The Danish Game Industry - an overview

Scandinavian Game Developers

Supported by:

Interreg IVA

EUROPEISKA UNIONEN
Europeiska regionala utvecklingsfonden

midt regionmidtjylland

Foreword

This short analysis is aiming to create a qualitative snapshot of and comment on the Danish game industry, illustrating the current major tendencies and outlook of a relatively young industry, which in many ways is still in its formative years.

Seen from the outside, the Danish game industry has been characterized by a few large companies and a few large game franchises, but this image is increasingly incomplete. The overwhelming majority of game companies are small, agile teams of less than ten people, and the currently preferred platform is handheld devices, primarily iOS, i.e. iPhone and iPad.

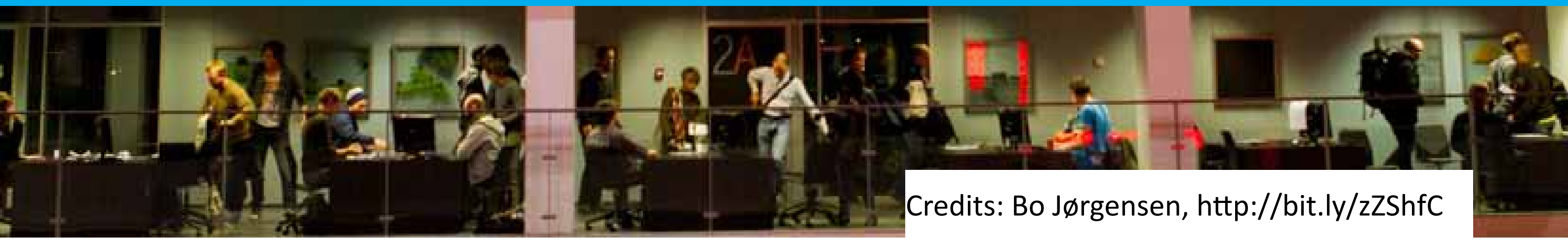
Judging by the headlines in the different media, the industry has been alternating between "game over" and an overly optimistic interpretation of the potential of the future of the industry. While the actual condition and potential of the industry is probably somewhere between those extremes, we consider the Danish game industry to be thriving, and holding much promise for the future. New companies are frequently founded, creative and innovative games are launched on a monthly basis and we see several examples of games, which are commercially successful, also on a global scale.

The skeptics are not all wrong, however, and several challenges remain ahead of us. Many companies are having difficulties finding sufficient capital to finance the development phase. Game developers have traditionally not been paying sufficient attention to the business aspects of game development, and it is often difficult for newcomers to the industry to retrieve relevant knowledge.

We attempt here to curate knowledge about the industry and how to become a part of it. We maintain a positive approach to the industry, and hope to provide relevant information to everybody interested.

This analysis is part of Scandinavian Game Developers, which again is a 3-year project working to support new video game entrepreneurs, to explore new business models and to facilitate collaboration between game developers and new business areas. We see a large potential in illustrating how serious games to a much larger extent can be used by companies and organizations for purposes such as communication, training & education, advertising etc.

Nordic Game Jam as an image of and inspiration for the Danish game industry? Small, creative, independent teams doing rapid prototyping & coming up with innovative ideas?

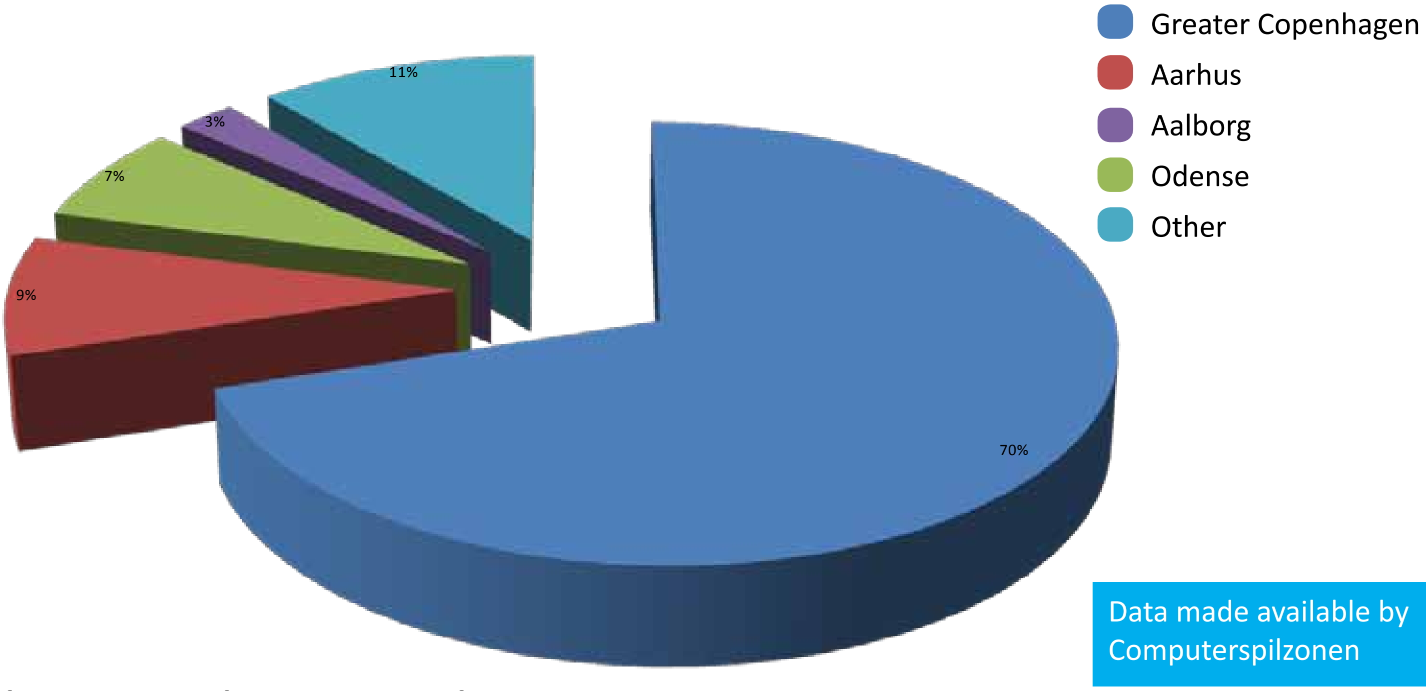


Credits: Bo Jørgensen, http://bit.ly/zZShfC

Shaping of an industry

The Danish game industry is a relatively small one, yet the growth in the number of established companies during the most recent years have been considerable, and the number of people employed in the industry is rising as well. Over the years, the industry has been characterized by only a few large companies (after Danish standards), and a much larger number of quite small companies. Whereas Copenhagen-based IO Interactive remains by far the largest game company in Denmark, the very large majority of companies are relatively small, employing less than 10 people, and many consist only of the owner. Currently almost 600 people are employed by around 120 companies. It is difficult to predict if the current state of the industry is merely a transition phase or if it is likely to remain dominated by smaller developers. As several people have pointed out, being a small, agile company can be positive in many ways, and it is not necessarily universally desirable to aim at growing very large.

In addition to most companies being rather small, only a relatively small number of companies are older than five years. We are thus yet to see the permanency and lasting contributions of the industry as a whole. This particular issue is seen by many as a warning sign and a reason to think twice before investing in the industry. From our perspective it is simply the sign of a young industry, but a sign that it doesn't make sense to hold against it. The rejection of the industry holding any value due to its young age would inevitably lead to an unfruitful catch 22 (the "have experience before you can get experience"-conundrum), which we want to avoid. Instead, we choose to focus on the positive side of being young, and to work constructively with the challenges it brings. Small, young and agile companies may oftentimes be less conventional in their thinking and approaches to game design, and might thus come up with fresher ideas and ways of executing those ideas. In addition, their projects rarely has the scope of larger, more established companies, which allows for a more substantial willingness to experiment and take risks.



Data made available by Computerspilzonen

The capital as capital

The creative industries in Denmark has traditionally been heavily concentrated in and around the capital, Copenhagen, and this is also, to a large degree, true for the game industry. The concentration of game companies in the capital is much, much higher than anywhere else, as more than 70% of the existing companies are based in Greater Copenhagen.

This situation is not bound to change radically any time soon, but we do see several initiatives across the country aiming to create better opportunities for developers not located in or around Copenhagen.

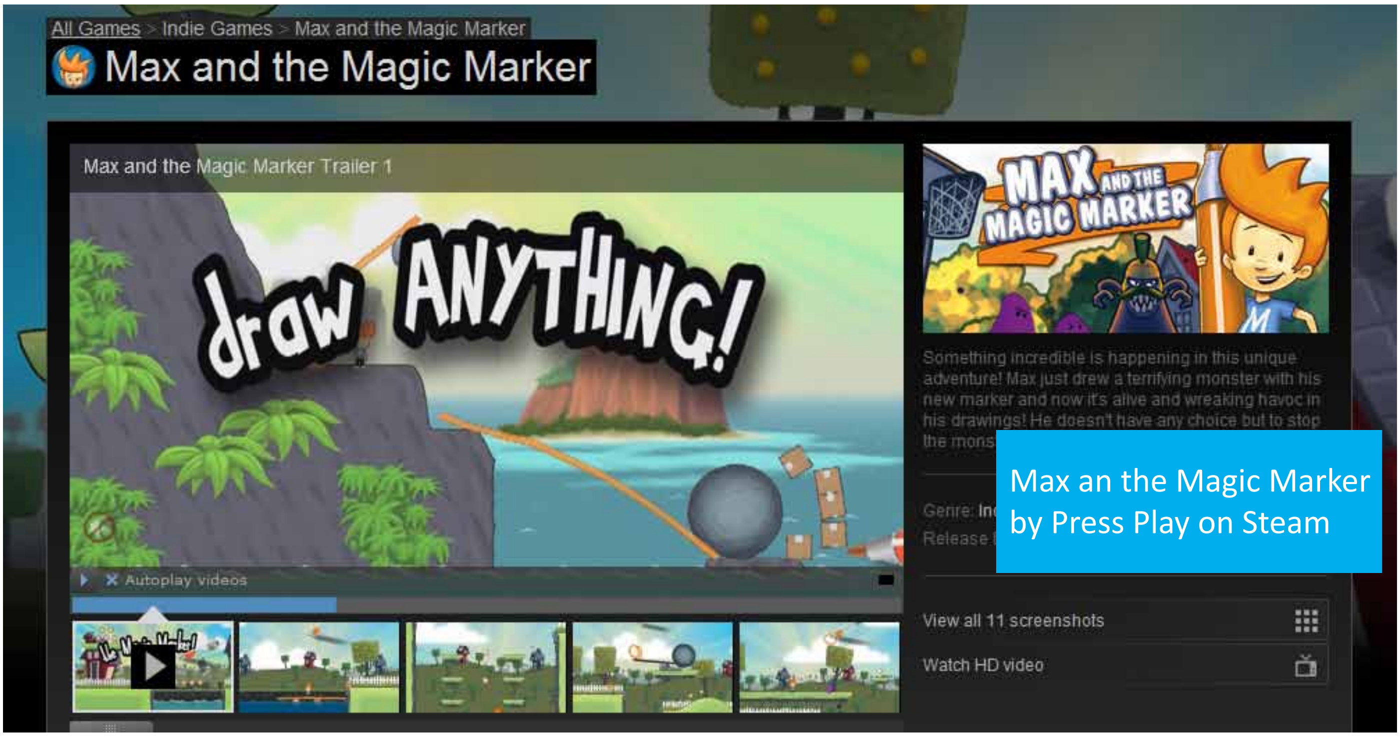
In Aalborg, the "digital hotspot" Bretteville works as an incubator for companies working with creative digital content production, many of which are game companies.

Shareplay in the Central and Northern Region of Denmark is funded by those regions as is tasked with bringing people from the creative industries together to create growth.

Scandinavian Game Developers is also one such initiative, being supported by the Central Denmark Region, and with partners from Viborg, Aarhus and Grenaa.

In Grenaa, "The Ranch" is already established as an incubator, and The Animation Workshop in Viborg has established similar initiatives to support both students aiming to become entrepreneurs as well as established companies.

The Ranch
Game Incubator



Max an the Magic Marker by Press Play on Steam

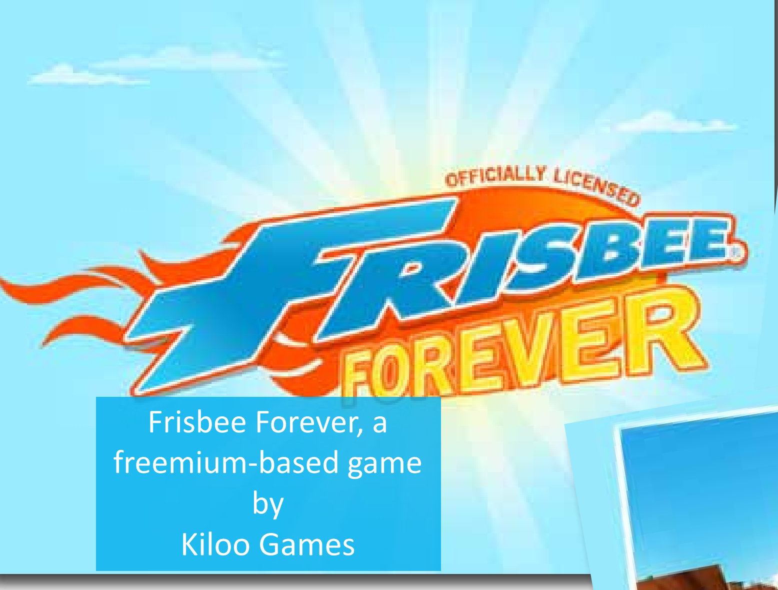
Distribution & business models

The face of the global games industry is currently undergoing radical changes, not least due to technological development. This is also heavily influencing the possibilities of Danish game developers, first of all allowing for much easier access to getting games to the player. As with the game industry in general, game developers in Denmark are currently exploring numerous different ways of distributing games and, closely connected, new business models.

Traditionally most game companies have been selling games almost exclusively as retail sale of boxed games, where developers relied on publishers to package, market, and distribute the game and retail outlets to actually sell the game to the end user. This model is rapidly declining, as a larger and larger share of all games sold are sold and distributed only on digital platforms.

> The shift towards digital distribution is enabling developers to become self-publishers and reduce their dependency on publishers. It should also allow more innovation and choice for consumers
>
> Dr. Richard Wilson, Managing Director, Tiga

The immediate successor to the traditional retail sale is the "digital store", where games are bought and delivered through online platforms such as "Steam", which is owned, developed and maintained by the game company Valve or the proprietary platforms developed by the console owners, such as Playstation Network and Xbox Live.



Frisbee Forever, a freemium-based game by Kiloo Games

Some Danish developers are using those PC & console-based channels for distribution, but more and more companies are developing primarily, if not exclusively, for smartphones and tablets. The most popular platform is currently Apples iOS-devices, iPhone and iPad, while Android is by many considered an interesting, though somewhat less economically attractive platform.

While several large developers and publishers have experienced hardships due to the shift in distribution and platforms, for many Danish developers it has made life easier. Development costs are lowered, and barriers to distribution are reduced significantly. The changes in platforms and distribution channels, combined with the issue of piracy, have motivated a widespread experimentation with ways of generating revenue. Along with the immense popularity of the AppStore, several rather radical changes in pricing have unfolded. Whereas traditional PC and console games were and are frequently priced at +40 euro, the large majority of iOS games are either free or cost 1$. Though there are several overwhelming examples of commercially successful games on the AppStore sold at 1$, for many developers the sales are rarely sufficiently high. Apple takes a 30% share, and you will obviously have to sell very large numbers to break even or make an actual profit.

Freemium

Developers are thus eager to investigate alternatives, and the so-called “freemium” model is one increasingly popular solution. Here the game itself is free to acquire and play, but offers different kinds of “in-game purchases”. Aarhus-based developer Kiloo Games are among those very actively experimenting with business models, and their most recent games, Frisbee Forever and Bullet Time have been heralded for the implementation of the freemium model. Kiloo strive to avoid “pay walls”, which force the player to pay, and, according to respected review site Touch Arcade, Bullet Time succeeds:

Add in the fact that the game is free and that *the freemium elements are nonintrusive, and Bullet Time becomes a must-play for any fans of the genre. I only hope other developers take note, because this is how freemium should be done* (Erik Ford, Touch Arcade)

Crowdfunding

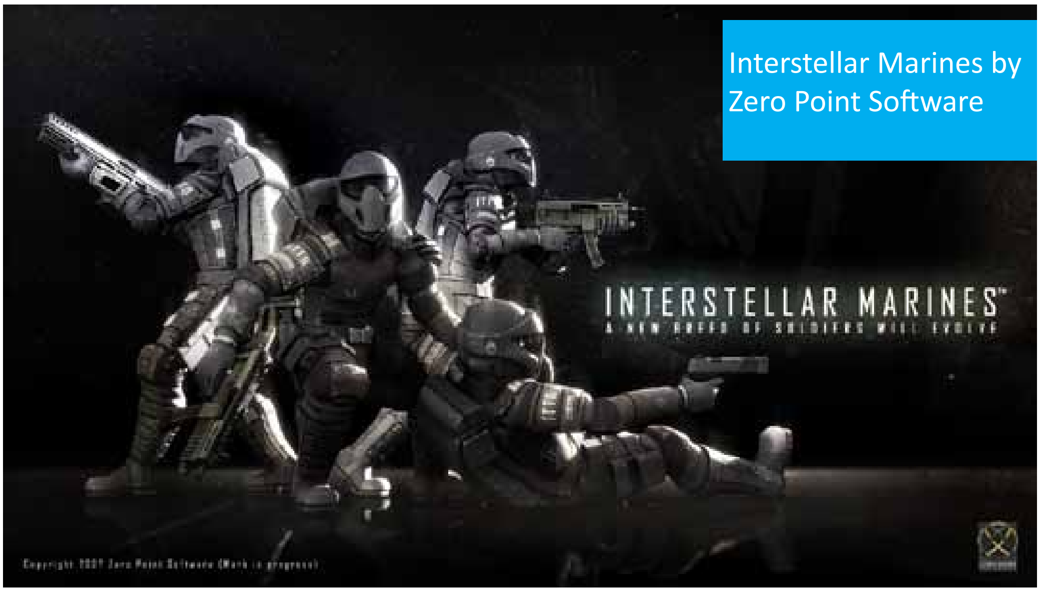
Another alternative approach to funding is found in the so-called “crowdfunding”, where the developer asks the community to finance a specific game project. Often sites like Kickstarter or the game-specific “8 Bit Funding” is used as a platform. Recently, American game company “Double Fine” raised almost 1 mio. $ in 24 hours for a point & click advenure. While this is often ascribed to the immense popularity of Double Fine CEO Tim Shafer, we suspect there may be a potential in crowdfunding, also for less known developers. Among Danish developers, crowdfunding is used most extensively by Zero Point Software for developing “Interstellar Marines”. It is not entirely clear, however, how much of the funding actually comes from “the crowd”.

Work for hire

A large number of companies are also doing “work for hire”, taking in orders from external customers who would like to use a game for specific purposes.

Doing work for clients can be a good alternative source of revenue, where you as a developer have a more predictable income. Many of those developers doing work for hire tries to strike a balance between the time they use on their own projects vs the time they spend on client projects. If you are intending to maintain your own production with unique IPs, this balance is pretty important, as you can easily get used to the more steady income from work for hire.

This is also one of the areas we focus on in Scandinavian Game Developers, as we see a large potential in the close collaboration between game developers and those organizations interested in using games. We believe, that both parties can learn from the process and that the client will most likely end up with a better, more relevant game.



Interstellar Marines by Zero Point Software

All in all, the only universal conclusion would probably be, that there is no universal conclusion. Business models are changing, and developers need to experiment with different solutions. Often it is recommendable to build revenue streams on different models to spread the risk.

The world is the market

When looking at the turnover generated by the Danish game industry in the home market vs via exports, the picture deviates remarkably from e.g. the movie industry. While Danish movies are primarily generating revenue in Denmark, it's the exact opposite with games, where exports account for 2/3 of the total revenue, and even more for many titles. Again, digital distribution plays a pivotal role in this, allowing games to be "born global" and instantly made available at the world market via digital platforms. The Danish market is, naturally, much smaller than the global market, and most developers consider it unfeasible to target Denmark as their only or primary area of sales.

> Yes, it's a small industry. No, it isn't medico or wind power, but it's an industry, which consists of exactly what every politician is shouting for; scalability and international potential. Game companies are true "born globals" and the game market shows rapid growth.
>
> Anna Porse Nielsen, Manto

What kind of games?

In the above, we've already touched upon the character of some of games from the Danish game industry, but mostly from a technical/platform perspective. There is, hvowever, an obvious connection between the shift from PC and AAA console titles towards smaller games and games for handheld devices and the character of those games.

The largest and most famous franchise in the history of the industry is "Hitman" from IO Interactive. With four games released so far, and a fifth, Hitman: Absolution, in the works, it is an internationally established franchise with high production values and probably the last remaining AAA title.

One of the most unconditional success stories of the recent years, Limbo, is an entirely different game altogether. Made initially for Xbox, afterwards for Playstation, PC and Mac, Limbo is basically a platform game with lots of puzzles to solve. The bleak, eerie visuals, the simple, yet very effective audio and the downplayed approach to storytelling certainly helped set the game apart from

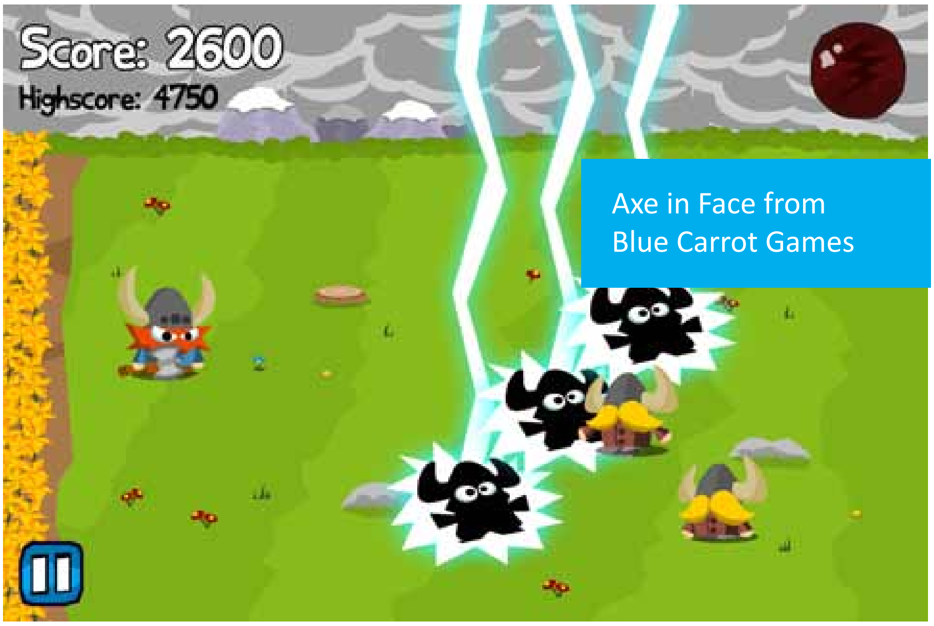
Limbo from Playdead

most other games. The developer, Playdead, created such a large-scale financial success, that the game broke even after three weeks, and has now sold more than 1 million copies, allowing Playdead to buy out their investors and maintain complete control.

Where is my heart?
By Die Gute Fabrik

Despite those and other titles being made for PC and consoles, the current “mainstream” of the Danish game industry is unfolding on handheld devices.

The one-man company “Blue Carrot Games” owned by Glen Würtz Nielsen specializes in casual games for iOS, e.g. iPhone and iPad. His first game, "Axe in Face", became a pretty large success and sold more than 100.000 units and winner of several awards and critical acclaim.



Axe in Face from Blue Carrot Games

We also see numerous rather unconventional titles, which might not instantly be commercially success stories, but which continue to push the boundaries of the medium, exploring what games can be. The creative collective Copenhagen Game Collective and the related companies may be the prime example of this.

The small “affiliated” company "Die Gute Fabrik" recently published "Where is my heart?" on Playstation Network. The game is a puzzle platformer in a retro style, but with some surprising twists, not least in the way it is played and the creative level design with unique spatial style.

Another game from Die Gute Fabrik, which at the time of writing is yet unfinished, is the rather unusual title "Johan Sebastian Joust". This might not even be a video game, as there's no video. Described by the developers as a “no-graphics, digitally-enabled folk game for 2 to 7 players”, this is a strange creation more interested in facilitating interaction between people than in fitting in any conventional perception of what a game can be. Even so, the game clearly resonates with some, and the game is nominated for the much acclaimed IGF Award and featured at Gamasutra (see http://bit.ly/w9v9KC).

Serious Games

The term "serious games" merely implies that a game is developed with a purpose other than pure entertainment. Most games in this category are made for children's learning and education, but we also see games for corporate training, advertising etc. Overall, many developers are making serious games, though only a handful are doing so as their primary activity.

Two boys playing DJEEO
Credits: DJEEO - joshuatree.dk

One of the most highly profiled companies in this area, Copenhagen-based Serious Games Interactive, have been making games for a wide array of educational purposes such as "corporate education", "social education", "cultural education" and "market education". Their most commonly known IPs are probably the two series "Playing History" and "Global Conflicts", but they have also made games for clients such as the World Bank Institute, Novo Nordisk and the Danish National Museum.

ABCity is both the name of a game company and the name of their game; an online learning universe for children to play with words and letters.

Scandinavian Game Developers aim to explore and expand the use of serious games across both public and private sectors.

DJEEO has carved out a niche for themselves with GPS-based games combining close collaboration, physical activity and problem solving.

ABCity from ABCity

Aarhus-based Funday Factory has established itself with a focus on another branch of serious games, namely "advergames" - games for advertising. They are currently developing such games for Lego and Danish TV2.

Despite the hard work being done by those and other companies, we consider the potential of serious games to be much larger than the current situation might imply.

Support schemes

One hotly debated and frequently recurring topic among people within the industry, is the issue of securing funding for game development. It is difficult to reach agreement on one particular support scheme, and many argue against relying too heavily on public funding. Judging by the many discussions, it seems that we're moving towards a consensus that support schemes can benefit many companies, but that this support should never replace solid, healthy business models. Despite these discussions, it remains a fact, that founding a company and developing a game can be painstakingly hard if there's no money to back the endavour. While any given scheme is not likely to support much more than developing an early prototype (or "vertical slice"), this can be very important nonetheless and for several reasons. First and foremost, it is pivotal to actually cross the barrier of creating something concrete, which can again attract attention and - eventually - further financing. In addition, current support schemes are thoroughly evaluating the applications and applicants, and are by many considered a "seal of approval", which may increase awareness and make it easier raising more money in the future.

“Minnow” (working title, work in progres) by ClearCut Games received 99.817 DKK in support. ClearCut Games is also backed by The Ranch Game Incubator.

The primary national support scheme is currently part of the national film agreement 2011-2014 and administered by the Danish Film Institute. Whereas the entire film agreement supports the film industry with more than 2 billion DKK in the four year period, game developers only see about 1% or 20 million DKK. This means that around 5 million DKK is distributed each year among applicants, and in 2011 this resulted in amounts varying from 100.000 to 1.000.000 DKK for development. Of the 5 million, a smaller amount is also dedicated for refining ideas, and is thus aimed at an earlier stage of the development process.

Besides the national support scheme, two other initiatives are frequently supporting Danish game companies.

The Nordic Game Program is founded by the Nordic Ministers for Culture, and besides hosting the annual Nordic Game Conference, the program also allows developers in the Nordic countries to apply for funding ranging

Nordic Game Program

from 100.000 to 600.000 DKK (see http://www.nordicgameprogram.org/?id=23)

EU's MEDIA-initiative, which in Denmark is administered my Media Desk Denmark, also supports game development, and several Danish game companies have received support from this scheme (see http://ec.europa.eu/culture/media/index_en.htm)

MEDIA EUROPE LOVES CINEMA

At the moment, a number of people in the Danish game industry are dissatisfied with the (lack of) political support for the industry, and experiences from other, more proactive countries, are often brought into the debate. Canada in particular is rather famous for succeeding in convincing game developers to move there by offering very attractive financial benefits. Other European countries, such as Finland, are also frequently mentioned as sources of inspiration. It is clear that no support scheme from any other country can just be copied and implemented. Even so, there's definitely inspiration to be found in analysing current practices and experiences in other countries' game industries (For more information, see "Spilstøtte i Danmark og Europa" and "Samspillet mellem private og offentlige støtteordninger", both in Danish).

Entrepreneurship

As the numbers clearly indicate, the Danish game industry predominantly consists of a large number of relatively small companies, with only a minority employing more than 10 persons. This again goes to show, that, in line with broader societal tendencies, aiming to become a "traditional" employee is far from being the only or most viable path to succeeding as a game developer in Denmark. Increasingly, new game developers are also required to be entrepreneurs. Despite technological advances, being a small entrepreneur in the game industry is not always easy. As the game industry is growing and evolving, several initiatives have been put in place to help new entrepreneurs secure their foothold in the industry.

One of the popular ap proaches is gathering small companies together in “clusters” to share resources, exchange ideas and experience, and creating a vibrant, creative environment. Research supports the idea of clusters as a strong foundation for creative companies, and to a degree that a good cluster can make the difference between success and failure.

Spilhuset, a game cluster, in Pilestræde, Copenhagen, is probably the most prominent and widely known example of game companies sharing office facilities. Bretteville is a so-called "digital hotspot" in Aalborg, a cluster of companies working with digital content development.

As part of Scandinavian Game Developers, we are also actively investigating the potential of establishing clusters and incubators for new game developers across Scandinavia.

Business development

Many game developers have traditionally not been particularly focused on the business aspects of running a games company. Raising awareness and developing relevant competences within this area is thus considered to be one of the most pressing challenges in building and consolidating the industry. There's regularly much talk about both the innovative, artistic and the commercial potential of the

Passion A/S i Filmby Aarhus
Credits: Mette Lund Pedersen

Danish game industry, but whereas the former is possibly the industry's strongest suit, the latter still needs improvement. This is not to say, that people in the industry don't know the first thing about business and monetizing their games, because many do. The focus, knowledge and experience just needs to be even more central.

Esben Ravn pitching his project “Let’s Dance” at Growing Games

There is currently a few initiatives working to promote the understanding of business, and how to best incorporate "business thinking" as a natural component of any game company.
One of those activities is "Growing Games", which is basically a series of workshops, in where participants learn about and implement knowledge and insights from the industry. Growing Games is free for all participants and is offered by Computerspilzonen, CONNECT Denmark and Manto. In continuation of Growing Games, “Passion A/S” is established in Aarhus & Aalborg along similar lines, but with Shareplay and First Motion as coordinators. The focus is the same, business development, though with a broader focus on “transmedia”.

Another initiative, "kapitalrejsen.dk" ("the capital/finance travel), made by Copenhagen Entertainment, attempts to aggregate knowledge about acquiring funding for games. It is thus primarily a somewhat static repository of knowledge (documents, reports, articles, etc.),

Georgios Yannakakis speaking at the first SpilBar in Copenhagen

Credits: Jonas Heide Smith

Building a network

In addition to the financial support schemes, incubators etc., building a solid, strong network is an important part of developing an actual industry. On a company and individual level, establishing a network with other people in the industry is central to fostering a feeling of actually being part of something larger than oneself, and of moving the industry forward together. On a more concrete level, a good network can contribute with knowledge sharing, with finding relevant freelancers, with obtaining new clients and collaborators etc.

Acknowledging the importance of network and networking, several institutions and persons are currently making a large effort to facilitate networking in the industry.

Computerspilzonen coordinates and advertises many activities, and also does a good job of aggregating knowledge using twitter and the hashtag #dkgame.

Kristine Ploug from DADIU and Thomas Vigild from the Danish Game Council initiated the bi-monthly event "SpilBar", which has proven to be a very popular meeting place for people within the industry (see description of the latest SpilBar here: http://dadiu.dk/invitation-spilbar-8-0-its-real). The usual SpilBar has a specific theme, which is covered in short talks by relevant people, and very good opportunities to meet and talk to people in the industry.

Outside Copenhagen, Dreamgames in Aalborg and Shareplay in Aarhus are also working to create stronger ties among game developers, and among the different creative industries as well.

Back To Bed - DADIU production from 2011

Education

Whereas most game developers only a few years back primarily were autodidacts, we now see a large number of educations aiming to create a better foundation for aspiring game developers. This mirrors the general tendency in society, where education is increasingly seen as the cornerstone of most careers. It is still possible to enter the industry without any formal training, and for founding your own company, it isn't required. People looking for jobs in established companies, however, are probably giving themselves much better chances with a relevant education.

Most Danish universities and other higher education institutions such as The Animation Workshop in Viborg, Kolding School of Design and the The National Film School of Denmark are now offering an array of different game-related educations, some more technical, while other are grounded in the humanities. There's no universal, golden rule as to what kind of education to choose, but many commentators argue in favor of more specialization as opposed to very broad and general educations.

DADIU, The National Academy of Digital, Interactive Entertainment, is a "collaboration between universities and art schools in all of Denmark". Many people consider DADIU to be the flagship of video game educations in Denmark. It builds on the work done by all the partner institutions, and recently "upgraded" to one full semester, ending with an increasingly ambitious and widely approved production. These games are attracting much attention, to DADIU as well as to the industry as a whole, and several games have been nominated for attractive international awards such as IGF (Independent Games Festival Award). , and also the latest batch attained very favorable reviews.

Whereas DADIU is aimed at students on the candidate level of their education, a few institutions provide education on lower levels than university.

Lead partner in Scandinavian Game Developers, Viden Djurs in Grenaa, hosts a few of those educations:

GameIT College is an upper-secondary education with a technical focus (HTX). Here the aim is to combine the HTX with a solid knowledge of and experience with designing and making games.

At a higher level, Viden Djurs also offers an education within computer science with a specific focus on game development. The primary focus is on programming, yet also design, innovation and business plays a part.

There is generally an increasing interest in games on all levels of education in Denmark, and we see game design & development approached from early primary school right up to Masters and PhDs at universities. This also shows on folk high schools, where Vallekilde Game Academy offers courses on game design (http://vallekilde.dk/foraar/game-academy/).

With the growing number of available game-related educations, it might surprise, that there is less consistency in the available forms of supplementary training and education for those already working within the industry. There is no formal courses, but from time to time workshops, talks and seminars allow people to gather new insights, exchange experience etc. In addition, people in the Danish game industry seem to be rather keen on collaborating, learning with each other and helping peers, who may be facing specific issues. This is usually rather informal, but this may very well be why it works - help is retrieved when required.

References

Center for Kultur- og Oplevelsesøkonomi (2011): Behovsanalyse: Kreative erhverv i Danmark 2011, http://bit.ly/xL809R

Computerspilzonen & Copenhagen Entertainment (2010): Beretning 2009-2010, http://bit.ly/xb2p84

Copenhagen Entertainment (2010): Danske indholdsproducenter: Film, TV og Computerspil i tal 2009, http://bit.ly/wMYQWb

Erhvervs- og Byggestyrelsen og Center for Kultur- og Oplevelsesøkonomi (2011): Vækst via oplevelser 2011 – en analyse af Danmark i oplevelsesøkonomien, http://bit.ly/x52Uy7

Erhvervs- og Vækstministeriet & Kulturministeriet (2011): Tiltrækning af kapital og optimering af afsætningsmuligheder for spilproduktion, http://bit.ly/whIxlB

Filt Læntver, Sofie for Computerspilzonen (2011): Serious Games i det offentlige, http://bit.ly/x9nu4T

Jakobsen, Hannes for Producentforeningen (2011): Branchebarometer - danske indholdsproducenter: Film, TV og Computerspil, http://bit.ly/xd5cJ8

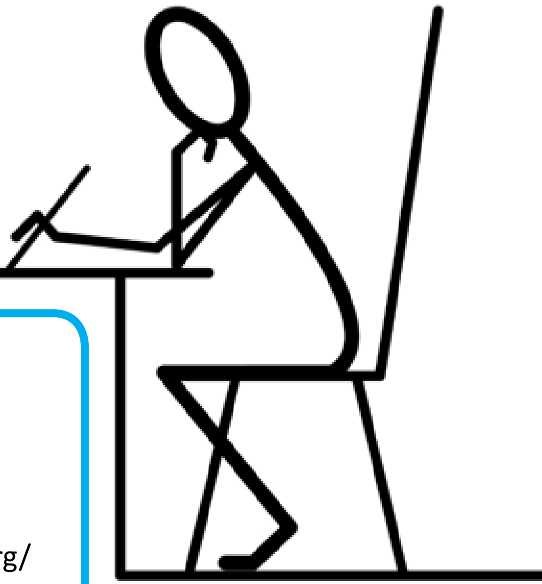
Multimedieforeningen (2010): Facts om computerspil, http://bit.ly/xHq5ms

Porse Nielsen, Anna & Jakobsen, Hannes (2011): Danske Indholdsproducenters Samfundsøkonomiske Effekt, http://bit.ly/AtIgkp

Raft, Anders & Ankjær Jensen, Jan for Computerspilzonen (2012): Samspillet mellem private og offentlige støtteordninger - Forundersøgelse, http://bit.ly/AoVPSR

Swedish Games Industry (2011): Spelutvecklarindex 2010, http://bit.ly/A00VWi

Companies & institutions mentioned



Game companies:

ABCity - www.abcity.dk
ClearCut Games - www.clearcutgames.net
Copenhagen Game Collective: not a company, but a “hub” for independent game developers, www.copenhagengamecollective.org/
Die Gute Fabrik - www.gutefabrik.com/
DJEEO - www.djeeo.dk/
Funday Factory - www.fundayfactory.com/
Kiloo - www.kiloo.com/
Playdead - www.limbogame.org/company/
Press Play - www.pressplay.dk/
Serious Games Interactive - www.seriousgames.dk
Zere Point Software - www.zeropointsoft.com/

Institutions:

Bretteville - www.bretteville.dk
Computerspilzonen - www.computerspilzonen.dk
CONNECT Denmark - www.connectdenmark.dk
Copenhagen Entertainment - www.copenhagenentertainment.dk/
DADIU - www.dadiu.dk
Danish Film Insitute - www.dfi.dk
Danish Game Council - www.danskspilraad.dk
Danish Producers’ Association - www.pro-d.dk
Dreamgames - www.dreamgames.dk
Manto - www.manto-as.dk/
Media Desk Denmark - www.mediadeskdenmark.eu
Nordic Game Jam - www.nordicgamejam.org/
Nordic Game Program - www.nordicgameprogram.org/
Shareplay - www.shareplay.dk

Initiatives:

Growing Games - http://bit.ly/xpHZc4
SpilBar - http://computerspilzonen.dk/produkt/spilbar-dreamgames

About

Scandinavian Game Developers

The overall aim of the project is to ensure that entrepreneurs in the Scandinavian game industry can establish viable companies and survive in a highly competitive business environment by developing and testing business models, incubators with business coaches, a Scandinavian competences database, and a Scandinavian network. As it is now, it can be rather difficult for new game companies to figure out which business model to appropriate. Therefore the project will develop and test business models for entertainment games and serious games. Besides, the project will test incubators for young entrepreneurs, and already in the project period make sure that at least 15 companies are established. After the termination of the project, the test results will be implemented in incubators that will be run by two of the partners, and open to all potential game developers in Scandinavia. To help the entrepreneurs compose cross-Scandinavian production teams, the project will create a database with Scandinavian competences within the gaming industry. When the project ends there will be at least 50 companies in the database, and 2 years later 100 companies. It will be open to all entrepreneurs in Scandinavia.

Networking in the gaming industry is crucial. Therefore, the project has established contact to important stakeholders in the industry in Norway, Sweden and Denmark, and at the end of the project, there will be one strong cross-Scandinavian network in which all relevant stakeholders are represented. By working systematically with the network, the project will make sure that the Scandinavian countries will be among the front runners of the industry and, as such be able to attract investors from all over the world, and at the same time develop into a global reference centre for new ideas, innovation and development within the entertainment and serious games industry.

Supported by:

Interreg IVA
ÖRESUND – KATTEGAT – SKAGERRAK

EUROPEISKA UNIONEN
Europeiska regionala utvecklingsfonden

midt regionmidtjylland

An innovative Scandinavian 3 year project submitted February 2011

Project promoter: VidenDjurs DK
Project partners: VidenDjurs DK, The Animation Workshop DK, Aarhus Social and Healthcare College DK,
Högskolan i Skövde SE

Contact: Mikkel Fledelius Jensen:
MFJ@videndjurs.dk