the games industry and its establishment as part of the Finnish content creation sector are most clearly seen in the growth figures presented on the following pages and in the expectations of game companies for the future. The main factors behind the strong development of the Finnish games industry have been estimated to be the following:

- The Finnish games industry possesses some of the best technology know-how in the world. Finnish game companies are considered to be technology-oriented, and this seems to be a correct observation. This is of great value in the context of the constant technological development of the industry. In addition to this, public funding and subsidies by Tekes offer companies possibilities to perform the extensive R&D work that is required in the industry.
- Finland has a strong gaming culture. Gaming is socially accepted, and the industry is recognized as one of the cultural industries in Finland. This also offers a solid base for game content development,
- Companies have the ability to operate in multiple platforms. In the rapidly changing landscape of the games industry, agility is the key to success. It's no coincidence that some of the most successful games in a variety of platforms come from Finland.
- Companies are willing and able to create innovations. In independent game development, innovation and creation of solid intellectual property is usually seen as one of the main factors for success.
- Finland has a good infrastructure in terms of its economy, society, and technology.
- The country's basic educational system is among the best in the world, and Finnish society is very stable.
- The games industry is well organized, and communication between companies, researchers, and educational facilities functions smoothly and well.

The purpose of this publication is to provide a picture of the Finnish games industry's landscape and of the operations of game development companies. The data presented in the following charts are from a total of 66 company interviews carried out in this study. Altogether, 65 game companies are listed on company profile pages.

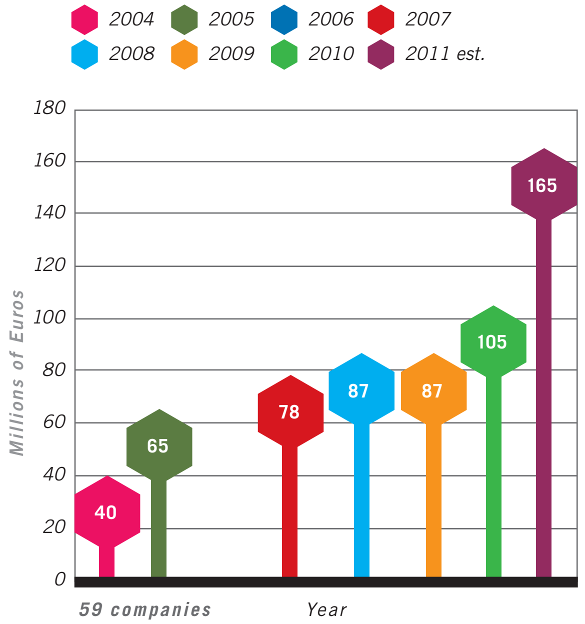
This industry publication was drawn up by Neogames and was commissioned and financed by Tekes (the Finnish Funding Agency for Technology and Innovation), Invest in Finland, the Digibusiness Finland cluster program, the Tampere Centre of Expertise program, and the Mediatonic Game and Media Brand Investment Fund. This study is a continuation of Finnish games industry studies published 2005 and 2009.

We wish to thank everyone who participated in this process.

Tampere, 8.5.2011

KooPee Hiltunen
Suvi Latva

Turnover in the industry 2004–estimate 2011



The turnover in the Finnish games industry was approximately €105 million in 2010. As before, the vast majority of the turnover this (90%, or approximately €94.5 million) came from export activities. In Finland, the domestic market for games is small compared to the market in many other European countries due to the low population (5.3 million people), so companies cannot count on the domestic market to generate significant income in the future. Year 2009 was a difficult for the Finnish games industry. The turnover of the industry was at the same level as the previous year.

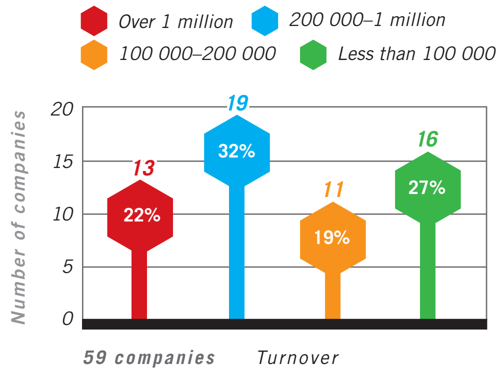
However, in the beginning of 2011, it seems that 2011 is also going to be excellent economically, with an expected turnover €165 million. Rovio's Angry Birds and the phenomena it created is partly behind this accelerated growth, but there are several other significant companies that also expect remarkable growth in turnover.

From 2004 (the first year with reasonably reliable statistics) to 2010, the CAGR of the Finnish games industry has been 17.45%. which is significantly more than the CAGR of the global game market.

If the prediction for turnover in 2011 is realized, the CAGR from 2004 to 2011 will be over 22%. This can be considered as hyper-growth.

In considering turnover figures, it is notable that prior to 2010, the turnover in the industry and the number of employees were growing at the same pace. From 2010, the turnover has been growing faster than the number of employees. This is largely due to changes in the value chain. The value of the IPs is growing faster than the amount of work required to make them. Turnover per employee was €75,850 in 2008 and €97,300 in 2010.

Turnover per company 2010

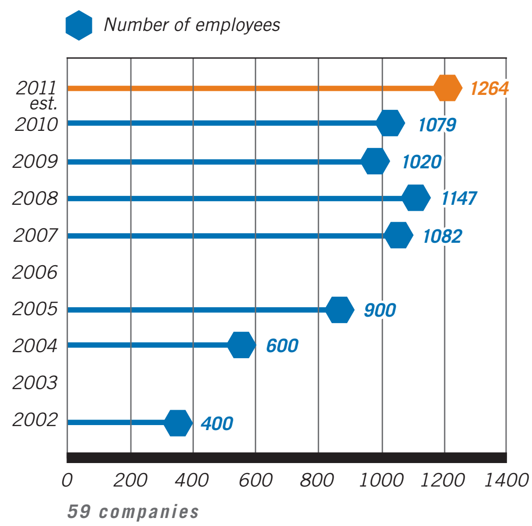


As in 2008 and 2010, a considerable proportion of the companies generated a low turnover (under 200,000 euros), but as shown in this chart, the majority of the companies generated more than 200,000 euros in turnover in 2010.

In our 2008 study, 25 companies generated a turnover of more than 200,000 euros per year. In 2010, there were 32 companies doing so. Also, some of the companies with more than €1 million in turnover generated significantly more than that.

At the same time, the proportion of companies with a low turnover (less than €100,000/year) has increased slightly (13 to 16). This is understandable in light of the large number of start-up companies established in 2009 and 2010.

Number of employees, 2002–2010, estimate 2011



The growth of the Finnish games industry, although quite steady when looking at turnover figures, has not been so steady when looking at the number of employees in the industry.

The year 2009 and the beginning of 2010 were not very good years for the games industry because of the economic depression that had already begun in the end of 2008. In the Finnish games industry, the number of employees decreased. Between 2008 and 2009, 127 jobs were lost, which is about 11% of total number of employees. The situation was the same in all of the western countries that develop games. In Sweden, 250 jobs were lost, which is about 18% of the total number of employees.

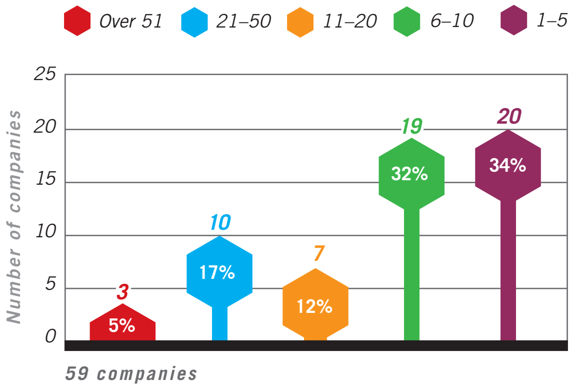
There were no actual large-scale bankruptcies in Finland in 2009. The loss of jobs comes from smaller layoffs in several companies. Actual studio closings took place in 2010 (Universomo) and 2011 (Mr. Goodliving), but other companies' growth increased employment; in 2010, there were 1,079 employment positions in the Finnish games industry. The year 2011 seems to be even better. Companies estimate that they will employ 1,264 people by the end of 2011.

One notable thing in the Finnish games industry is that altogether 16% of employees are females. This is a relatively high percentage compared to some other countries.

In 2010, as well as in 2008, some game studios had studios or offices outside of Finland, with approximately 200 people working abroad for Finnish game companies.

The number of positions doesn´t include most of the freelance or intern work in the games industry. Also, some of the subcontracting work (outsourced game music, outsourced marketing, etc.) is excluded. The extent of this type of employment can roughly be estimated to be 200-300 man years per year. Therefore, the total employment rate in the games industry is greater than the figures indicate.

Number of employees per company 2010



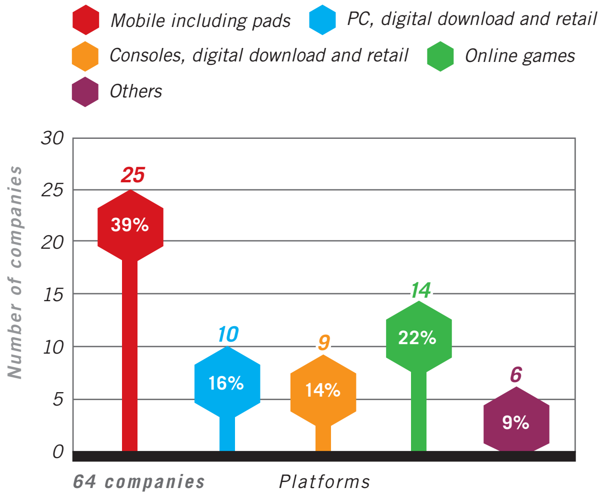
A typical Finnish game company is still relatively small by international standards. Only three studios have more than 51 employees. The situation might change in 2011 because at least three more studios have considerable growth expectations for the year 2011.

As before, there are no big console studios in Finland. All of the Finnish console game developers employed fewer than 51 people in 2010. The biggest studios are mobile and online game developers.

The most notable change compared to the year 2008 is that the number of studios employing 1-10 employees has grown from 22 to 39 studios. This is a sign of a healthy undergrowth in the industry. The Finnish games industry is still relatively young (16 years in existence), and this should always be taken into account when evaluating the state of the industry.

On average, the typical game studio employees 16 people. The median value is 19.5 persons.

Primary platforms



Finland has traditionally been the pioneer in mobile games. This is the result of Nokia's strong presence in the country, coupled with the high penetration of mobile technology. Our study in 2008 indicated a decrease in the popularity of mobile platforms as the primary platform (29%), but in 2010, Finland seems to be back on the mobile track.

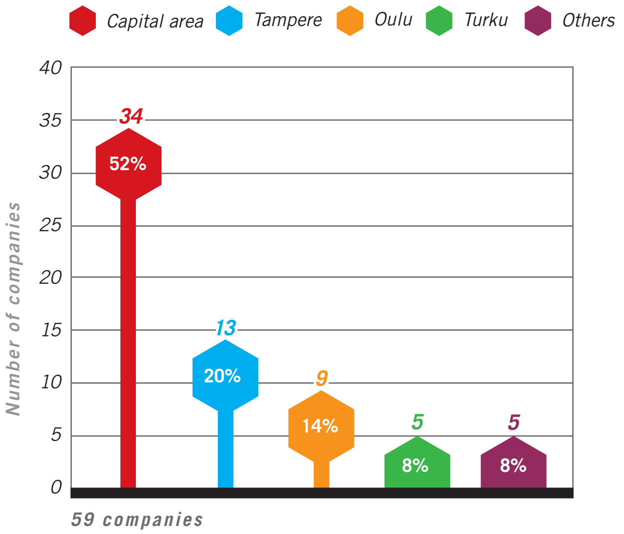
The reason for this is simple – Appstore. Appstore is able to offer a simple business model and a solid development environment for game developers. The success of some Finnish games (Angry Birds, Monster Trucks Nitro II, ZenBound, and Minigore) has also encouraged small start-ups to choose iOS as their primary platform.

Nowadays, as in 2008, the biggest financial assets seem to be invested in PC/console games, particularly those distributed through digital channels. The reason behind this progress is obvious. For a small company, the digital distribution value chain offers more possibilities and better value for investment than the traditional and more complex retail value chain. From a strategic point of view, digital distribution, despite its many challenges, seems to be the most reasonable path for the small independent developer. This progress towards digital distribution was already visible in our 2008 study. Online games, mostly browser-based games, have also made steady progress.

However, more and more companies are now moving towards multiplatform development. This is the case especially in the mobile game development scene, but in many cases, companies develop online and mobile titles simultaneously. There also seems to be strong tendency to develop the same title for several console platforms and PC at the same time.

If this progress continues, the question about primary platform might be irrelevant in a few years, particularly when technical progress of tools and economical sense supports the idea of multiplatform development.

Location of the companies



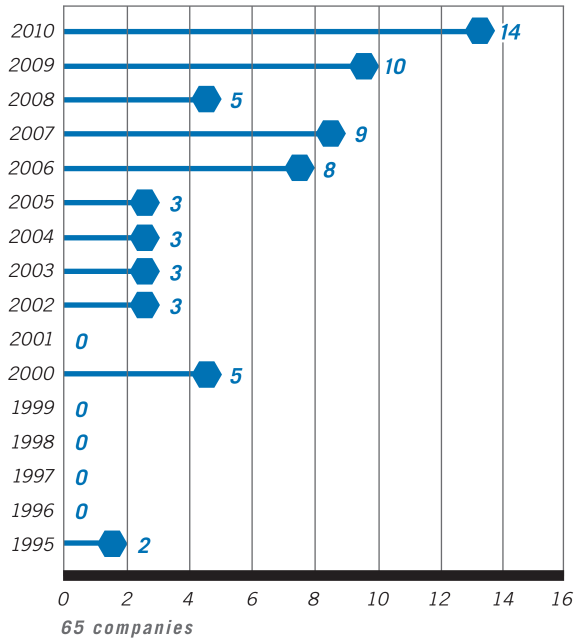
The Finnish games industry is concentrated in the capital area (Helsinki, Vantaa, and Espoo), with 52% of the games companies situated in this region. Helsinki alone accommodates 48% of the industry. The reason for this is obvious: Finland is a relatively large country, and the capital area is its most densely populated area.

However, compared to our previous study in 2008, it seems that the most of the new start-up companies have been established outside of the capital area. In our 2008 study, an even greater percentage of companies (64%) were located in the capital area.

There are many reasons for this progress. One reason is that other Finnish regions have invested public money and effort to support the games industry. Another reason is that the digital distribution model, especially Appstore, lowers the entry level of investments and makes game development also economically possible for smaller companies. The third reason for this progress is that Tampere in particular has increased its share of number of companies. In 2008, the biggest game studio in Tampere was THQ-owned Universomo, which was employing 50 people in Tampere. Universomo was closed in spring 2010 and many of the former employees of Universomo established their own game company. This phenomenon seems to be a typical evolutionary pattern in the games industry in general.

Finnish game companies, year of establishment

(companies still operating)



As the figures above indicate, the Finnish games industry is still relatively young. The oldest companies still active today specializing in games were founded in 1995.

Despite the small number of game companies in the 1990s, creating games was felt to be interesting at that time, and game-making expertise and experience were developed on a wider scale than the figures indicate. This development took place mainly on the so-called "demo scene," which remains very active in Finland. The best example of this activity is Assembly, a computer festival, demo party, and LAN party, which was held for the first time in 1992. Assembly is still going strong, drawing about 5,000 visitors to Helsinki every August.

The majority of Finland's game companies were established in the 2000s. Of these, those founded between 2000 and 2007 have succeeded in establishing solid operations. Worthy of note is that 24 game companies were established in 2009 and 2010, during or right after the economic depression. Many of these new start-up companies can be described as "next-generation" companies, meaning that their founders had strong previous experience in the games industry. Also to be noted is that, despite best efforts, it's almost impossible to list each and every game company operating in Finland because some of the start-up companies may operate for a couple of years in deep cover without connections to the rest of the industry. It can be estimated that the total number of game companies in Finland is over 70 instead of 65, as listed in the company profile pages of this study. The number of companies seems to be increasing also in 2011.

Main end-user markets

The situation concerning the end user markets for Finnish games seems to be the same as it was in 2008. The main end-user markets of Finnish games and game companies still seem to be in the Western world. The North American market, the economically most significant game market in the world, is also the biggest target market for Finnish game developers. Approximately 55-60% of the turnover in the industry comes from North America. The Western European market is the second biggest end-user market with approximately 30-35% of the turnover.

It's no surprise that Asian markets are not a significant target market for the Finnish games industry. In some rare cases, Asian markets have been favourable to Finnish games. But in general, the barriers to enter the Asian market seem to be the same as before: legislation (especially in China), piracy, a different business culture, a different cultural background generally, strong competition, and different earning models.

Entering Asia would mean long-term investments and a strong commitment, which are not possible for the typically small Finnish game developers. However, this situation might change if mobile games continue their strong growth in Asia.

Ownership of the companies

In 2010, as well as in 2008, most Finnish game companies were at least partially privately owned. The availability of domestic VC investments wasn't very good in earlier years, and the economic depression that began in the end of 2008 didn't help in attracting investments. Normal VC investment strategies do not apply that well to game development because of the high risks involved in game development. Despite the changes in the value chain, game development is still largely a business based on best-selling hits.

Mainly for this reason, new investment methods have been developed to make investment in the games industry less risky. For example, the Finland-based investment fund, Mediatonic, has developed a model that is neither a classical venture capitalist nor an early stage seed-finance sponsor. Mediatonic will invest in the Intellectual Product Rights (IPRs) of the product, not in the target company's equity capital. Similar models or a combination of new and old investment models are also probable on a larger scale in the future.

The beginning of 2011 indicates a record-breaking year for the Finnish games industry. Altogether €60 million worth investments was made in the Finnish games industry and Finnish game companies. The biggest investment was Rovio's €32 million, but some other companies also received substantial investments.

The Finnish Games Industry – Trends and Visions

During past few years, the games industry has changed and grown substantially. According to PWC, software sales in the global video game market have grown from USD 27 billion in 2004 to more than USD 53 billion in 2010. This has dramatically increased the direct and indirect economical value of the video game market.

There are at least three significant factors behind the strong international and domestic growth of the video game industry. On average, each Finn plays digital games at least once a week. This trend is the same elsewhere in the world. The number of players is growing in all demographics. Younger generations were born within the game culture, but at the same time, video game playing is drawing in new players from older generations as well.

Another factor influencing this trend is the introduction of new game devices, game content, and distribution channels. For example, the launch of the Nintendo Wii in 2006 and the introduction of the Apple iPhone, iPad, and several other devices have expanded the world of game play. Video game playing no longer takes the sole form of sitting in front of a computer banging on a keyboard. Nowadays, game playing can also be exercise, karaoke, or playing along with a rock band.

The third factor influencing the growth of the video game industry has been the rapid spread of network play and the DIGITAL DISTRIBUTION of games and the linking of game playing with people's strong need for social interaction. The best example of game play of this kind may be the many Facebook games and the tremendous popularity they have achieved.

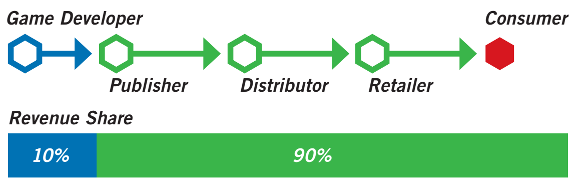
All the changes that are taking place look very promising for the Finnish game industry, because they will transform the traditional marching order and break a value chain that is very unfair financially to those who develop games. At their best, they will also favour innovative, technologically advanced small studios that operate flexibly.

However, if game developers want to fully utilize these changes, there are many things that must be done: some related to marketing, some related to funding, and some related to the operation models in the industry.

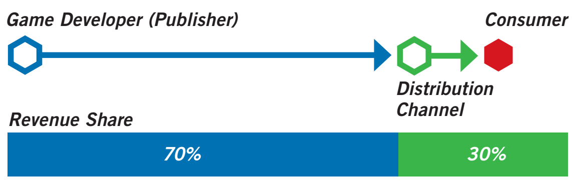
Digital distribution

Traditionally, game developers haven't had full responsibility for marketing. In the traditional publisher-driven model, marketing has been up to the publishers. In the digital distribution model, which most independent game developers are taking up, this is not always the case. Digital distribution gives developers a possibility to publish games without a publisher. In some cases, this makes sense. In most of the digital distribution models, revenue share between the developer and the distribution channel is 70/30. This is a dramatic improvement over the old model where the developers share was usually 8-15% of revenues.

Games Industry / Traditional Business Model



Games Industry / Digital Distribution Model



But the improved revenues are only one side of the story. Another side is that when there is no publisher, all of the marketing assets and financial resources of the publisher are unavailable. This means that the game developer must take full responsibility for the marketing. This is not an easy task. Especially in the rapidly changing online social media environment, marketing requires constant work and the evolution of marketing methods. There is no silver-bullet solution for marketing since platforms, target groups, and genres vary a lot.

Mobile Platforms and marketing

Most of the Finnish game start ups established in 2009-2011 are operating iOs on platforms such as the iPhone and iPad. These platforms are suitable for small game developers since the technology required is not too complicated and the revenue share of 70/30 is favourable for developers. In addition to this, relatively small teams are needed, and in some cases, even a single person can develop a game that meets QA requirements.

However, the ease of development has led to a situation where the platform, or rather the marketplace, is almost completely saturated. According to statistics, there are over 80,000 games in the Appstore, and the number is continuously growing. The question is not anymore how to get your game to the marketplace. It is how separate your game from the fierce competition. The next challenge to small Finnish game developers is how to market their games in the iOs marketplace. It's quite likely that most of the small iOs game developers can't really meet this challenge. For those game developers using Chillingo / Clickgamer, or some other iOs, a publisher might offer a possible solution.

Another possible way to go is to gather the required marketing package with some co-operation partners. There already are some agencies offering marketing and PR solutions to companies. This requires money, and in many cases, it is quite likely that small game developers are not able to invest enough to accomplish this kind of operation.

The third possible way, even for small developers, is to learn how to do the marketing in iOs. This also requires a lot of effort and some investment, but even more, it requires a new way of thinking and attitude towards marketing. In the best-case scenario, this kind of steep learning curve can even lead to the situation where a game developer could also provide similar marketing services for other game companies and evolve into a digital marketing company. A similar development has been already seen in the social/casual game environment. The Finnish game company, Everyplay, turned from game development to become the Internet's biggest casual games cross-promotion network and is now better known as Applifier.

New mobile platforms

Apple is questioning own how it can maintain its position as the leading mobile gaming platform. The Android market is already an operational marketplace, and it's possible for Finnish game developers to also develop Android games. Economically, Android is far behind Appstore. It can also be estimated that the Windows mobile platform is a likely runner-up in the future. Apple will almost certainly face competition from both of these mobile giants in the future. When the battle actually starts is unknown.

For game developers, new platforms offer the possibility to distribute their games to an even wider audience and to earn more money. The technical challenge should be relatively easy to tech- oriented Finnish game companies, but the marketing aspects remain largely the same.

New earning models

Another separate subject is the various new earning models. Traditionally in Appstore the most common way to gather revenue has been to sell applications to customers. This model has been functional so far, but it seems that at least at the price point of €0.79, the market is overflowing. The new model that seems to be rapidly overtaking the market is the free-to-play model, where the actual application is free and earnings come from virtual item sales or other in-app purchases. This model is widely used in the online environment and it's estimated to be also functional in the Appstore environment.

The advertising model and the Freemium model (where the game can be downloaded and played for free for a while) seems to be functional in some cases. The advertising model is especially functional in those rare cases where the application is already succesful. For instance, Rovio's Angry Bird has been estimated to earn €700,000/month in advertising on the Android platform.

Value of IP

The previously mentioned case of Angry Birds has taught some lessons to the Finnish games industry. One lesson is that even a small-scale game can evolve into a remarkable brand, but it can also generate a significant amount of money. According to Wired magazine, experts have estimated revenues from the game at around €58 in just 1½ years from its launch in December 2009 to the end of May 2011. The return on investment ratio is respectable when the initial investment was estimated to be €100,000.

Where does the money come from?

- The full version of the game has now been purchased from the App Store approximately 20 million times at €0,79 per download, for a total of €13.6 million before distribution costs.
- Angry Birds has been downloaded approximately 20 million times on Android systems. The Android version is free, but Rovio earns €700,000 a month from in-game advertising.
- Total sales for the €3.49 Mac App Store version are unknown, but it was downloaded 150,000 times in its first week alone, totalling €520,000 in revenue.
- The Mighty Eagle in-app purchase has been downloaded two million times. That adds up to another €2.05 million.
- Sales of Angry Birds toys bring in another €600,000 a month. A total of around 3 million toys have been sold so far.

There is also some income from other minor licensing sources. Most importantly, the Angry Birds story might just be in the take-off phase. Rovio is already planning a console game and a Facebook application, and an animated movie is under construction.

The story of Angry Birds gives some idea about what might be also possible for other independent developers. Achieving this kind of success demands many things, including luck, but it's almost certain that some other Finnish game developers have the same ingredients that Angry Birds is made of.

If Lesson #1 for the independent game developer was marketing, Lesson #2 is holding your IP and branding it properly if and when the time comes.

Gamification

Video games is the only media sector that has been digital from the beginning. As such, video game companies are the forerunners of a multitude of innovative content, services, and business models driving today's digital economy.

It is widely acknowledged that video games have contributed in the past to the worldwide development of computer hardware more than any other application. So far, video games have been the most demanding mass application for computer hardware, and they will remain that in the future as well.

Today, this approach spreads to networks themselves, as video games played through networks are technically very challenging for the network technology. Therefore, video game developers and companies can be seen as an indicator of innovation for computer-based systems and networks.

Video games are also increasingly driving sales of traditionally non-gaming devices such as TVs (for their 3D effects) and smartphones. Thus, video games are not only revolutionizing the field of art and media. With the content and services based on IP-based business models, they are preparing the way for other sectors that have not yet undergone the shift to digital.

The expansion of the games industry can be seen as a four-stage development.

1. The industry core is the games industry as we know it today. Developing games and offering games services like MMOs
2. The idea of "parallel" IP is also something we have already seen. Max Payne turns to movie and Angry Birds turns to animation. However, there is still lot to do in this area. For instance, utilizing merchandising models is relatively rare in the games industry.
3. Utilizing game-related (or rather game based) know-how in other areas of interactive media.
4. The games industry could also offer solutions and services to other industries. In many cases, the games industry is the leader in innovation when it comes to technology or user interaction. Such areas are, for instance, AI (artificial intelligence), physics modelling, user reward models, etc.

The games industry has the potential to expand into many areas of media and technology. Lesson #3 would be: Take a look at the gamification process.

Video games industry.
Core and offering to other industries:

1 Industry Core
2 Parallel IP
3 Gamification
4 Intelligent Industry Services

Subcontracting and co-operation

Reducing development risks has become critical for studios. Outsourcing to emerging countries has subsequently become a trend in recent years, and this trend seems to be strengthening in the future. Traditionally, in the Finnish games industry, only the major companies have widely used offshore outsourcing, but according to this study, smaller or even start-up companies are doing that nowadays. This is especially the case for large volume assets like some graphical assets, but also in programming.

Though its quite unlikely that any triple-A games are made in Finland in the future, its almost certain that the game development process itself needs to be continuously intensified on smaller games as well. This can be considered Lesson #4.

Conclusions

All and all, the future seems to be promising for the Finnish games industry. New distribution models and the development of business models favour small and agile developers. Technological development, especially on mobile platforms, is something Finnish game developers are well adjusted to. Investments made in the industry strengthen the growth potential, and success stories bring confidence to the entire Finnish games industry. There is still a lot to do, but Finnish games is up to the challenge.

FINNISH **GAME COMPANIES**

10 TONS OY
Location: Tampere
Founded: 2003
Main platform: Mobile
• Contact:
www.10tons.org
Pinninkatu 55 A
33100 TAMPERE

ADVANT GAMES OY
Location: Tampere
Founded: 2006
Main platform: Gambling games
• Contact:
www.advantgames.com
Hatanpään valtatie 6 B 24
33100 TAMPERE

ALPAKKA MEDIA OY
Location: Oulu
Founded: 2007
Main platform: Online
• Contact:
www.alpakkamedia.fi
Toivolankuja 4 C 14
90460 OULUNSALO

ANIWAY OY
Location: Helsinki
Founded: 2003
Main platform: Mobile
• Contact:
www.aniway.fi
Nuijamiestentie 3B, 5th floor
00400 HELSINKI

APEX OY
Location: Tampere
Founded: 2010
Main platform: PC
• Contact:
www.apexgames.fi

BALL-IT OY
Location: Oulu
Founded: 2005
Main platform: Hardware & games
• Contact:
www.ball-it.com
Uusikatu 24 G 76
90100 OULU

BEIZ OY
Location: Tampere
Founded: 2010
Main platform: Mobile
• Contact:
www.beiz.com
Hatanpään valtatie 40 F
33900 TAMPERE

BUGBEAR ENTERTAINMENT OY
Location: Helsinki
Founded: 2000
Main platform: Console
• Contact:
www.bugbear.fi
Teollisuuskatu 33
00510 HELSINKI

CASUAL CONTINENT
Location: Helsinki
Founded: 2007
Main platform: Online
• Contact:
www.casualcontinent.com
Eerikinkatu 40
00180 HELSINKI

CHAT REPUBLIC GAMES OY
Location: Helsinki
Founded: 2006
Main platform: Online
• Contact:
www.chat-republic.com
Kanavakatu 6
00160 HELSINKI

COLOSSAL ORDER OY
Location: Tampere
Founded: 2009
Main platform: PC
• Contact:
www.colossalorder.fi
Aleksanterinkatu 28 A 62
33100 TAMPERE

CORNFOX BROTHERS OY
Location: Helsinki
Founded: 2010
Main platform: Mobile
• Contact:
www.cornfox.com
Limingantie 40 A 1
00560 HELSINKI

DICEWORK GAMES OY
Location: Tampere
Founded: 2009
Main platform: Mobile
• Contact:
www.dicework.com
Satakunnankatu
33100 TAMPERE

DIGITAL CHOCOLATE OY
Location: Helsinki
Founded: 2000
Main platform: Online
• Contact:
www.digitalchocolate.com
Tammasaarenlaituri 3
00180 HELSINKI

DODREAMS OY
Location: Helsinki
Founded: 2007
Main platform: Game Service
• Contact:
www.dodreams.com
Erottajankatu 15-17
00130 HELSINKI

FANTASTEC OY
Location: Oulu
Founded: 2009
Main platform: Online
• Contact:
www.fantastec.fi
Isokatu 19
90100 OULU

FROZENBYTE OY
Location: Helsinki
Founded: 2002
Main platform: Console online
• Contact:
www.frozenbyte.com
Pohjoinen Rautatiekatu 21 B
00100 HELSINKI

FUTUREMARK CORPORATION
Location: Espoo
Founded: 1997/2008
Main platform: PC
• Contact:
www.futuremark.com
Kappelitie 6 B
02200 ESPOO

GAMELION / BLSTREAM OY
Location: Helsinki / Puola
Founded: 2002
Main platform: Multiplatform
• Contact:
www.game-lion.com
Tammasaarenkatu 1
00180 HELSINKI I

GREY AREA OY
Location: Helsinki
Founded: 2008
Main platform: Mobile
• Contact:
www.greyarealabs.com
Kaisaniemenkatu 6
00100 HELSINKI

GREY BRAIN OY
Location: Oulu / Helsinki
Founded: 2009
Main platform: Online
• Contact:
www.greybrain.fi
Asemakatu 20
90100 OULU

HAPPYWISE OY
Location: Oulu
Founded: 2006
Main platform: PC
• Contact:
www.happywise.com
Kansankatu 47 A 4.th floor
90100 OULU

HOUSEMARQUE OY
Location: Helsinki
Founded: 1995
Main platform: Console online
• Contact:
www.housemarque.fi
Kalevankatu 30
00100 HELSINKI

ICEFLAKE STUDIOS OY
Location: Helsinki
Founded: 2007
Main platform: PC
• Contact:
www.iceflakestudios.com
Rörstrandinkatu 5 D 38
00560 HELSINKI

INNOGIANT OY
Location: Tampere
Founded: 2010
Main platform: Mobile
• Contact:
www.innogiant.com
Tuomiokirkonkatu 7 B 19
33100 TAMPERE

INTERVISIO OY
Location: Helsinki
Founded: 2000
Main platform: PC
• Contact:
www.intervisio.fi
Runeberginkatu 29 D 74
00100 HELSINKI

IRONSTAR HELSINKI OY
Location: Helsinki
Founded: 2005
Main platform: Online
• Contact:
www.ironstarhelsinki.com
Iso Roobertinkatu 42 B
00120 HELSINKI

KAJAK GAMES OSUUSKUNTA
Location: Kajaani
Founded: 2010
Main platform: Mobile
• Contact:
www.kajakgames.com
Ketunpolku 3 PL52
87101 KAJAANI

KLOONIGAMES
Location: Helsinki
Founded: 2008
Main platform: Online
• Contact:
www.kloonigames.com
Hernesaarenkatu 5 D 66
00150 HELSINKI

KUKOURI MOBILE ENTERTAINMENT LTD.
Location: Kotka
Founded: 2011
Main platform: Mobile
• Contact: www.kukouri.com
Kymenlaaksonkatu 10, PL 140
48100 Kotka

KUUASEMA OY
Location: Helsinki
Founded: 2004
Main platform: Mobile
• Contact:
www.kuuasema.com
Kaisaniemenkatu 6 A
00100 HELSINKI

KYY GAMES OY
Location: Tampere
Founded: 2009
Main platform: Mobile
• Contact:
www.kyygames.com
Satamakatu 20
33200 TAMPERE

LAPLAND STUDIO OY / INARIA INTERACTIVE
Location: Rovaniemi
Founded: 2004
Main platform: Console online
• Contact:
www.laplandstudio.com
Teknotie 14-16
96930 NAPAPIIRI ROVANIEMI

LUDOCRAFT OY
Location: Oulu
Founded: 2006
Main platform: Online
• Contact:
www.ludocraft.com
Kasarmintie 23
90130 OULU

MOBILIVE OY
Location: Helsinki
Founded: 2005
Main platform: Mobile
• Contact:
www.mobilive.fi
Henry Fordin katu 5 C
00150 HELSINKI

MOIDO GAMES OY
Location: Tampere
Founded: 2007
Main platform: Mobile
• Contact:
www.moidogames.com
Sumeliuksenkatu 18 A
33100 TAMPERE

MOUNTAIN SHEEP OY
Location: Helsinki
Founded: 2007
Main platform: Mobile
• Contact:
www.mountainsheep.net
Porvarintie 3-7 C 24
00750 HELSINKI

NITROGAMES OY
Location: Kotka
Founded: 2007
Main platform: PC
• Contact:
www.nitrogames.fi
Heikinkatu 7
48100 KOTKA

OOKOOHKO OY
Location: Helsinki
Founded: 2009
Main platform: Mobile
• Contact:
www.ookoohko.com
Topeliuksenkatu 13
00250 HELSINKI

PIXOLANE OY
Location: Kempele
Founded: 2007
Main platform: Console online
• Contact:
www.pixolane.com
Hakamaantie 18
90440 KEMPELE

PLAYFORIA / APAJA ONLINE ENTERTAINMENT
Location: Helsinki
Founded: 2004
Main platform: Online
• Contact: www.playforia.info
Mikonkatu 19 B
00100, HELSINKI

PLAYSIGN OY
Location: Oulu
Founded: 2010
Main platform: Mobile
• Contact:
www.playsign.net
Mäkelininkatu 15
90100 OULU

PRANK ENTERTAINMENT LTD
Location: Tampere
Founded: 2010
Main platform: Mobile
• Contact:
www.prankentertainment.com

PRODIGIUM GAME STUDIOS
Location: Tampere
Founded: 2008
Main platform: PC
• Contact:
www.fbl-game.com
Insinöörinkatu 51 A 9
33720 TAMPERE

RECOIL OY
Location: Helsinki
Founded: 2006
Main platform: Console online
• Contact:
www.recoilgames.com
Nuijamiestentie 3
00400 HELSINKI

REDLYNX OY
Location: Helsinki
Founded: 2000
Main platform: Multiplatform
• Contact:
www.redlynx.com
Opastinsilta 8
00520 HELSINKI

REMEDY ENTERTAINMENT OY
Location: Espoo
Founded: 1995
Main platform: Console
• Contact:
www.remedygames.com
Päiväntaite 8
02210 ESPOO

ROCKET PACK OY
Location: Helsinki
Founded: 2010
Main platform: Mobile
• Contact:
www.rocketpack.fi
Iso Roobertinkatu 21
00120 HELSINKI

ROVIO MOBILE OY
Location: Helsinki
Founded: 2003
Main platform: Mobile
• Contact:
www.rovio.com
Keilaranta 19 D
02150 ESPOO

SECRET EXIT OY
Location: Helsinki
Founded: 2006
Main platform: Mobile
• Contact:
www.secretexit.com
Käenkuja 8 B 34
00500 HELSINKI

SHIVER GAMES
Location: Helsinki
Founded: 2010
Main platform: PC
• Contact:
www.shivergames.com
Ida Aalbergin tie 3 A 60
00400 HELSINKI

SONGHI ENTERTAINMENT OY
Location: Helsinki
Founded: 2007
Main platform: Online
• Contact:
www.songhientertainment.com
Särkiniementie 5 C 7
00210 HELSINKI

SULAKE CORPORATION
Location: Helsinki
Founded: 2000
Main platform: Online
• Contact:
www.sulake.com
Korkeavuorenkatu 35
00130 HELSINKI

SUPERCELL OY
Location: Helsinki
Founded: 2010
Main platform: Online
• Contact:
www.supercell.net
Energiankatu 3
00180 HELSINKI

TICBITS
Location: Turku
Founded: 2010
Main platform: Mobile
• Contact:
www.ticbits.com
Tykistökatu 4 D
20520 Turku

TRAPLIGHT GAMES OY
Location: Tampere
Founded: 2010
Main platform: Mobile
• Contact:
www.traplightgames.com

TREEHOUSE OY
Location: Turku
Founded: 2010
Main platform: Mobile
• Contact:
www.treehouse.fi
Koukkukankareentie 8
20320 TURKU

TRIBE STUDIOS OY
Location: Helsinki
Founded: 2009
Main platform: Online
• Contact:
www.tribestudios.com
Betonimiehenkuja 3
02150 ESPOO

TTURSAS LTD
Location: Turku
Founded: 2009
Main platform: Mobile
• Contact:
www.ttursas.com
Iltatähdentie 5 as 53
20200 TURKU

TUOTANTOYHTIÖ TUOKIO OY
Location: Tampere
Founded: 2010
Main platform: Mobile
• Contact:
Väinö Linnan aukio 15, 3rd floor
33210 TAMPERE

TUOTANTOYHTIÖ TUONELA OY
Location: Oulu
Founded: 2006
Main platform: Mobile
• Contact:
www.tuonelaproductions.com
Asemakatu 25
90100 OULU

TURMOIL GAMES OY
Location: Rovaniemi
Founded: 2008
Main platform: PC
• Contact:
www.turmoilgames.com
Veitikantie 29 A 13
96100 ROVANIEMI

UPLAUSE OY
Location: Turku / Helsinki
Founded: 2009
Main platform: Games for events
• Contact:
www.uplause.com
Albakuja 1
20900 TURKU

VIRTUAL AIR GUITAR COMPANY OY
Location: Helsinki
Founded: 2006
Main platform: Console online
• Contact:
www.virtualairguitar.com
Tietäjäntie 4
02130 ESPOO

ANDERS INNO OY
Location: Turku
Founded: 2009
Main platform: Console online
• Contact:
www.andersinno.fi
Yliopistonkatu 18 4 krs
20100 TURKU