



**BALTIC  
EXPLORERS**



# **WP3 PREPARATION FOR GLOBAL MARKETS**

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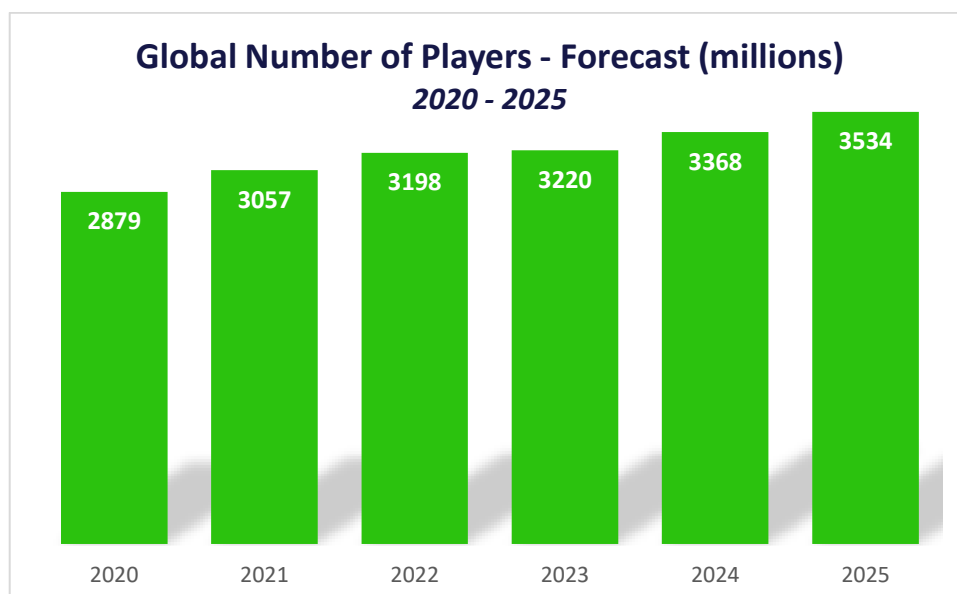
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## **ACTIVITY 3.1 TARGET MARKET RESEARCH AND SELECTION**

Primary we will have overlook on general number of players and their generated revenues, with further market segmentation in regions and sub-regions

## Game Players - Global Market Size

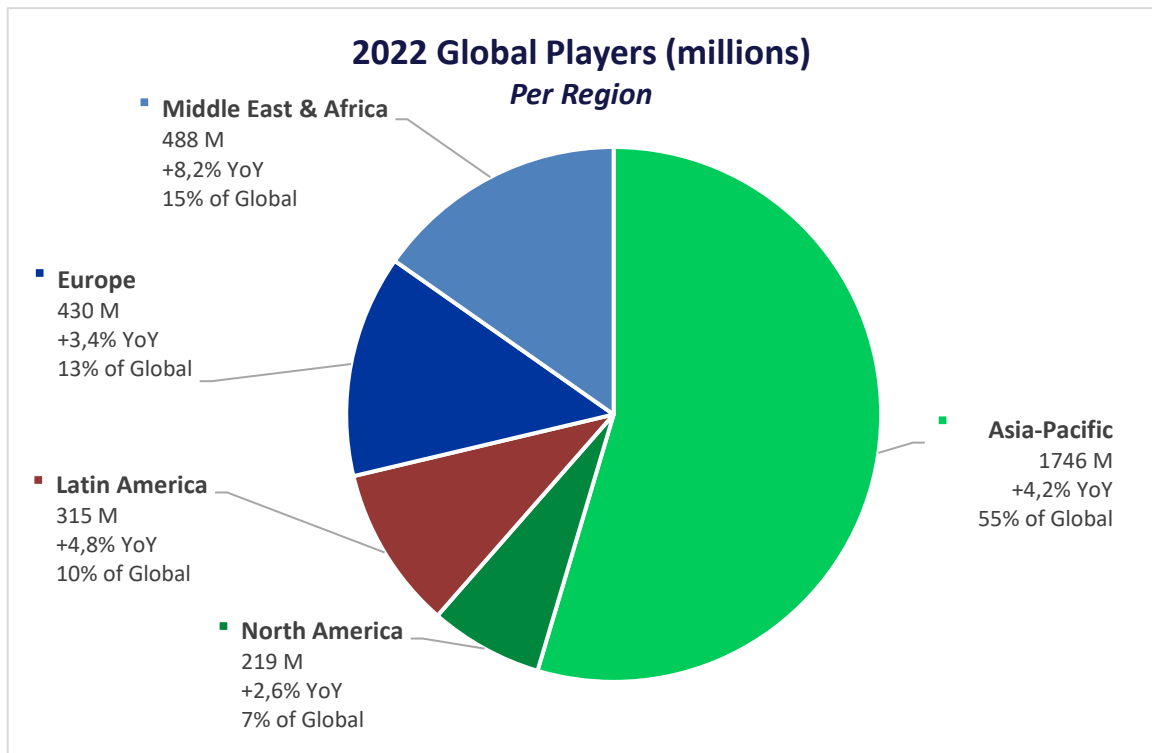
Globally, Newzoo, one of the leading game market research agencies (<https://newzoo.com>) forecasts that the number of players will grow from 2.9 billion in 2020 to 3.5 billion by 2025, a five-year CAGR (compound annual growth rate is the rate of return that would be required for an investment to grow from its beginning balance to its ending balance, assuming the profits were reinvested at the end of each period of the investment's life span) of +4.2%. The past two years (2020 and 2021) saw not only record-level engagement and spending but also brought many new and lapsed players back to the pastime. Meanwhile, it's also obvious that in 2022-2024 the number of players rise won't be so rapid, it will be flatter.



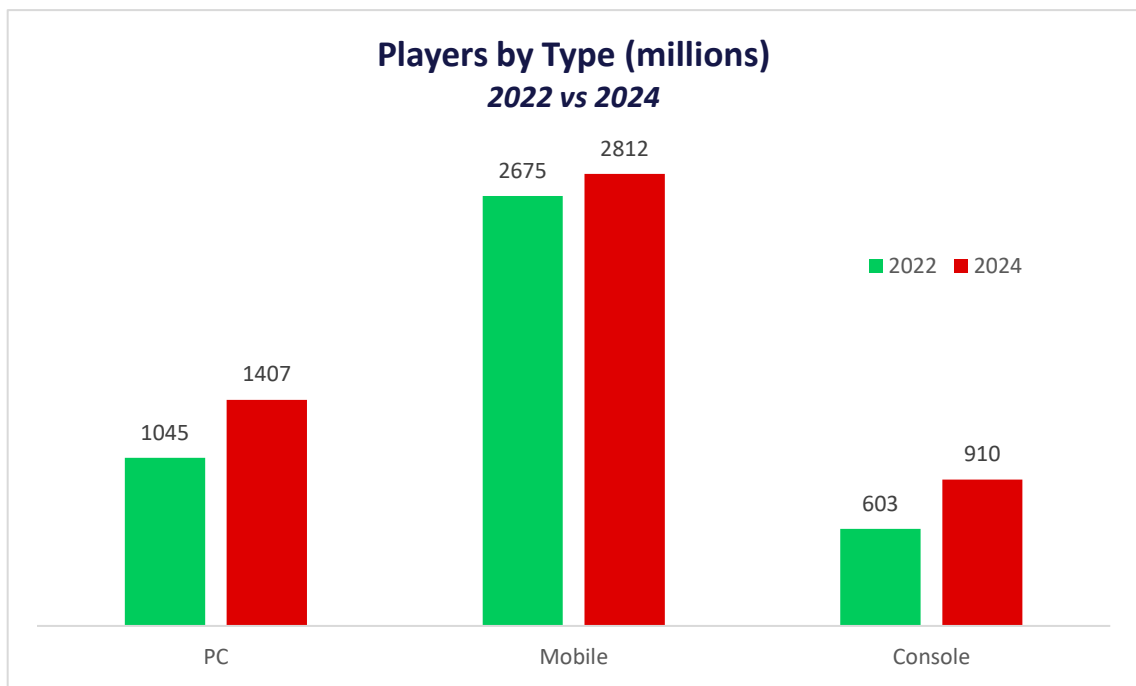
While the pandemic is not over yet, many countries have lifted their restrictions. This means that consumers are no longer confined to their homes; they can enjoy the activities that were part of their lives before COVID-19. Engagement with games is sticky, however, and many people formed bonds with gaming during their formative years. Gaming's stickiness and less hit-driven nature mean that even when the pandemic subsides, it's still expected ongoing player growth for the games market, even in mature regions such as North America and Europe.

Despite lockdown measures easing and people returning to their regular lives (and spending), the global number of players will reach new heights in 2022, growing +4.6% to reach 3.2 billion—a result of gaming's growing popularity among younger generations as other generations also continue to age (and play games). Growth regions like Latin America and the Middle East and Africa will drive much of this growth in 2022 and the years beyond.

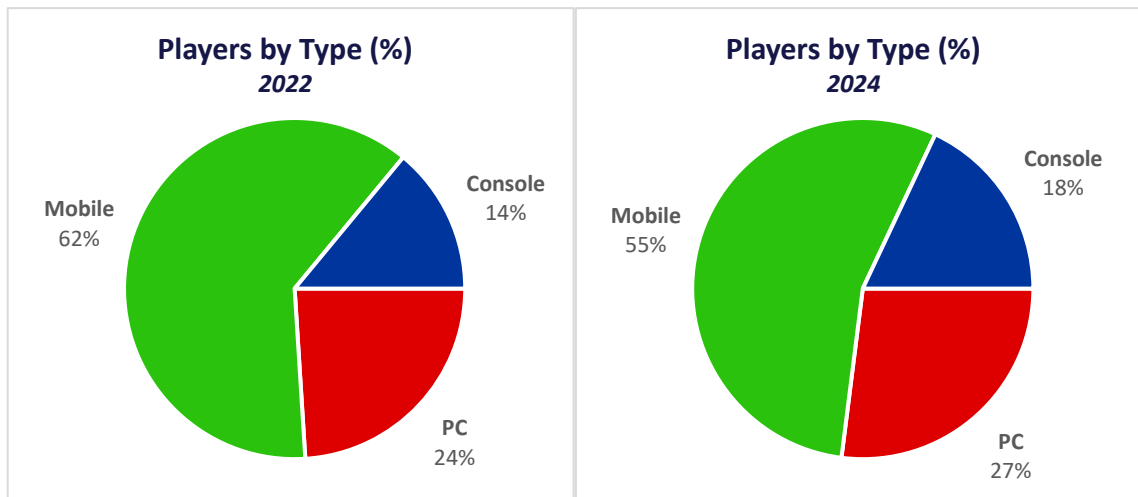
In these regions, player growth drivers include better (mobile) internet infrastructure, affordable access to (mobile) internet, and a growing middle class. The affordability of gaming as a pastime due to the free-to-play model, the growing number of smartphone owners, and the importance of apps in growth markets mean we expect player numbers to grow even in the face of inflation.



Regarding main gaming platforms: Mobile, PC and Console, as since 2015 the leading position belongs to Mobile Games. However, compared with previous years number of mobile players in 2022 and up to 2024 will increase, but more rapid growth will be withing PC and Console gaming platforms. And it's expected that despite optimistic prognoses in 2021, and beginning of 2022, in 2022 the revenue will decline for the first time in history. It won't be negative, but it still can have significant influence on the market till 2025, when the market will fully renew after global impacts in 2020-2022.



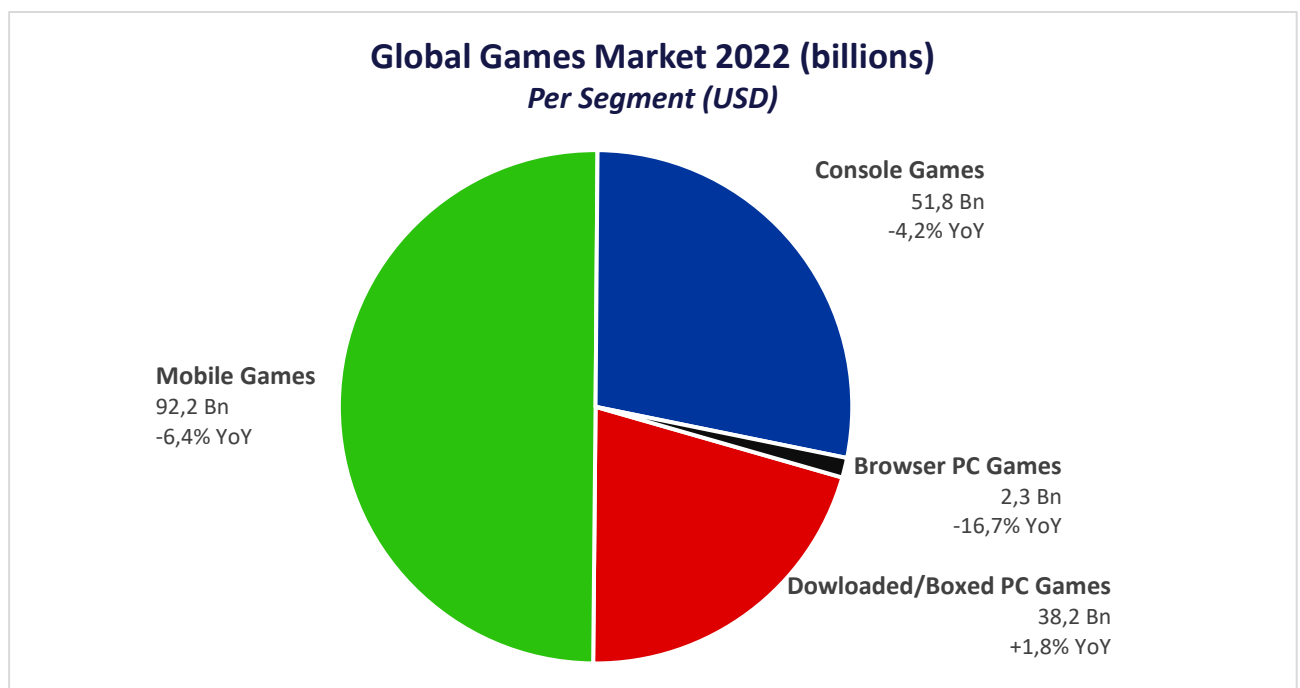




## Global Game Market Revenues

For the first time, the leading game market observer Newzoo (<https://newzoo.com/insights/articles/global-games-market-to-generate-175-8-billion-in-2021-despite-a-slight-decline-the-market-is-on-track-to-surpass-200-billion-in-2023>), forecast, that the market will decline in 2022, and 2023 will be stabilization year with small increase. It's predicted that the games market will generate \$184.4 billion in 2022, down -4.3% year on year. 2022 is a corrective year following two years of lockdown-fueled growth, but as mentioned before long-term outlook for the games market remains positive.

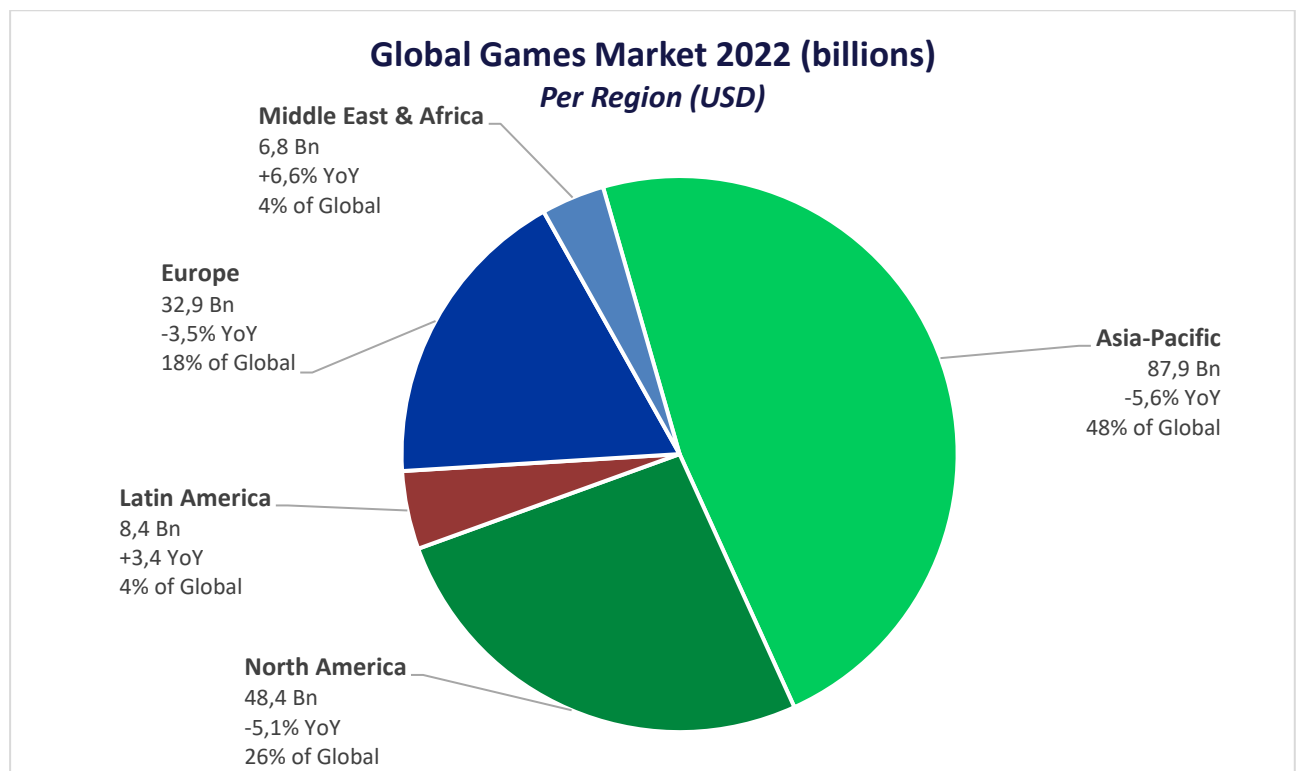
The primary driver of this decline across the world is mobile, which is expected will generate revenues of \$92.2 billion this year (50% of the market), representing a decline of -6.4%. PC accounts for 22% of the market and will grow +0.5% year on year to \$40.5 billion, practically will remain in same positions. Meanwhile, console will decline by -4.2% year on year to \$51.8 billion—or 28% of the global market.



The pandemic might have had a positive impact on game-related engagement in its initial years, but it also caused many challenges for business and game creation, especially for console—and to a lesser extent, for PC. These challenges are still impacting the industry today. Supply shortages, disrupted supply lines, and studios adjusting to work-from-home environments led to countless game delays and consumers being unable to find new-generation consoles and PC gaming components. This partly explains PC's almost-flat growth and console's decline. The PlayStation 5 and Xbox Series X are still in short supply almost two years after launch, and the semiconductor chip shortage is also still impacting the supply of GPUs and other PC components. This will likely remain the case until late 2023, at least.

AAA games are still facing delays, as big-budget titles that started development at the beginning of the pandemic are now entering the post-production stage of development. Studios are still adapting. The continued growth of subscription services and free-to-play mean that AAA gaming is no longer as hit-driven and seasonal as it once was. While many games were delayed, players continued to engage with “forever titles” like Fortnite, Call of Duty Warzone, League of Legends, and others.

North America's games market will decline -5.1% year on year to \$48.4 billion in 2022, while Europe's will decline -3.5% year on year to \$32.9 billion. Modest PC growth in these regions are not enough to offset a strong decline on both mobile and console. The Asia-Pacific games market will decline -5.6% year on year to \$87.9 billion in 2022. The corrective factor of post-lockdown spending is especially notable in the three major Asian markets: China, Japan, and South Korea. We now forecast a decline in all three markets, and, largely because of this, the Asia-Pacific region is forecast to decline most out of all major regions. Meanwhile, regions populated with mobile-first growth markets will see modest growth this year, with the Middle East and Africa growing +6.6% to \$6.8 billion and Latin America growing +3.4% to \$8.4 billion in 2022. Console's downturn hardly impacted these mobile first markets, but the impact of IDFA's removal did limit growth on mobile.



It is also worth noting that lockdown measures began easing in 2021, meaning experiential spending—going to restaurants, the movies, meeting friends at bars, traveling, and the like—returned.

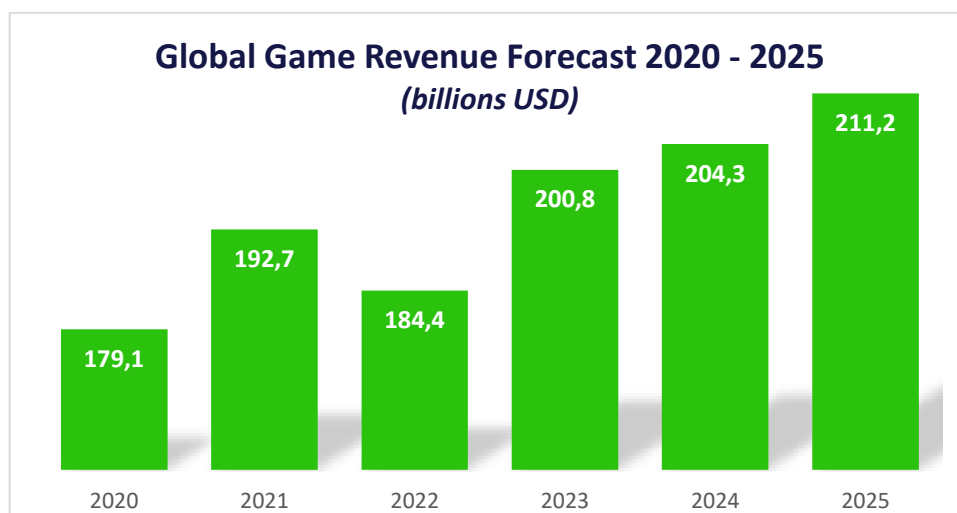
To some extent, the gaming market is “recession-proof”. Even more so than in previous times of economic turbulence, gaming’s varied monetization methods and price points, as well as the role that gaming plays in many people’s lives, mean that we expect gaming engagement and consumer spending to continue even if the economy takes a downturn. However, another contributor to the market’s overall decline this year is inflation, which is limiting consumers’ disposable income (as prices are higher for essentials, commodities, and leisure). The result is that many more price-sensitive consumers will spend less on games. However, engagement with games will remain largely the same, thanks to a slew of free-to-play offerings that do not require spending across all platforms. Once the economic situation returns to normal, these players will pick up where they left off in terms of spending. The games market is strong and is often resilient during times of economic challenge, so our longer-term outlook remains positive.

## Global Game Market Revenue Forecasts

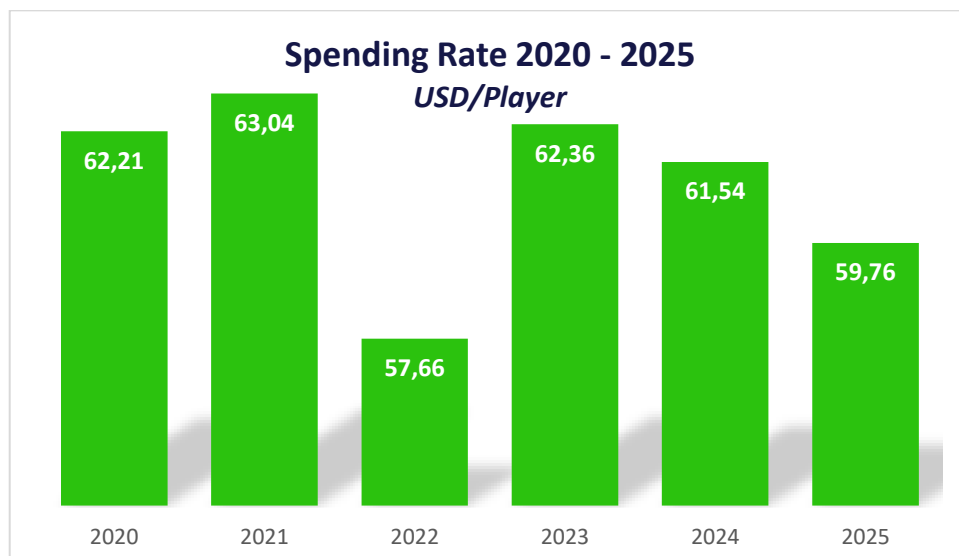
It’s forecasted the games market to grow from \$179.1 billion in 2020 to \$211.2 billion by 2025, growing at a +3.4% CAGR. While this year may seem as a setback for the games market, still the sum of revenues generated from 2020 to 2022 is almost \$43 billion higher than it was predicted before pandemic. The lockdown years may have pushed the games market to unsustainable levels of revenues, especially in the current economic climate, but the coming years look promising, particularly for console gaming.

It’s very likely the games market will continue growing healthily in a post-pandemic world, albeit at a slower pace than before. While experiential spending will become an even bigger part of consumers’ lives again in the coming years, gaming’s bonds are strong and are here to stay. There is, of course, a chance that lockdown measures will return, and a new variant of COVID-19 will emerge, but the current market outlook takes the more optimistic approach.

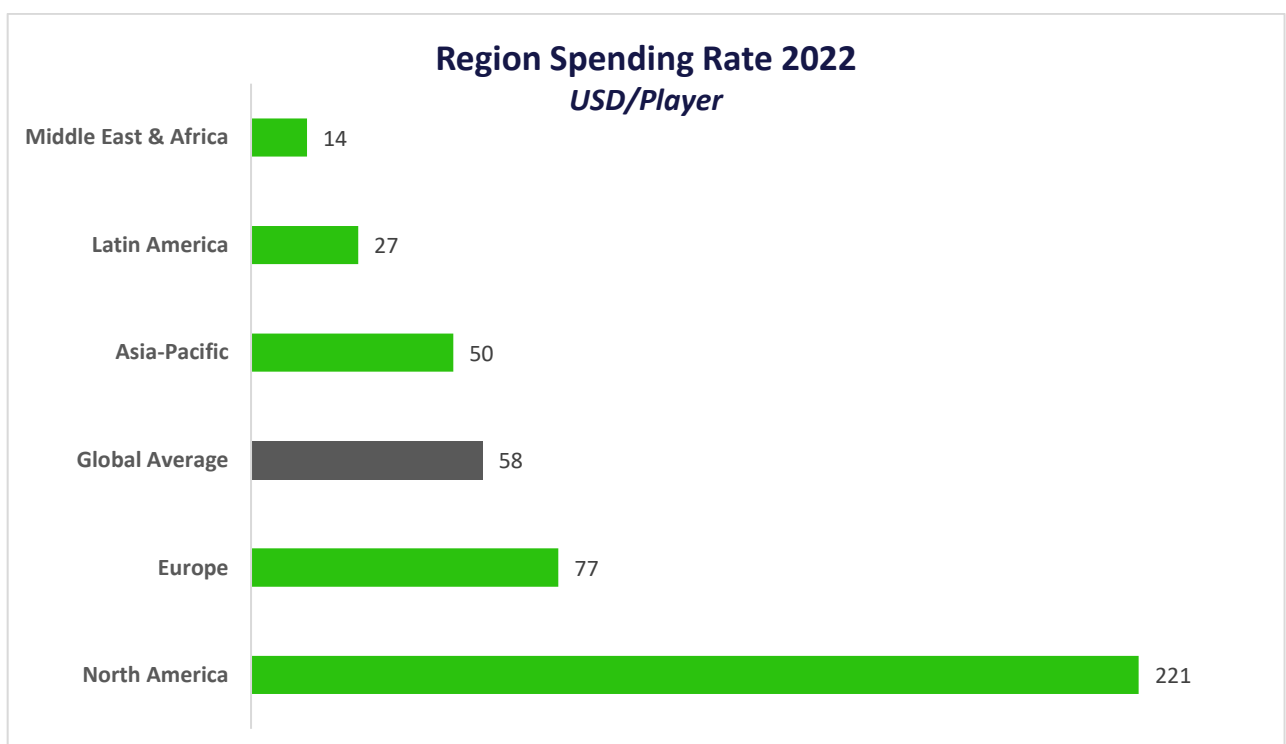
Gaming’s continued strong growth trajectory—even in the face of stabilization following 2020’s boom—is a testament to the market’s power, innovation, and resilience. COVID-19-related delays mean that many of the hit games that were supposed to launch this year instead release in 2023 and 2024, which could lead to some of gaming’s best years ever in terms of quality content that consumers love. As can be observed from previous charts, it’s expected to see significant console growth starting from 2024 and 2025. We also assume that the mobile segment will also keep up growing at least on the same level or in better scenario will be near growth rated in 2020-2021. Considering the predictions, the Game Market Revenue in the next few years will have a slight increase, if there aren’t global disturbances that can affect supply chains and market solvency.



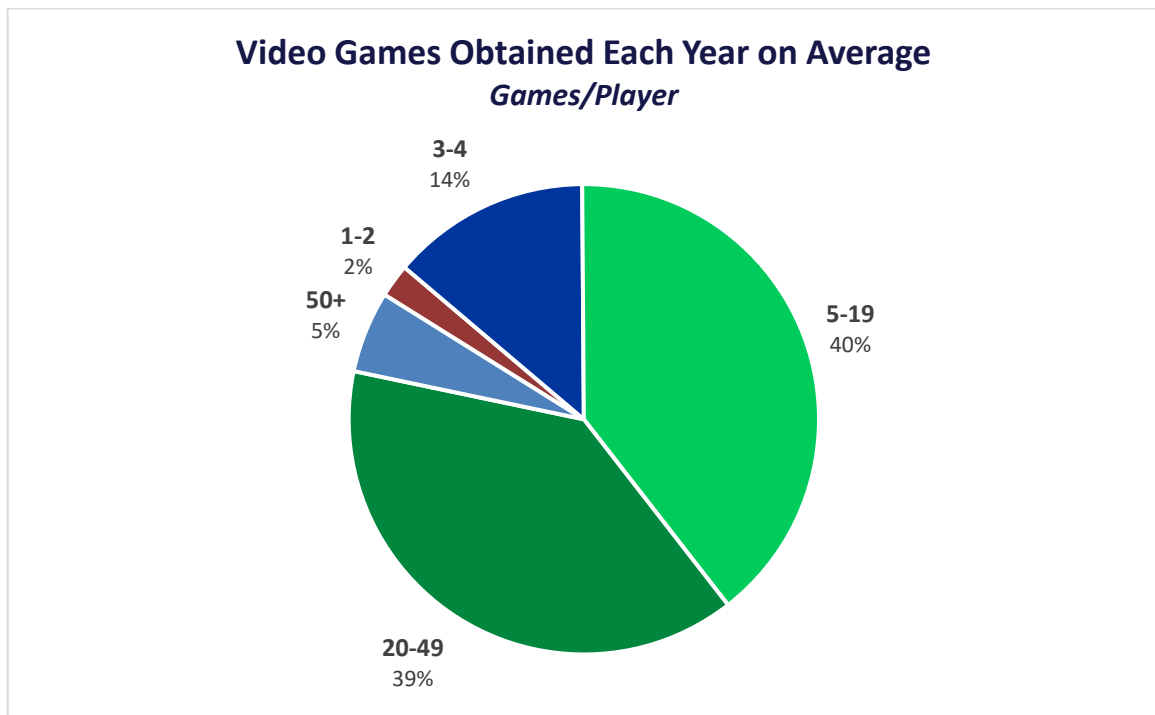
An interesting figure is the average global spending rate per video game player in 2020 up to 2025. The figures are taken from the previous charts. Despite pandemic influence and following global economic recession 2022, the spending rate per player was within 8-9%. See the figure below.



However the spending rate per regions shows that the North America (USA & Canada) is the most prosperous market. This region spends 221 \$/player, almost 3x times more than following Europe region 77 \$/player. Asia-Pacific market is only third with spending rate 50 \$/player. We must admit that Asia-Pacific region covers wide territory, and it includes such developed countries as Japan, South Korea that holds the top 5 positions of the most spending countries \$/player. Rapidly digitally developing countries China, India, Singapore and Taiwan, and other countries with lower incomes and worse mobile coverages. Also, important role in estimations is played by China specific regulations and payment methods. Therefore, it can be assumed that in China the spending rate can be on the same level as Europe or slightly less. Japan spending rate is assumed to be on the same level as Europe or even higher.



For better understanding of player buying habits an online poll was conducted and participants were asked to answer the question - How Many Video Games Do You Buy Each Year on Average? In total 780 votes were submitted. The results are reflected in the chart below.



## Global Game Market Summary

In global scale, it's predicted that up to 2022, 3.2 billion players will help the global games market generate \$184.4 billion, down -4.3% year on year. By 2025, this will grow to 3.5 billion players helping the market generate \$211.2 billion.

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In 2022, the global games market will generate \$184.4 billion, down year on year by -4.3%.

2022 will be a corrective year for the games market following two years of lockdown fueled growth. The primary driver of this decline across the world is mobile, which will generate revenues of \$92.2 billion this year (50% of the market), representing a decline of -6.4%. PC accounts for 22% of the market and will grow +0.5% year on year to \$40.5 billion. Meanwhile, consoles will decline by -4.2% year on year to \$51.8 billion—or 28% of the global market.

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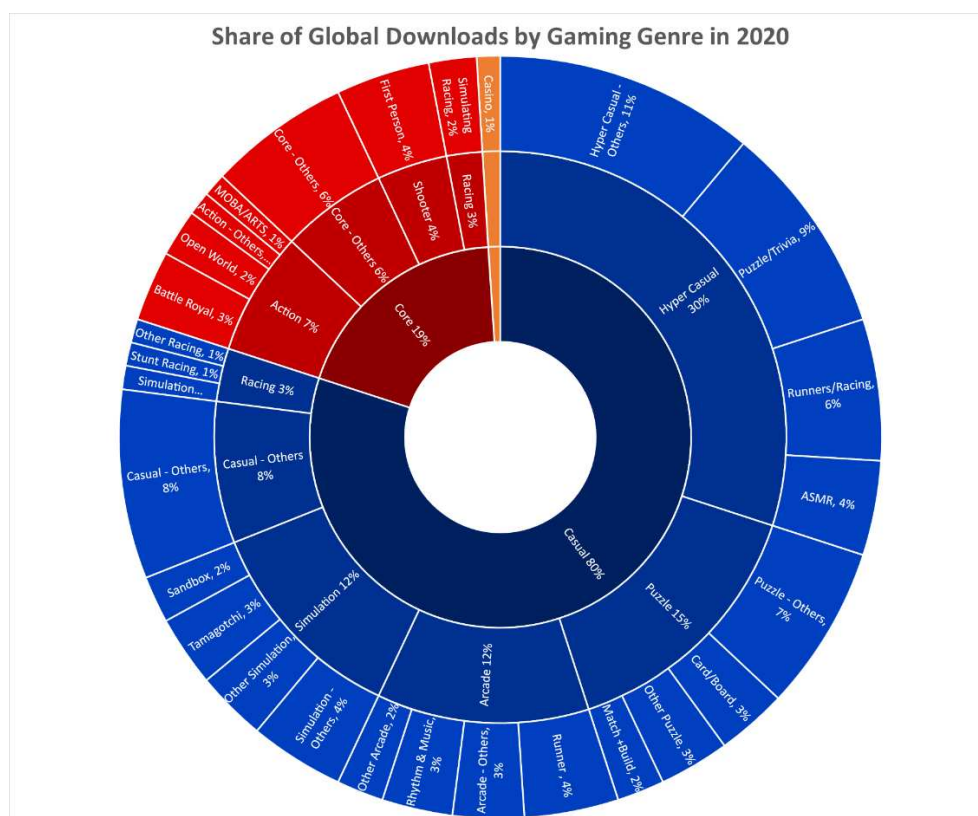
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The long-term outlook for the games market remains positive. Forecasted the games market to grow from \$179.1 billion in 2020 to \$211.2 billion by 2025, growing at a +3.4% CAGR. This signals that the games market will continue growing healthily in a post-pandemic world, albeit at a slower pace than during the pandemic.

## The Most Popular Game Genres

What about genres? The genre popularity differs from country to country. We will examine the top game genres for different markets and languages because there are real variances.

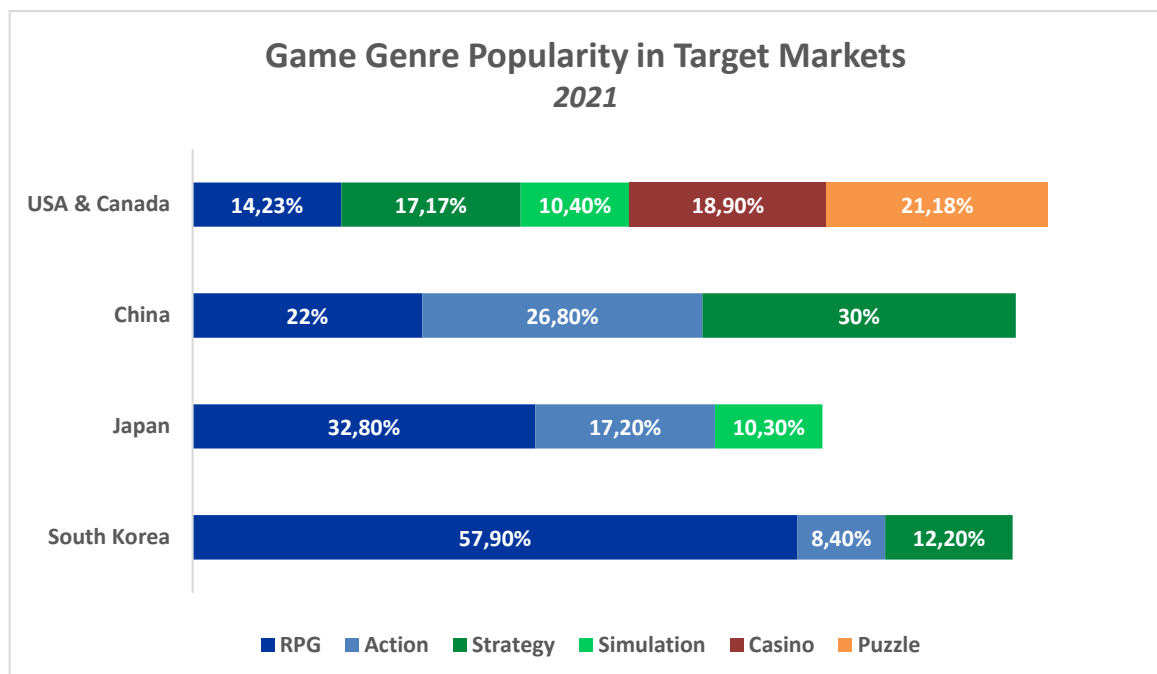


If we look at the SuperData (<https://www.superdataresearch.com/blog/worldwide-digital-games-market>) research, it's noticeable that while puzzle games remain a popular category in gaming, the top three grossing titles were MOBA (multiplayer online battle arena) and RPG/MMORPG (massive multiplayer online role-playing games).

According to App Annie (chart Share of Global Downloads by gaming Genre in 2020), in the first half of 2020 (<https://www.localizedirect.com/posts/most-popular-game-genres-revealed>), hyper-casual games dominated the global market, and in 2022 hyper-casual games are going to keep the dominance.

In genre popularity there are very strong links between Mobile, PC and Console platforms. Three of the top 5 grossing mobile games featured real-time multiplayer gameplay - from PvP battle, co-op play, to MMORPGs - what proves that this genre can be as popular on smartphones as on PC.

As for Baltic Explorer target markets Asia-Pacific and America, we are going to analyze four countries: South Korea, Japan, China and America (USA & Canada), and the results are provided in chart below.



## Game Release and Localisation in Target Markets

### China

The material original is available - <https://games.logrusit.com/en/news/how-to-launch-a-game-on-the-chinese-market/> and <https://www.localizedirect.com/posts/chinese-game-localization-factsheet>

The Chinese video game market is the largest in the world. According to Newzoo's analysts, it accounted for 24.8% of all revenue in the video game industry in 2022, earning developers over USD \$45.7 billion.

Many of China's 742 million gamers actively download games from publishers from foreign countries such as Singapore, the USA, Germany, France, and Finland. However, developers who want to release their games in

China need to meet several conditions, from registering a Chinese corporation to a host of checks by the local censors. Many do not pass the test.



The number of games released by Chinese companies is much higher. According to Newzoo's reports, 658 mobile games, 26 PC games, and five console games developed by Chinese companies received licenses in 2021.

## Find a publisher

It's extremely difficult for foreign companies to get a license to publish a video game in China thanks to a number of legal restrictions. The easiest way to accomplish this is to find a partner in China to register and publish your game, as well as handle marketing and distribution in the local market.

However, you'll have to surrender 70% of your income, and that's after Chinese app stores take half your sales revenue. Nevertheless, this is the course chosen by most foreign companies who want to break into the Chinese market. They include giants such as Ubisoft, which partners with Chinese publisher Tencent, and Blizzard Entertainment, which worked with NetEase to launch World of Warcraft in China.

Keep in mind that different publishers specialize in different game genres and monetization models. For example, Tap4Fun and Perfect World work with MMORPG projects, and Cheetah Games publishes casual games.

According to Data.ai (formerly App Annie <https://www.appannie.com/en/insights/app-annie-news/top-52-app-publishers-2020/>), the ten leading Chinese publishers in 2020 were:

1:	Tencent	6:	IGG
2:	NetEase	7:	37 Interactive
3:	Baidu	8:	Alibaba
4:	FunPlus	9:	Zlongames
5:	Lilith Games	10:	IM30



## Adapt your game

All candidates for publication in China need to scrupulously follow the laws established by the Chinese government. China is extremely vigilant about national security and will not allow the publication of titles that undermine national solidarity, distort Chinese history, threaten social stability, or violate constitutional principles. Also, games that will be sold to minors cannot contain scenes of violence, smoking, or substance abuse, nor can they teach players criminal methods or demonstrate negative views about the family or marriage. And that's just the tip of the iceberg.

China's harsh censorship has even prevented world-famous titles from being published there.

For example, Tencent, the developer of the mobile game Honor of Kings, had to change ([https://resources.newzoo.com/hubfs/Reports/Thought%20Leadership/2022\\_Newzoo\\_China\\_Gaming\\_Regulation\\_Report.pdf](https://resources.newzoo.com/hubfs/Reports/Thought%20Leadership/2022_Newzoo_China_Gaming_Regulation_Report.pdf)) some of the game's content because one of its characters rode a motorcycle in a dangerous way, which could have had a bad influence on Chinese teens.

In another game, the publisher had to move the setting from a battlefield to a military training ground and remove all violent elements. Blizzard Entertainment encountered similar issues with World of Warcraft ([https://www.reddit.com/r/wow/comments/49x7m0/chinese\\_wow\\_censorship\\_comparisonlots\\_of/](https://www.reddit.com/r/wow/comments/49x7m0/chinese_wow_censorship_comparisonlots_of/)), as did Riot Games with League of Legends.

Legal and cultural requirements are overseen by several different government agencies, including the Communist Party's Propaganda Department and Cyberspace Monitoring Department, the Ministry of Education, the Ministry of Culture, etc. Permission to publish video games is dispensed (<https://www.nppa.gov.cn/>) by the National Press and Publication Administration.

For most of the Western developers that participated in a research project (<https://gameanalytics.com/reports/launch-mobile-games-china>) performed by Mobvista and GameAnalytics, meeting these requirements was the main stumbling block when launching mobile games in China.

Here are the four observation you should consider for successful Chinese game localization:

- **Rewrite.** Politics has always been a sensitive topic for Chinese authorities. A number of games have been banned for "smearing the image of China and the Chinese army" (*Command and Conquer: Generals, I.G.I.-2: Covert Strike*). *Football Manager 2005* was banned for recognizing Taiwan and Tibet as independent states.  
*Example:* Sometimes the sensitive content is literally blacked out. In the chat of the Chinese version of PUBG Mobile (now replaced by Game for Peace), typing "Taiwan" or "Tibet" gamers got asterisks instead of the actual word.  
Rewriting will help you avoid the pitfalls in the original text which may be offensive in some way to the target culture.
- **Rebrand.** Titles based on western celebrities or intellectual property often cut no ice in China. Chinese gamers do enjoy many Western titles, but the majority prefers localized content when the story is based on the popular novels like Three Kingdoms or medieval fairy tales. You'll get bonus points for incorporating folk elements into your game.  
*Interesting fact:* A few years ago, one out of 10 top grossing games in China was Dou Dizhu themed - a unique to China genre. "Dou Dizhu" is literally translated as "Fighting the Landlord". The game

imitates the class struggles during the Chinese “Cultural Revolution”. Originally a card game, it’s been recognized as the eSport by the Chinese government due to its popularity.

- **Rename.** It always requires some thought when naming in-game items, people, and locations. You can either translate it literally or rename it. Just give your hero a name entirely unrelated to their original name in the game.

Very famous example of a bad brand name translation into Chinese is Coca Cola when it first entered the China market: the translation of ko-kä-kö-la meant something like ‘bite a wax tadpole’.

Good to know: Some words like “CEO”, “WC”, “Okay”, “Cool” etc, are commonly used in China, so feel free to keep them in English. The vendors that provide Chinese video game translation services should suggest the appropriate option.

- **Redesign.** No blood, drugs, skulls, skeletons, gambling, sexual themes or defaming of the Chinese government. The games containing the listed elements are almost always banned from sale in PRC. OK, if you publish the shooting game, you most probably won’t be able to avoid bloody scenes. The solution? Color the blood, black or green (at least, that’s what *PUBG and Counter Strike: Go have done*).

Expanding its popular shooter *Rainbow Six Siege* to Asia, *Ubisoft* removed the skeletons and tried to hide the sign of the strip club and slot machines. The company stepped back only after the Western gamers complained about the changes.

Professional linguists are well-aware of these issues and should point out the possible inconsistencies and pitfalls in your game for the Chinese audience BEFORE you publish your title.

## Add your game to app stores

### Mobile

You’ve been through hell, but now you’re finally ready to release your mobile game.

Forget about familiar distribution methods. While most countries only use two main mobile app stores — Google Play and the App Store — things are very different in China. There are several hundred Android app stores, and Android is the most popular OS among Chinese users.

Trying to release a mobile game on every single store at once would be pointless, since 50% of the market is shared by just three platforms (<https://www.appinchina.co/market/app-stores/>): Tencent My App, Huawei App Market, and Oppo Software Store. To start working with them, you need to open a developer account on the one that appeals to you and prep your game for publication.

Most of these app stores have the same basic requirements — you’ll need to provide a scanned copy of your developer license and a copy of your ICP license. In some cases you may also need a Chinese ID, an account at a local bank, and a phone number for mobile verification.

Mobile payments such as AliPay, TenPay (Wechat pay) and UnionPay are used more frequently than you imagine. If possible, add a QR code because Chinese gamers are used to scanning and paying with a fingerprint instead of typing account numbers.

## PC

Then you're lucky — you won't necessarily have to adapt your game or even find a local publisher. For years, developers' favorite loophole for releasing games in China was Steam, which was unofficially available in the country. That all ended (<https://win.gg/news/valve-quietly-releases-censored-steam-china-client-to-alpha/>) when the alpha version of the adapted Steam China store was released in May 2020. Adding a game to the platform is far from simple now — let's just say that, instead of the 300,000 titles available elsewhere on Steam, the Chinese version (<https://technode.com/2019/08/21/steam-china-will-be-separate-from-the-international-version-of-steam/>) launched with only 40 games.

However, developers have a different unofficial loophole: the Epic Games Store, which is available to Chinese users (<https://www.pcgamesn.com/epic-games-store-china>). If you want to launch your game on this platform, you don't necessarily have to meet Chinese requirements, but you do need to keep in mind that the store could suddenly get blocked just like Steam.

The only way to avoid any risk would be to go through the fraught process of adapting your content and releasing your game on the WeGame platform, which belongs to TenCent. If you want to do this, you don't need to find a Chinese partner, but you will have to get an ISBN license and integrate WeGame's RAIL SDK into your game.

## Start promoting your game

China doesn't just have its own app stores, but also its own social media platforms. You'll have to deal with services that are unfamiliar to American and European users such as Baidu, WeChat, Weibo and the gaming forums Tieba, Tianya, and Douban.

If you're going to work with them, there are two tips for you.

Go through a Chinese company. It doesn't matter if it's a corporation or a publishing partner — moderators give Chinese companies a lot more leeway than foreign companies.

Find a native Chinese speaker to promote your game in blogs, on social media, and on forums. Word of mouth can work wonders in China, but you need to make sure your social media accounts are run by a specialist who knows the Chinese market like the back of their hand.

It'll take time to come to grips with all the finer points of the publishing process. Registering a company and finding local specialists, not to mention adapting your game and making it through censorship — the whole process can take months and months. But most people would agree that this is a small price to pay for the opportunity to release your game in the most lucrative market in the world, which has 742 million gamers who just might love it.

## Localization of game for the Chinese audience?

### *Simplified Chinese vs Traditional Chinese*

Now, the toughest part. Localizing to China, which exact Chinese do you need? As speakers in Argentina and Spain do not speak the same Spanish, Chinese has its variations too.

There are three similar but different types of Chinese:

- Simplified Chinese (zhCN),
- Traditional Chinese Taiwan (zhTW),
- Traditional Chinese Hong Kong (zhHK).

Simplified Chinese characters are used in mainland China. The traditional version is preferred by Taiwanese, Hongkongese and overseas Chinese in Singapore or Malaysia.

What about Cantonese and Mandarin? Well, they are spoken languages instead of written ones. But if you want to do a voiceover, make sure it's done by people native to the regions you target: Cantonese for Hong Kong and Mandarin for mainland China.

One of the major linguistic issues that occurs with games translated to Traditional Chinese (zhHK) is that they might contain terms used only in zhCN or zhTW.

Possible reasons:

- the translator is a native Simplified Chinese user instead of a Traditional one;
- the translator is mistakenly adopting terms (proper nouns) that are used only in zhCN or zhTW.

Such localization faults can frustrate younger Hong Kong gamers - anything that appears "too Chinese" could easily trigger them and lead to a boycott. At the same time, they are familiar with the international gaming terminology such as "solo" or "farming" - you can leave those words in English.

Most developers choose Simplified Chinese as they plan to conquer the massive market of the People's Republic of China. Some add on support for Traditional Chinese. Discuss it with the localization project manager or game localization company.

Chinese is a uniquely concise language. The number of in-game characters is normally less than in English but as they are more complex it is advised to output the text in a larger font (it is especially important in mobile game localization). This requires a larger vertical space than the English version. Even with a larger font, Chinese usually occupies fewer characters (and therefore space) than the English text.

Code scalable text boxes during game development - it will save you a lot of time during localization.

As the sentences in Chinese are a way shorter than in European languages, UI bugs related to the space constraints and characters displayed are pretty common in English games localized into Chinese. To spot them, do the LQA before the official release.

The main issue when implementing Chinese localization is how to deal with the font.

There are some 80,000 characters in Chinese and an understanding of around 5,000 - 6,000 is what is typically agreed to be an average literacy level. A minimum of 2,000 would allow the reader to understand most publications. In a game where you may have bitmap fonts, this can pose a memory problem.

One usual approach is to scan the translated text and output all unique Chinese characters on a large bitmap and then use this bitmap as font reference. This way you only must spend memory on characters used. This approach has the downside that it does not work for a dynamic text structure that can change - such as player generated names as the input might introduce characters that are not supported. Another approach is to use a system font provided by the OS if available.

### *How much does it cost to localize game to China?*

To translate an English game to Chinese costs USD 0.12/\$0.14 per word. The Chinese game localization QA rate usually is around: USD 24.00 per hour.

It is important for gaming companies and publishers to acknowledge that game localization involves both cultural convergence and cultural differentiation. All the English to Chinese translations depends on the type and the context of the games, so one strategy might be favored over another at different times.

## South Korea

### Korea market revenue

The material is an original resource - <https://www.localizedirect.com/posts/korean-game-localization-factsheet>. Of 32.3M gamers (more than 50% of whole country population plays games), almost half spend money on games. The average amount a Korean gamer spends on games is close to \$220 per year; this makes Korean gamers some of the highest spenders in the world.

Mobile games were the main driver of total app revenue, generating 80%. It was the highest share compared to other Asian markets like China or Japan. However, in 2020, mobile games revenue is only 56% of the whole game revenue.

Korean gamers downloaded more mobile games and spent 15% more on their games in the first quarter of 2020 - nearly \$1.1 billion (Sensor Tower data <https://sensortower.com/blog/south-korea-mobile-game-trends-q1-2020>).

Even though the Asian market is huge, the game market has been difficult to monetize. In terms of geography, South Korea is rather small compared to a giant like China (<https://www.localizedirect.com/posts/chinese-game-localization-factsheet>), but revenues are very impressive.

Revenues generated in 2020 were \$7.13B. Let's compare this with large game markets like Germany, the United Kingdom, Australia, and France – all with revenues below \$4B. This makes South Korea the 4th largest game market in the world.

Korean consumers are fast adopters. 94% of Koreans have a smartphone, thus making it the #1 country globally in terms of both smartphone penetration and internet usage. 56% of smartphone users use their mobile device more <https://www.consumerbarometer.com/en/insights/?countryCode=KR&insight=INS-KR-CAT-1-CHART-3> than a computer or tablet. South Korea is on its path to 5G, and consumers have begun the transition to 5G devices and services. In the next few years, 5G is very likely to overtake <https://www.opensignal.com/reports/2019/06/southkorea/mobile-network-experience> 4G.

### Game genres popularity in South Korea

Koreans prefer mobile gaming to console (19%) or PC games (37%).

RPG is a trend. Popular game genres for men are MMORPG or RPG adventure games. Women play RPG too, but also puzzle, web board games and casual games. 3 of the 10 top-grossing iOS games are published by foreign companies, and all are strategy games.

Many Koreans commute using public transportation. You can see all ages, from youngsters to seniors, playing different games when traveling. Korean gamers prefer free to play games, but freemium is the business model to choose for a developer aiming at the Korean game market.

Korean traditions are the opposite of Western ones. In the USA, and parts of Europe, individual performance is rewarded. That is not the case in Korea. In Korea and many Asian countries, the social aspect is very important and working as a group is vital.

PC bangs (gaming centers where gamers can meet and play multiplayer computer games for an hourly fee) are open 24/7 and are super popular in Korea, partly due to its social nature.

Games that allow the players to cooperate, and the gamer to play with a team, or to invite others to join the game, are the winners. In-app purchases that allow gamers to communicate with others are the games with a high ROI.

Why? Because they let gamers continue to play the game, even though they may have depleted their lives. The other members of the team are waiting to progress and to let them down is not a fun thing to do, the purchase is a given.

## Korean game localization essentials

Korean is one of the top three Asian game translation languages. Professional Korean gamers tend to become very loyal to games with quality Korean localization. So it is very important to invest time and budget for this in the localization process.

- Adjust game's UI. The Korean alphabet is known as Hangeul in South Korea. It consists of 24 consonants and vowel letters grouped in blocks. Every block consists of 2 to 6 letters, including at least 1 consonant and 1 vowel. The text is written from left to right, or from top to down (although the vertical writing is considered as outdated, and nowadays Koreans prefer horizontal writing). However, if your game refers to the old manuscripts, consider writing them from top to down - and consider text placement too!
- Mind the word order. The order of words in Korean is completely different from English, so combining multiple strings instead of putting in variables does not work most of the time. For instance, the phrase *"Select 3 out of 10 weapons"*, in Korean, will literally sound as *"Out of 10 weapons, select 3"* because the larger number should go first. Considering their moderate knowledge of English, Korean gamers may find it hard to grasp the meaning of incorrectly translated English text.
- Culturalize images. Images in the game also need to be localized. Korean users like playing games in their own language, so culturalization/localization of in-game design elements is very important to them. Especially, if they can spark controversy (we'll touch upon that later).
- Do a linguistic test before publishing. Many game publishers seem to skip the linguistic testing process due to schedule or budget, even though having a good linguistic testing process can improve their games a great deal.

An example: In 2018, Darkest Dungeon caused anger and resentment among gamers in South Korea due to its multiple mistranslations (despite it being reviewed as 9/10 on Steam). For instance, the original phrase “Claim your birthright” was translated as “Find your life” (네 삶을 찾고). As well as many other instances.

- Avoid excessive cruelty. Unlike China, South Korea is a pretty liberal market respectful to freedom of expression and speech. Nevertheless, a few games were banned for violence and cruelty (Manhunt, Mortal Kombat). Apart from that, politics (especially topics related to the Korean war and relationships with China and Japan) can cause a lot of controversy, like Persona 5.

## How much does game translation into Korean cost?

English to Korean video game translation and localization services start at €0.12 (\$0.14) per word - the price is the same for VR, console games or mobile game localization.

It's better to supplement professional translation with localization quality assurance. LQA game testing costs €30/hour.

## Game distribution

Android has the majority share with 72% of the operating systems in use, and Google Play a great share of the revenue. The tricky part is, to succeed in Korea, a social component in the game is necessary. Almost every smartphone sold in Korea uses a messaging system called KakaoTalk <http://www.kakao.com/talk>. Many top-selling apps are from Kakao.

KakaoGame is the second-largest channel for mobile game distribution after Google Play. With a base of over 50 million users, Kakao has the capability of delivering even small games to a huge number of people. Game devs can sell their games through KakaoTalk via their revenue-sharing model.

Interesting fact: King launched its Candy Crush Saga for Kakao in 2013, developing special features for the Korean gamers like sending requests to friends via KakaoTalk or sharing exclusive emojis.

Important: Kakao is pretty strict when considering the publishing of new games or apps. The company tests the game first and can reject [https://www.gamasutra.com/blogs/SergeySorokin/20150608/245433/6\\_recommendations\\_when\\_launching\\_a\\_game\\_on\\_KakaoTalk.php](https://www.gamasutra.com/blogs/SergeySorokin/20150608/245433/6_recommendations_when_launching_a_game_on_KakaoTalk.php) it on the grounds that “the chosen art and setting are not near enough to our users”. The same applies to language: your Korean localization should be impeccable. Your game may only be tested for a short period of time but even one mistake may cost you access to 44 million Korean Kakao users.

KakaoTalk is an important piece of the social factor puzzle when releasing a game in Korea. Korean gamers share scores, invite friends to play, and a good game promoter will leverage virtual money to buy more in-game features. Wanna boost your game downloads? Use Kakao.

## Is it worth localizing?

Yes. A fantastic opportunity for non-Korean developers to enter the Korean game market has arrived. The door is about to open, and you want to assume the best market placement available.

- Korean Gamers want games from game development companies outside of Korea.
- Success stories like Candy Crush, Minecraft, Terraria, Clash of Clans have all performed particularly well in Korea.
- Freemium games achieve great success in Korea.

All in all, even though South Korea is dominated by local game publishers Netmarble, NCSoft, and NEXON, it is a way more open to Western titles compared to China or Japan. Social networking and perfect localization is the key to conquering this Asian market.

## Japan

### Japan Market Revenue

The material origin - <https://www.localizedirect.com/posts/japanese-game-localization-factsheet>

77% of paying gamers spend money on in-game items or virtual goods. Mobile games are the most popular and profitable category. The annual spend per game payer was \$371 which makes Japanese gamers the highest spenders in the world.

In Japan, both Google Play and iOS monetize strongly. In 2020, Japan accounted for over 20% of all global mobile game player spending from the App Store and Google Play. This shows what the mobile market in Japan can offer.

### Game genres popularity in Japan

RPG is by far the #1 game genre in Japan. Simulation gamers are high spenders; simulation games rank high in top grossing <https://www.localizedirect.com/posts/most-popular-game-genres-revealed>, but fairly low in top free.

A smartphone is the main games medium, with iOS as the first platform choice for Japanese gamers. The main reason is that consumers have a lot of time to kill when commuting and take this opportunity to play their favorite game. Capcom's Monster Hunter had great success in Japan and pushed the portable device market forward.

On mobile devices, the most downloadable game genres in Japan were battle royale (party battlers), hypercasual, puzzles and action games.

In terms of the game revenue, battle royale is the highest money-generating genre followed by match-3, MMO strategy, and action games.



Interesting fact: A mix of different genres is a good way to attract the Japanese audience and increase retention rates. For example, Puzzle & Dragons is a card game with an RPG design which may be the reason it is the #3 grossing iOS title.

Japanese fans tend to really get into things they like and find investing in their favorite games worthwhile.

## Japan game localization essentials

It's not possible to just translate games into Japanese. The text needs to be localized. Cultural requirements and norms must be considered, and developers need, from the start, to prepare the app for internationalization with local time, name format, date formats, and flexible text segments.

Japanese has several writing systems (kanji, hiragana, katakana, romaji), and two computer input methods which makes it pretty complex from the very beginning. Forget about old English-Japanese dictionaries: Japanese words change constantly, and the official kanji and kana spellings, as well as polite forms, are revised annually by the Japanese Ministry of Education.

Some words use all three scripts in the same word. For instance, 消しゴム (Rōmaji: keshigomu) means “eraser”, and uses a kanji, a hiragana, and two katakana characters.

- Mind tone of voice. Japanese is extremely regulated language. It has various politeness levels depending on the hierarchical status of the interlocutors, their relationships, social status, etc. So-called “neutral” Japanese can sound like a very polite and sterile language.  
On the contrary, English source language tends to be informal, which makes a direct translation for the Japanese market impossible - the text would be too abrupt. An imperative form is too strong in Japanese and might give the wrong impression.  
Fun fact: Japanese has many personal pronouns uses, As a result, the use will depend on the situation in which the person is speaking and the qualities that s/he wants to possess (like masculinity, power, confidence, intimidation, etc.). “I” and “me” will sound different in professional or informal environments. People even mention their preferred pronouns on their online pages.
- Gender related localization issues. When localizing into Japanese, the text needs some extra preparation. Japanese requires strict rules on who is the speaker and who is the receiver, so as to translate properly.  
Otherwise, it will make a male character speak in a female tone and a woman with a male voice. In Japanese, this makes the game plain and not enjoyable to play.
- Use placeholders. In Japanese, the order is “Subject + Object + Verb”, but that's not applied in English. A sentence like “*I game play*” sounds odd in English, but that's the order in Japanese. To improve the translations, put a placeholder in the source text: Eric has destroyed Anna's bases and gained {xxxxx} because then the Japanese translator can translate the string properly and mark the placeholder at the right spot: Eric has destroyed Anna's bases and {xxxxx} gained.
- Strings & transliteration. Japanese strings tend to be shorter than English but when it comes to transliteration, their length is longer what can cause some issues when it comes to mobile game localization. Transliteration is common in game translation to Japan.
- English UI. Japan has a pretty low English proficiency score. Nevertheless, Japanese gamers accept English interfaces because they look cool. Check it out with your loc manager on whether full interface localization is necessary.

- Forget about “translate everything” approach. Since English has been an important part of Japanese gaming culture, local players are used to English titles and phrases. Even more: gamers EXPECT to see English in the game and a game with no English may seem weird to them. English is accepted in menus, UX text and some messages to the gamers.
- Sensitive topics. Some topics will be negatively received in Japanese video game culture. Avoid promoting any religions, images of tobacco products and drugs in your game. Also, when using cultural elements or beliefs, double-check that they are Japanese, not Chinese (since they are often mixed up with the Chinese culture, and that’s something that Japanese gamers won’t tolerate).
- Symbols & colors. Symbols and colors have important connotations in Japan. Four (4) sounds like “death” and 4 items in a package is negative. “W” is often used to refer to things that are doubled but also to may mean the word “laugh”, especially in online communication and live shows: “wwwwwww”

As much as storyline, Japanese players appreciate the quality of in-game graphics. The female audience like detailed graphics with pale and soft manga-like colors.

- Censored violence. The video game industry in Japan is self-regulated due to criticism from the mass media. Even though Japan has rarely banned games, the titles containing many scenes of excessive violence have been edited. Two main standards to be aware of:
  - players should not take the role of a killer or a torturer;
  - children and innocents shouldn’t be killed.

Example 1: Japanese CERO, responsible for the rating of video game content in console games, forbade PC Murder Mystery game from distribution via consoles as the player discovers that s/he is the murderer.

Example 2: The mission to kill civilians has been removed in the Japanese version of Grand Theft Auto: San Andreas.

Also, remove or tone down the blood (this is actually similar to the requirements of the Chinese authorities). On the contrary, the topic of suicide is not that sensitive in Japan as, let’s say, in the US. In Kingdom of Hearts II, Square Enix removed the depiction of the man threatening to commit suicide in its international version.

- Leave references for Japanese translators. The more - the better. As one of video game translators stated, “Even if it’s just 100 words to translate, give us plenty of references. Even a simple sentence can be translated 100 different ways”. Use a game CMS like Gridly where translators can directly ask questions is important - it will drastically improve the quality of localization.  
NB: Singular/plural mistakes, literally translated idioms, truncated text are pretty common mistakes in game localization that frustrate Japanese gamers. Always proofread your text or, even better, order localization quality assurance which allows translators to test the game and spot more VO or dubbing inconsistencies. Otherwise, be ready for the mistranslations like “No Russian” > “Kill Russians”.

Perfection is the key to make it in the Japanese market; if not perfect, then the product, app or game, isn’t trustworthy, nor the person trying to sell it. Companies that professionally localize English games for Japan are aware of this.

## Is it worth localizing?

If your game is suitable for the Japanese market, then you don't want to miss the 3rd largest market in the world.

# General Guidelines for Your Game Localization

If you have decided to publish your game globally, it is a smart move to localize your game into different languages. This will help you increase the number of your downloads and you will gain more market share.

These are the main 7 steps to follow to succeed in your game localization project. This is not an inclusive list, and every step may have details to be considered. You can use these 7 steps as guidelines to understand how to localize a game. The material original resource - <https://www.translationpartner.com/how-to-localize-a-game/>

## Define the Languages You Need To Localize Into

You don't need to localize your game into all the languages under the sun. Choose the languages and markets that can make your company profitable and can contribute to your long-term success.

For example, the below table shows the top 10 countries by game revenue. The revenues are based on consumer spending in each country and don't include hardware sales, tax, business-to-business services, and online gambling and betting revenues.

	Country	Region	Population M	Internet users M	Revenues (USD) M
1	China	Asia - Pacific	1439,3	946,4	44263
2	United States	North America	331,0	283,9	42107
3	Japan	Asia - Pacific	126,5	114,9	20615
4	South Korea	Asia - Pacific	51,3	48,6	7325
5	Germany	Europe	83,8	75,8	6084
6	United Kingdom	Europe	67,9	62,2	5533
7	France	Europe	65,3	58,8	4351
8	Canada	North America	37,7	34,1	3836
9	Italy	Europe	60,5	53,3	3482
10	Spain	Europe	46,8	41,8	2460

Resource: <https://newzoo.com/insights/rankings/top-10-countries-by-game-revenues/>

Also, you may consider the countries that have an evolving number of smartphone users. They are markets you may think to enter as smartphone users spend more time holding their phones.

Also, check the analytics of your game downloads and see which countries have the most downloads. Then localize your game to the languages of these countries as people prefer to read the information in their native language, hence playing games in their native tongue.

## Decide If You Need to Update the Content Before You Start

The game content may include elements such as images, voice messages, players' instructions, strings, characters' dialogue, or game descriptions.

Some of these elements will need to be adapted for the target markets. You may need to replace the images you are using if they don't fit the markets you are localizing for.

Maybe the cartoon draw has negative cultural effects on your target markets.

Even the characters' names may need an update to ensure the players feel they are close to their culture. For example, a game character named "Mostafa" is more appropriate for Saudi Arabia than a name like "John".

Make sure to cross-check the content before you start localizing your game.

## Make Sure Your Code Is Ready for Localization

You will need to integrate the game content with a Translation Management System to localize the game fast and accurately. If your game code is not compatible, then the process can be harder and can cause issues in the future.

From the start, make sure your code structure follows the localization standards of the platform (<https://www.gamesindustry.biz/how-to-localize-a-game-video-a-checklist-for-developers>) your game will be played on.

For example, if your game will be played on Android smartphones, make sure you follow the Android localization standards from a coding perspective.

Building a solid localization-compatible code will ensure your content is fully integrated with your translation management system and you don't miss a string or more during the localization procedures.

## Prepare a Brief for The Localization Team

You need to have clear instructions ready for the localization team; the ones who will translate your game into the other languages.

Preparing a brief can help cut the back and forth between you and your localization team. Also, it will help keep consistency with your brand and across all the languages you localize into.

The brief can include things such as the length of the strings, the tone of the language, how to handle characters' names, the dates formats, and any other language-related instructions.

Also, it is recommended to include a description of the game itself inside the brief. Like how the game actually works, the story behind it, or what makes the players win.

## Hire a Reliable Game Localization Company or Freelancers

Whether you work with a company or a group of freelancers, every localizer you work with should be:

- Native speakers of the language they will localize into.
- Aware this is a game localization, not translation.
- Familiar with your translation management system.
- deadline-committed to help you launch the game on time.

Working with a game localization company can help you minimize the cost of project management. The localization company will have tested and proven teams in different languages and work with localizers they trust.

This will save you the time wasted hiring, testing and communicating with different localizers from many languages at the same time.

But working with freelancers has its advantages as well, you will have direct contact with the actual people localizing the game. So, it will mean faster and better communication.

You have to think about this decision and make a decision based on your available budget and resources.

## Test the Localized Copy

Different stakeholders are involved in the game localization process, such as developers, localizers, graphic designers, and others. It is positive to test the localized copy of the game before launching to the target markets to spot any errors that slipped.

The testing team will check everything works as it should be from a functional, linguistic and cultural perspective.

The functional testing will check if buttons are working correctly, links are directed to the correct parts of the game, and other functional stuff.

The linguistic testing will review the language used for spelling, grammar, punctuation, and wrong translation issues.

The cultural testing will review the images, graphics, and all other visual elements to ensure they don't hurt the players in the target markets.

## Monitor After Launching to the Target Markets

Games localization is tricky after all. You still need to collect feedback from real players. They can discover things that were not obvious during the game localization process.

You do this by following the conversations of the gamers around your game and seeing if they complain about anything. Cultural complaints are way more important than any other ones.

They can hurt your game reputation.

## How Long Does It Take to Localize A Game?

A game localization can take from 3 to 6 months. This refers to the complete process from preparing the content to testing. Also, the number of languages will affect the time it takes to localize the game.

It is better to have a plan with milestones before you start to localize the game.

For example, how many weeks should it take to localize the content only? When should the game be ready for testing? When should every language be ready for the target market?

Make sure to consult with the teams involved in the process to have an accurate estimate of the time it will take to localize the time.

## How Can You Make It Easier to Localize Your Game?

By now, you see the answer to the “how to localize a game” is not straightforward and may seem complex. However, you can make it easier by:

- Pre-panning the process: decide the languages, milestones, and budget before you start.
- Using native speakers: they know their target language better than anyone else.
- Preparing clear instructions: This means fewer questions are asked down the process.
- Using localization technology: use tools to manage the process and ensure quality.

## Conclusion

Now you know how to localize a game? The localization process has technical, linguistic, and cultural aspects.

You need to have a solid development team to take care of the technical part in terms of writing a code that is compatible with the other tools you will need to use down the road.

The linguistic and cultural aspects can be handled by a professional language team, aka translation team.

You can't miss it if you work with native speakers who have the right qualifications to help you localize your game without linguistic or cultural flaws.

## Game Monetization: Stats and Monetization Methods

It eclipses all other entertainment industries in terms of revenue, earning \$180 billion in 2021 alone (<https://www.marketwatch.com/story/videogames-are-a-bigger-industry-than-sports-and-movies-combined-thanks-to-the-pandemic-11608654990>). There are historical reasons for this that go as far back as the 70s and the golden years of home consoles and arcade gaming.

But there's another aspect to it, one that has to do with how easy it is to monetize video games. Because video games are both entertainment and software, they provide content, as well as the means to sell it.

This gives video game publishers a great degree of flexibility in how they approach monetization. In essence, every feature of a game can be sold, so it's up to game publishers to strike a balance between content and monetization that customers will find acceptable.

In the remainder of this piece, we will examine some of the monetization strategies video game publishers have employed in recent years to varying degrees of success.

## Video Game Monetization Revenue Stats

The video game industry is notoriously silent when it comes to sharing video game sales data. Major successes are always hyped up in the news, but we know remarkably little about everything else.

That said, some figures have come out over the years, and they indicate that video game monetization is on the rise, as are the profits. Here is a sample of currently available data, courtesy of Statista ([https://www.statista.com/topics/3436/gaming-monetization/#topicHeader\\_\\_wrapper](https://www.statista.com/topics/3436/gaming-monetization/#topicHeader__wrapper)):

- The share of global game developers who use paid in-game currency to monetize their games is 22%.
- The share of gamers who currently pay for a monthly gaming subscription worldwide is 35%.
- The average price U.S. gamers are willing to spend on monthly gaming subscriptions is \$33.
- The annual net revenue generated by Electronic Arts through live services (extra content) is \$4.02bn.
- The annual net revenue generated by Activision Blizzard through microtransactions, DLC, and subscriptions is \$6.49bn.
- The annual net bookings generated by Ubisoft through sales of digital items, DLC, seasonal passes, subscriptions, and advertising is €780m.

## Video Game Monetization Methods

The video game industry employs a variety of monetization strategies and practices. They range from traditional methods such as retail and merchandising, to novel techniques such as loot boxes and NFTs.

While some game publishers limit themselves to one or two strategies, the overall tendency (at least in the realm of big-budget AAA titles and free-to-play mobile games) has been to include as many monetization methods as possible. This has led to public backlash against some forms of video game monetization, most notably loot boxes and lately NFTs.

With that in mind, here is an exhaustive list of monetization methods you can find in modern video games.

### Traditional Methods

These monetization methods have a long history. They come from a time when video games were just another entertainment product and were monetized in a similar way to toys, movies, and music.

### *Retail Sales*

Retail has been on its way out for a while, thanks to the rise of ecommerce, but it still plays a significant role in video game monetization. Retail is nowadays typically reserved for collector editions of games, as well as titles from previous gaming console generations.

### *Online Sales*

Online sales are the default method for video game distribution. The trend started with the success of Steam, Valve's digital game storefront. Valve had a *de facto* monopoly on PC game sales during the 2000s and 2010s, but has since had to compete with GOG and Epic Games Store.

### *Subscriptions*

Subscriptions are a monetization model which gained popularity with the release of World of Warcraft and similar MMORPG titles. It has since been used for other games that feature a strong multiplayer component. The main advantage of subscriptions as a monetization model is recurring revenue (<https://ccbill.com/blog/recurring-revenue-model>), a more stable source of income compared to one-time sales.

### *Preorders*

Game preorders have evolved over time. In times when physical copies were the distribution method of choice for video games, preorders were a way to secure your copy when supplies were limited. Nowadays, preorders are mainly used to gain access to special preorder editions, which often come with limited items, cosmetics, and other extra content.

### *Expansions*

Expansion packs were a way to extend the shelf life of a game by providing extra content. Expansion packs have gone the way of the dinosaurs and have been replaced by newer content monetization models such as DLCs and micro-transactions.

### *Merchandising*

Selling branded merchandise is common practice in all areas of entertainment, and video games are no exception. The most common form of video game merchandise are figurines of in-game characters, branded clothing, and collector items specific to particular games, such as a real-life replica of a sword from an RPG.

### *In-Game Purchases*

In-game purchases have been the big thing in-game monetization during the past ten years. The trend started in MMORPGs, where certain items and cosmetics were coveted to the point where gamers were willing to



spend real-world money to acquire them. While there were some initial hiccups in its implementation (i.e., Diablo 3's Auction House system), in-game purchases are now the norm. They come in several forms.

### *Microtransactions*

Microtransactions refers to the practice of selling minor in-game bonuses and cosmetics for a small fee, typically in the range of \$5. They came into the spotlight with the release of The Elder Scrolls IV Oblivion, a game that featured cosmetic horse armor that could be unlocked for a small fee.

Microtransactions were met with outrage by gamers, as cosmetics used to be freely included in games or unlocked by completing achievements. Today, microtransactions are used across the industry, proving that with enough marketing, the gaming industry can neutralize complaints and criticism.

### *Paid DLCs*

DLC stands for downloadable content. The successor of video game expansions, DLC is delivered as a digital download rather than a physical disc. DLCs typically provide more extensive content additions compared to micro-transactions, but the line between the two is somewhat blurred.

### *Loot Boxes*

Loot boxes take the concept of booster packs from card games such as Magic the Gathering, and apply it to digital items. They are essentially packs containing a random selection of items such as weapon skins, character outfits, voicelines, and other paraphernalia.

Players typically receive lootboxes for free as they play the game but then have to purchase separate unlock keys to gain access to the contents. The motivation is the possibility of acquiring ultra-rare items, which is why some have compared lootboxes to gambling.

### *Season Passes*

Season passes are like preorders for DLCs. By purchasing a season pass for a game, players gain access to premium updates to be released in the future. Season passes also typically grant rewards that can't be obtained after the pass has expired. They were the subject of a lot of controversies, as some critics argued that companies are charging money for products that don't exist and might never be released.

### *Advertising*

Advertising is a common revenue source for video game publishers. The revenue comes from third parties which pay video game publishers to advertise their products and services within their games. This monetization model is most common in mobile games <https://glimpse.me/blog/mobile-game-monetization/> () and free-to-play games. It is less common in big-budget titles, as customers don't want to sit through ads after purchasing a premium gaming product.

### *Display Advertising*

Display ads are similar to website ad banners in that they occupy a portion of a game's UI to display ads. Most people find them intrusive but are willing to put with them if the game is otherwise free.

### *Video Pre-Rolls*

Pre-roll ads are similar to TV commercials in that they are displayed during the game at set intervals, typically during game startup or when the game is loading. Some find them less annoying than other forms of advertising since the player can't do much while the game is loading anyway.

### *Playable Ads*

Playable ads are a new iteration of the idea of playable demos. But instead of downloading a demo, players get to try out a game in their browser, typically in the part of the UI reserved for banner ads. The downside to playable ads is that they tend to consume a lot of PC or mobile resources, which makes them unusable on older devices.

### *Product placement*

Product placement is the practice of featuring branded products as in-game items. The practice is nothing new, and it is most common in sports games like Madden or NBA. Other examples of product placement include cars in racing games and guns in shooters.

### *Miscellaneous*

These monetization strategies don't fall into any of the previous categories. Some of them are still new, and it's possible they will eventually form entirely new monetization strategies.

### *Crowdfunding*

Crowdfunding is a form of investment where gaming fans donate to support the development of a game they like. Kickstarter pioneered the practice, with some notable success stories such as the indie darling Undertale, retro-platformer Shovel Knight, and old-school RPG Pillars of Eternity.

### *NFTs*

NFTs in gaming (<https://glimpse.me/blog/nft-gaming/>) are an attempt to cash in on the blockchain craze. At their core, NFTs are a way to monetize unique in-game assets such as virtual land, items, creatures, and anything else with certified rarity.

The monetization part comes from the fact that NFTs are traded on the blockchain, with publishers taking a percent from each transaction. NFTs games (<https://glimpse.me/blog/best-nft-games/>) have been the subject of much controversy lately, and we have yet to see how things will play out.

### *Meta Layer Monetization*

Meta layer monetization is an attempt by some game publishers to broaden the scope of what can be monetized in a game. The idea is to monetize a variety of meta-layers beyond the core gameplay, including character customization, collectible items, and even access to elements of the game's story.

The practice is still new, with few games supporting it, but if existing monetization trends in gaming are anything to go by, we're bound to see more of it in the future.

## Conclusion

This concludes our overview of the current state of video game monetization. We can see that game publishers are eager to increase their profit margins by any means necessary, and the result is that video games have become little more than vehicles for earning money.

Naturally, gamers are pushing against excessive monetization, leading some publishers to remove shockingly bad monetization mechanisms from their games. This battle is likely to continue in the future, and the jury is still out on who will win in the end.

# GAME PRODUCTION PROCESS

Game production is a lengthy process that is referred to as a pipeline, as production does need to be completed in a specific order to ensure that it is efficient and successful at the end of the process. The scale of game production pipelines can look quite different depending on the size of the production and development team and also what platform the game will be on, however, the general stages of game development are broken up into three primary sections with subcategories Pre-Production, Production, and Post-Production which we will break down in detail to define the pipeline further.

## Pre-Production

As the most important stages of game development, Pre-Production is about laying quality foundations for production that allow the game to be developed smoothly. Pre-production is about deciding on key factors in the pipeline process. Generally, Pre-Production begins by addressing things like What the game is about, the audience its aimed at, the market its aimed at, what potential titles would be competitors, where it will be published and when, how it will be sold, how long it will take to develop and importantly what resources and budget will be required to produce the title.

Of all the stages of game development, Pre-Production is the most variable, taking anywhere from a few weeks to a few months, to even a year or so depending on the project scope and scale. Ideally, pre-production generally takes about 20% of the pipeline provided time throughout the stages of the game development process.

During the pre-production process, the development team is also at its smallest that it will be throughout the stages of the game development process and will generally only include a **producer**, some **programmers**, and **concept artists**. Together they'll begin to create the foundations for the game before bringing on a bigger team for future steps. The **Producer** in these stages of video game development is one of the most important roles, as they handle all the business-specific elements including the budget responsibilities and marketing strategies (yes, even this early in production).

During Pre-Production the **concept artists** begin to set the mood for the title by developing sketches and visual aids – they're responsible for beginning the world-building process, laying the foundation for future production teams later on during production. During this process, the team will produce a Game Design Document, known as a GDD.

A GDD serves almost as a reference manual, a guide to stick to throughout the long process of the stages of video game development to ensure the title stays on track visually and theme-wise. The GDD includes the core values and elements of the game including but not limited to the genre, theme and characters, core mechanics, general gameplay style, world design, and level building elements, all of the art and sketches as well as marketing and monetization strategies.

It is worth noting that the GDD is an evolving document and is entirely dynamic, especially at this stage of development, it is prone to change as the concept naturally grows and develops. The GDD varies drastically depending on studio size too, as smaller studios may focus more on production elements than financial elements.

Once the core outlines and elements are down on paper and a general theme has been achieved by the pre-production team, prototyping begins to take place. An essential part of the 7 stages of game development, prototyping is a chance to test the core mechanics of the game, as whilst the concepts on paper may be interesting, without functioning (and fun!) core mechanics, those concepts are redundant.

Prototyping is generally done quite fast because it's important to ensure the core elements function before advancing the idea any further. Generally, placeholder elements are used in this stage as it's specifically just to test the core mechanics of the future title.

## Production

By far the longest stage of the pipeline, and the busiest with the largest team, production can take anywhere from 1 to 4 years and in some cases, depending on scope, even longer! During this part of the pipeline, refinement takes place across all aspects, from the story and characters to the environment and assets. Don't be fooled by the immediate transition into refinement, testing, and prototyping that took place during the pre-production phase continue to take place as the project progresses, this method ensures that gameplay continues to be functional and desirable.

Production progress can be broken up into several stages and generally looks like this:

- **Prototype:** Initial test of core mechanics, very bare bones
- **First Playable:** Incorporates the visual elements with the core mechanics
- **Vertical Slice:** Essentially a completed sample that can be used for marketing or pitching purposes
- **Pre-alpha:** The content for the title is mostly complete, however this is where permanent choices are made over core elements
- **Alpha:** This stage is where the term “Feature Complete” comes from, and this refers to the fact that all the main elements of the game are in place and the product is now playable. It may be missing assets and some FX at this point, but this stage is ready for internal user testing
- **Beta:** Content, Assets and core functions are completely in place, this stage of the pipeline is purely optimization based
- **Gold Master:** The Game is finally ready to be published and shipped for the public to enjoy.

The 7 stages of game development (Planning, Pre-production, Production, Testing, Pre-Launch, Launch and Post-production) are essential regardless of studio size and they allow the production team to stay focused and structured throughout the development process.

During production, there are key roles that are paramount to a successful pipeline flow. The **Project manager** is a role that requires them to oversee deadlines and milestones as well as anticipate potential risks and potential developmental time increases as a result of those risks. They are the communicators of the team and are often the link between developers and executives.

**Programmers** are the lifeblood of the production process, they turn the concepts provided to them into code and create the actual functioning mechanics of a game title. Their role in the production is massive and to cover their skillset would be extensive however programmers are often software engineers with a strong coding background that have extraordinary patience and professional creativity that makes them complete assets in the pipeline.

**Game Designers** define the creative nature of the title and sit on the fence between writers and artists, often equipped with some programming skills, the production stage of the pipeline requires them to ensure that the game continues to deliver its stories whilst providing unique goals, challenges, and rulesets. Whilst programmers build the mechanics and functions, Game Designers define the parameters in which those functions live and work, for example, they’re responsible for determining the level of difficulty, building environments, and creating obstacles for the player to overcome.

**Level designers** role in the production is simply defined by being responsible for ensuring that the pace and flow of the game are seamless, ensuring the player doesn’t get confused or lost whilst moving through the game world. Larger studios devote entire departments to this role due to the large scale of triple-A games in the modern-day however smaller studios may only have one or two Level designers.

Whilst structure and environment are important, **Game artists** are required to flush out all the concepts of the game world and bring previous concept elements to life in three-dimensional space. Game Artists include **3D modelers** who build assets, **Game Animators** who are responsible for character, creature, and general movement, and **FX artists** who create immersive elements like flowing water or smoke simulations, commonly brought in for weather elements. Generally, FX artists are sought after, as they tend to use Houdini which is an incredibly complex and dynamic software suite.

Lastly among the Game Artists are the pivotal **Audio Engineers** who breathe life into the game title with the development of realistic sound effects, voice-over work, and stunning soundtracks that are responsible for building immersion and user attention.

Production could not be completed without **Quality Assurance** (often referred to as QA) and their role is to test functions and levels over and over, push the boundaries of the title and find bugs for the development team to address.

## Post-Production

It's a common misconception that once game development is complete and the game is shipped, that production is over. Once the game is shipped, the work involved actually can become just as extensive. Certain production-based departments reallocate their time to maintenance, bug fixing, and developing patches to improve the overall game experience. Whilst QA finds 90% of bugs for the developers to address and fix, the massive player base of titles will always find bugs missed in that process.

Alongside the ongoing support of a title, it's common practice, particularly in larger studios for a portion of the production team to begin work on DLC-related content. This generally takes place after a post-mortem (which is essentially a production debrief) that discusses what was a success with the title and what didn't go to plan, these are essential meetings that ensure that future productions can be more streamlined.

Every single element within the production of the game, from pre-production all the way through to post, are stored and kept to be able to be accessed whenever they're needed in the future. Companies that produce sequels will regularly refer to previous code and assets as references as this can speed up the production of a title and work as a strong foundation during pre-production (this is a regular occurrence with titles like Call of Duty and annual sporting game titles)

## The Reliable Pipeline

Essentially that is the abridged structure of the game development pipeline and whilst it may vary due to production scope and team size, the general flow will be similar across game titles. It is worth noting that during production it's not unusual for additional roles to come on board such as Combat/Quest Designers and Writers/Interpreters, but this is specific from title to title.

# Company/Team and Product Fit Evaluation Model

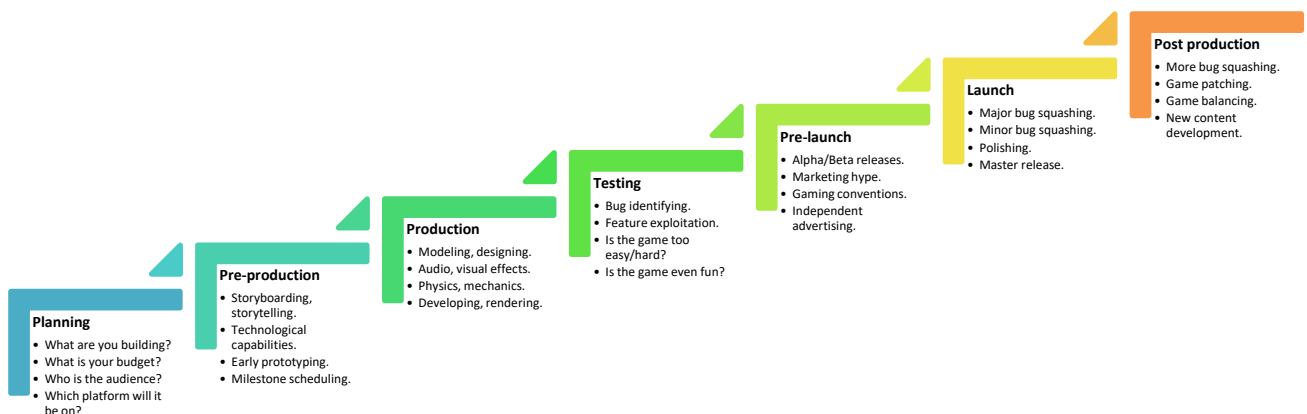
To have the common approach for all participant evaluation, PP – Latvian Technological Center have developed model that evaluates company/team readiness to develop and deliver product-game and or game development related services, as well as product and service fit in desired market(s). The model is based on general game development and monetization rules, as well as on market research data provided in previous parts.

## Company/team and market evaluation

Every company/team will be evaluated upon five criteria: Team, Product, Business model, Finances, Marketing & Public Relations. Each team must answer the questionnaire and explain the answers. Depending on the answer the score (in percentage) is applied, and the average is calculated.

**Team.** How is the company/team organized. Is it full load involvement or hobby level. What goals do the company/team have set for themselves. Short- and long-term planning and goals. Does the team can perform all the desired activities by themselves, or subcontracting is needed. In case of subcontracting, do the team already have a clear vision of who will join the team and on what conditions. Does the company/team have previous experience in game development? How many games are realized? Do company needs mentoring advice and in what segments. Commercial success of released games. Are there all legal aspects met (e.g., legal – agreements, IPR, etc.).

**Product.** Is the product clearly defined. Action and implementation plan for further product development. Product development timeline. Allocated and missing development resources. In what stage is product and future product development plans like next levels/edition/etc. What market does it fit? Are any localization done or will be done. Localization will be done by own resources or professionals will be subcontracted. Video game genre is in the top three genres in the region. What will be the monetization model, is this model relevant in the selected region and particularly is specific targeted countries. Multi-market approach.



**Business model.** What product or service a company/team will sell or is already selling. How it intends to market that product or service. What kind of expenses the company will face or is facing already. How the company expects to turn a profit.

**Finances.** Considering answers in business model, what is current company financing resources in general and how company/team plans to finance the product/service currently in development. Is financing secured for full development cycle or its stage base. Do the company have plan B if there will be any financing disturbances or in worst case product/service will not have commercial success.

**Marketing & Public Relations.** How is the company represented in global communication channels: web, social networks, chat channels, etc. Is there enough media coverage for the company and-or product/service.

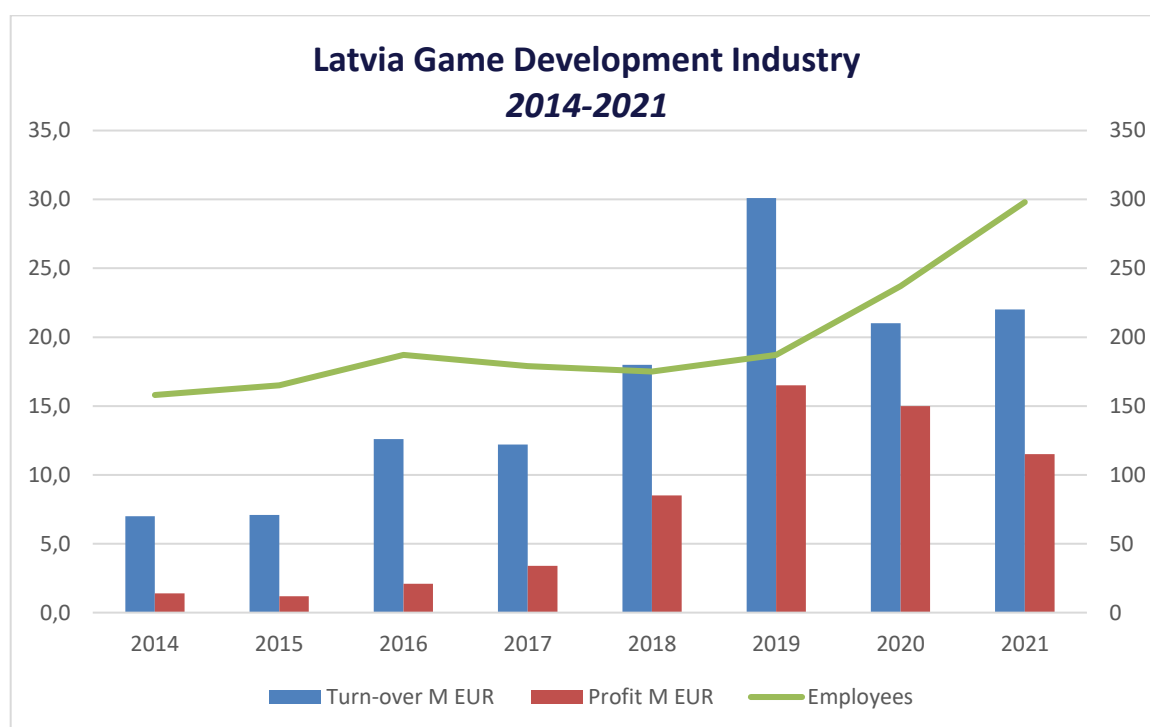
Is the PR campaigns delivered on a regular basis or on an irregular basis? Does the team have a communication strategy or similar strategy, communication plan with goals. Involvement of professional communication staff members of companies. Is there financing capabilities for marketing campaigns.

**Global markets.** The whole global market is divided into five market regions: Asia-Pacific, North America, Europe, Middle East & Africa and Latin America. From Asia-Pacific region we point out China, Japan and South Korea as the most interesting for Baltic Explorer companies/teams. North America region – US and Canada. Therefore, the company/team product and service primary will be evaluated upon these five main subregions. The rest of the regions will be evaluated in general.

## Overview of Latvia Game Development Community

The total number of employees in the sector in 2020 was around 300 employees from around 64 companies. Among the largest employers by number of employees are companies such as Brain Games, Estoty, InnoWate, tinyBuild Studios and FunGeneration Lab.

The overall turnover of the sector in 2021 was around 22 million EUR.

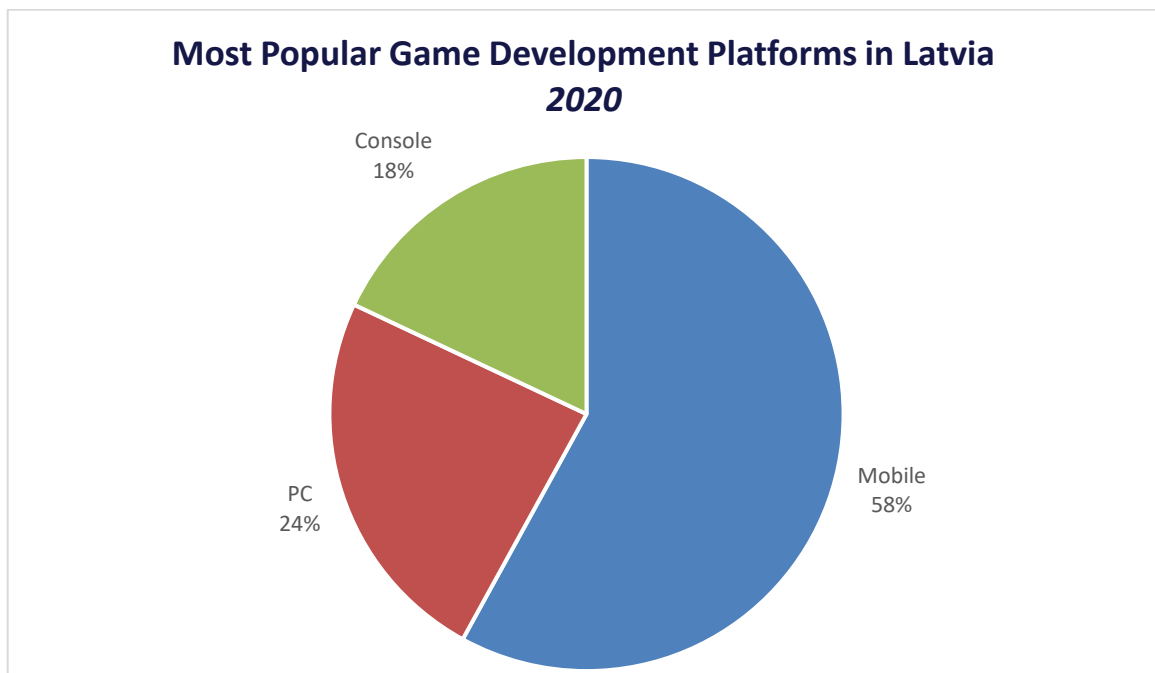


The largest share of the total turnover, or 74%, is made up of five companies alone and three of them represent the mobile gaming industry - Hypercell (mobile games), Estoty (mobile games), Brain Games (board games), InnoWate (mobile and social games) and tinyBuild Studios (desktop and console games). In this list of companies, tinyBuild Studios and Hypercell are relatively new entrants, as their companies were registered in Latvia only in 2019, while the others operate in Latvia with at least eight to thirteen years.





More than half of the games published in 2020 covered the mobile gaming market. A significant breakthrough can be seen in games that are also intended for consoles, because before this niche was not represented in Latvia, it now accounts for 17% of all games published in 2020, while in the board game industry this year was without new games.



### Individual target market selections for Latvian companies/teams

The listed companies showed interest in taking part in the Baltic Explorers project by participating in local meetups, international events as well as company missions to target markets. In this part general market selection will be done. In the next chapter individual company and their product analyses and will be achieved. Each company will have its own confidential feedback.

Company	Registration nr.	Asia-Pacific	North America	Europe	M.East & Africa	Latin America	Baltic Explorers Scope Product
Bird pals Ltd.	40203099351						Birds with Feelings
Hypercell Games Ltd.	40203220874						Zombie Cleanup Service
Hypercell Games Ltd.	40203220874						Shave & Stuff
Nyaargh Studio Ltd.	40203169095						Gorytale
Bool Ltd.	41203043268						Bearslayer
AmberDrop	40203187103						Try to Fall Asleep
Housefolk	Reg.as private						Monster Care
Odyssey studios Ltd.	40203272414						MovieHouse
Mind-blowing games	Reg.as private						Serious games
Pahris Entertainment Ltd.	40103501422						Space Wreck
Bunkovsky Games Ltd.	54103119791						Rise of the Slime
SimDevs Ltd.	44103138767						Area 86
Color Gray Ltd.	40103505424						The Case of the Golden Idol
Ierakstu Māja Ltd.	40203073761						Dolby sound engineering

#### Description

	Excellent product/services fit, all requirements are met, genre is very popular
	Major requirements are met; however, product still need some one major or several minor improvements, genre is popular
	Significant changes/adaptations should be implemented to enter the desired market, or genre is not popular

All the analyzed companies will be included in accelerator, and they have a chance, together with mentors and Baltic Explorers team to improve the selected product and develop it further for better fit in desired market region.

## **ACTIVITY 3.2 INITIAL LOCALISED PRODUCTS FOR TARGET GROUP**



LATVIA

AmberDrop

SPECIALIZING IN PC



## ABOUT

We're a small group of indie developers based in Latvia. Our passion for game development started with our very first game - "Try to Fall Asleep". Upon releasing the first beta for TTFA, it blew up in popularity and was played by many popular YouTubers like Markiplier, Jacksepticeye, Game Theory and even Pewdiepie! Since then, our team has been determined to continue the development for it and deliver a fantastic game upon the full release.

## LOOKING FOR

We are looking for partners/publishers, who could help us fund the development of the last 1/3rd of our game, release it on more platforms and consoles, and explore merchandising opportunities. We would also like to establish a long-lasting business relationship to work on more games in the future!

## COMPANY CONTACT INFO



[amberdropgames@gmail.com](mailto:amberdropgames@gmail.com)



<https://amberdropgames.com>



<https://www.youtube.com/channel/UCZmrqAroLV1aUNG69tkyww>



<https://twitter.com/AmberDropGames>



## DESCRIPTION

"Try to Fall Asleep" is a first person, action-adventure horror game where you try to survive through scary, harmful hallucinations in order to fall asleep and rediscover the main character's past through his dreams.

## GENRE

Action, Adventure, Indie, Simulation

## LANGUAGES

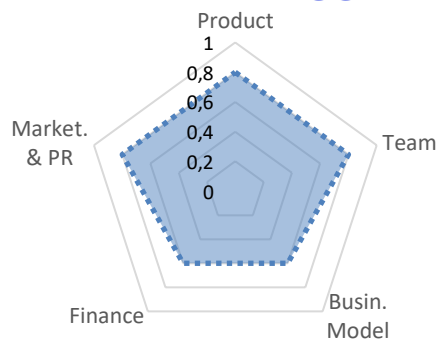
English

## FEATURES

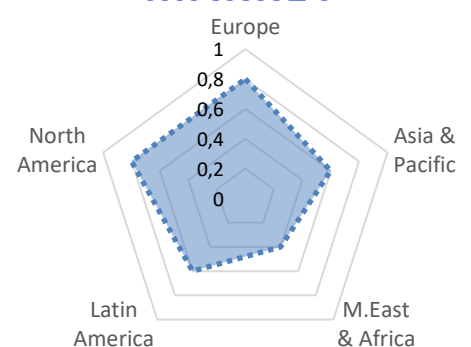
In "Try to Fall Asleep" you play as John Herrin - a recovering brain damage patient, trying to regain his lost memories. The only way to recover John's lost memories is to fall asleep and relive the events that led to his unfortunate condition through his dreams. The brain damage also causes vivid hallucinations, making it harder to fall asleep by raising the John's stress, which can lead to a cardiac arrest. The goal of the game is to overcome the horrific hallucinations, keep the stress low and fall asleep before the time runs out. Once successfully fallen asleep, the game switches from a stationary to a free roaming gameplay and the player will begin to unravel the mystery surrounding John's past through his dreams, reliving different events, challenges, and situations along the way. Each night brings new and different elements to the game, making the gameplay and the story fresh, varied, interesting, challenging and fun.

## CASE STUDY OUTCOMES

### READINESS



### MARKET



Nice game idea, good possibility to become one of the leaders of indie horror games. Experienced team provides good base for further development. For this stage of the game, a good PR campaign. Team lacking a financial backup, but it shouldn't be critical for game development. The game needs localization for Asia and Latin America markets.

## ADDITIONAL PRODUCT INFO



<https://gamejolt.com/games/trytofallasleep/56716>



<https://amberdrop.itch.io/try-to-fall-asleep>



[https://store.steampowered.com/app/791770/Try\\_To\\_Fall\\_Asleep](https://store.steampowered.com/app/791770/Try_To_Fall_Asleep)



BALTIC  
EXPLORERS



LATVIA



**HYPERVR GAMES**

**SPECIALIZING IN VR**



### ABOUT

HyperVR Games is a virtual reality gamedev studio creating interactive physics action games for the growing multi billion \$ VR gaming market. Brought to you by the team from the leading gamedev companies of the Baltic states.

### LOOKING FOR

We're looking for investors and fund representatives, who have interest and experience with VR gaming and social interaction projects, bizdev and partnerships department representatives of large industry players and possible VR game publishing deals.

### COMPANY CONTACT INFO



support@hypervr.games



<https://hypervr.games>



<https://www.linkedin.com/company/hypervr-games/>



<http://facebook.com/hypervrgames>



[http://twitter.com/HyperVR\\_Games](http://twitter.com/HyperVR_Games)



**BALTIC  
EXPLORERS**



### DESCRIPTION

Zombie Cleanup Service is a VR game for Oculus/Meta Quest 2 in which the player is a zombie exterminator in a world where zombies are as common as pests like roaches and rats. The player's goal is to find all zombies in the scenario and eliminate them.

The player must eliminate (clean up) sloppy physics simulated zombies from an environment with complete freedom to operate using tools, special weapons, other zombies and nonconventional destructible weapons, such as things found in the area, like a printer, a chair, an axe, a water pipe or a kitchen knife.

### FEATURES

Active ragdoll based interactivity with zombies and a wide range of combat options including:

- Using any dynamic object as a weapon
- Tearing off zombie limbs with bare hands
- Chopping body parts with an axe, etc.
- Stabbing
- Throwing zombies
- Hitting zombie with another zombie
- Or just use fists
- And much more

### GENRE

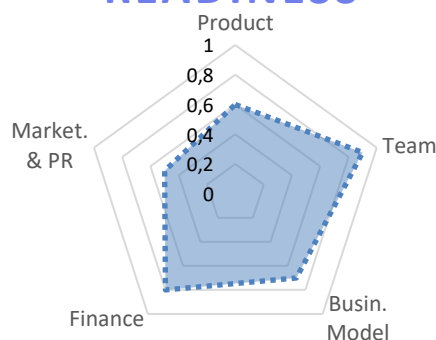
Casual, VR

### LANGUAGES

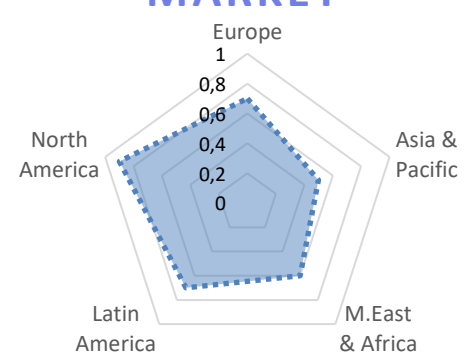
English

### CASE STUDY OUTCOMES

#### READINESS



#### MARKET



Experienced team, strong mother company. Lacking PR&Marketing strategy of the game. Localization for Asia and Latin American markets should be done on early stage of company development. Success can be North America market.

### ADDITIONAL PRODUCT INFO

Status and Milestones



Demo on App Lab



Full game



New scenarios



Work on the next VR titles





LATVIA



HYPERVR GAMES

## SPECIALIZING IN VR



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## COMPANY CONTACT INFO



support@hypervr.games

<https://hypervr.games><https://www.linkedin.com/company/hypervr-games/><http://facebook.com/hypervrgames>[http://twitter.com/HyperVR\\_Games](http://twitter.com/HyperVR_Games)

## DESCRIPTION

Shave&Stuff is a casual VR barbershop game where the player's objective is to serve a client by matching the client's needs using many tools at the player's disposal or just have raw creative fun.

## GENRE

Casual, VR

## LANGUAGES

English

## FEATURES

Want to make someone bald ? You got it!

Want to create a colourful punk hairstyle ? You got it!

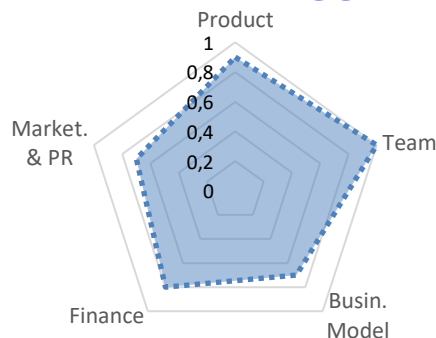
Want to regrow hair from scratch ? That's right - You got it!

A variety of tools available:

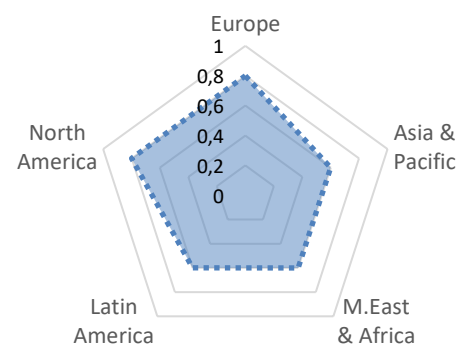
- list of trimmers for a fun trimming look
- razorblade for that nice close shave
- lot of differently colored spray cans for a colourful experience
- hair grower, because we believe in science
- water spray bottle for some wetness
- hairdryer for some dryness
- comb for visual reasons
- cactus for undisclosed reasons
- and more

## CASE STUDY OUTCOMES

## READINESS



## MARKET



Strong team, secured finance. Lacking Marketing & PR. Interesting game concept. Due to interface only in English, low score for Asia market, however we think that game have good potential in Asia and can perform well also in Latin America market.

## ADDITIONAL PRODUCT INFO


<https://sidequestvr.com/app/9763/shavestuff>

<https://www.oculus.com/experiences/quest/7532973430077887/>
BALTIC  
EXPLORERS



LATVIA

## MIND-BLOWING GAMES

### SPECIALIZING IN SERIOUS GAMES ABOUT



"Mind-blowing games" main goal is to develop games, which permanently fix people's underlying problems. The major focus is on mental health enhancement and suicide preventives. Main tools - gamification, analogies through games.

### LOOKING FOR

Mental health professionals, organizations, who need help with game development, gamification and interactive digital educational tools.

### COMPANY CONTACT INFO



armands.jegers@va.lv



<https://mind-blowing-games-mh.itch.io>



### WHAT WE DO

Use games as tools to

- Make information, processes much more engaging, easier to understand and talk about them;
- Unlock hidden potential, enhance mental health by breaching a gap between how people treat games and life;
- Create community to reinforce learnt, use social facilitation.

### GENRE

Serious games

### LANGUAGES

English

### OUR GAMES

We have 2 mental health games in Alpha. Available in <https://mind-blowing-games-mh.itch.io/>

And 10+ entertaining game examples, at least in Alpha, in <https://mind-blowing-games.itch.io/>

As tools it is important not only to use them, but also understand how to apply. For example,

"Joe Joy's reference generator: funny detective" can be viewed not just as random word generator, but also way how to overcome creative block, can be adapted to teach idea generation process etc.



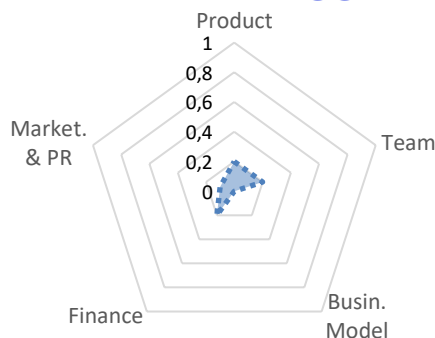
### WHAT ARE WE

Started as hobbyist group and now in transition to full-fledge company. Although "Mind-blowing games" hands and mouth is Armands Jēgers (<https://docs.google.com/document/d/1PRwxDstW5i4UI6RpQquCCkzhfsbVAu6Ncvlg7HOuG4/edit>), it's ears and brains are from all around world (from Indonesia to USA), handling from playtesting to giving golden advices how better gamify, tell story etc.

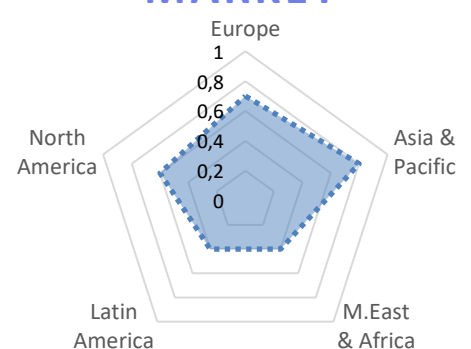
Our values include questioning status quo and having compound effect based thinking (more: <https://docs.google.com/spreadsheets/d/17palxB4suk6DqoUdpEMn509CQZXVPEvRrO6rOvDFZBQ/edit#gid=0>)

### CASE STUDY OUTCOMES

#### READINESS



#### MARKET



The game idea is interesting, but unclear concept and first prototype needs improvements for better understanding. No clear business model and only own financing. The game idea itself can be primary be fitted in Europe and Asia market, good potential in North America market.



BALTIC EXPLORERS



LATVIA

IERAKSTU MĀJA

SPECIALIZING IN ALL



## ABOUT

Ierakstu Māja is the leading audio production house in the Baltics delivering perfect audio from voice overs to sound design and music. Ierakstu Māja has gained the likes of clients like McDonalds, Disney, Toyota and has a broad experience working together with agencies like DDB, McCANN, TBWA and more. In 2021 Ierakstu Māja became the official Dolby ATMOS studio offering spatial audio mixes for music, film and VR projects.

## LOOKING FOR

We are looking for cooperation with companies and individuals who are interested to utilize our services: Audio, Dolby Atmos, Voice over, Recording, mixing, game audio, VR, audio guide, audio book, recording studio, studio, dialogue edit, editing, Foley, sound design, music, advertising, and localization.

## COMPANY CONTACT INFO



patriks@ierakstumaja.lv



<https://www.ierakstumaja.lv>



<https://www.linkedin.com/company/ierakstu-maja>



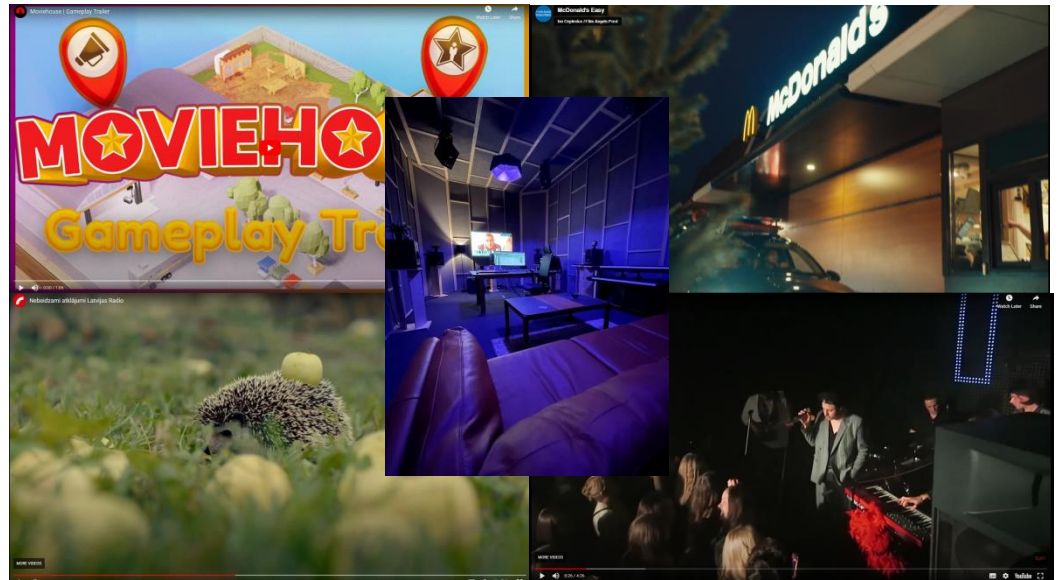
<https://twitter.com/AmberDropGames>



<https://www.facebook.com/ierakstumaja>



<https://www.instagram.com/ierakstu-maja>



## SOUND DESIGN

If all the sound would be documental we wouldn't have movies like Star Wars or Transformers. Many films, cartoons and games have introduced various tools that don't even exist. Many companies want the logos to sound like nothing else. That's where we come in with sound design.

## SOUND POST-PRODUCTION

We take projects from Foley to delivered mix. We are honoured to be amongst first studios who are offering Dolby Atmos in the region. Dolby Atmos brings the sound to a totally new level. It expands on existing surround sound systems by adding height channels, allowing sounds to be interpreted as three-dimensional objects. Why ATMOS? Because it is the format of today. It started with cinema in 2012 and now it has expanded to music. It translates so well to the headphones and even when down-mixing a stereo mix. You just have to try it if you haven't already.



## VOICE TALENTS

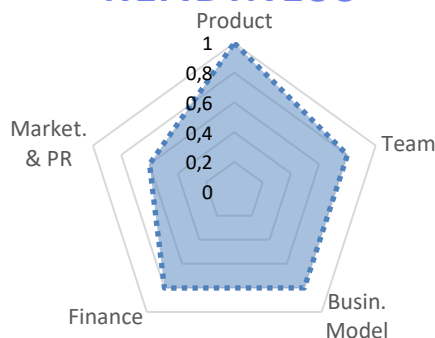


Balssieraksti.lv is our latest business tool. It gives options to quickly filter out voices for you or your client. It also allows to build your own selections and forward them easily. It is the largest available voice catalogue in Latvia.

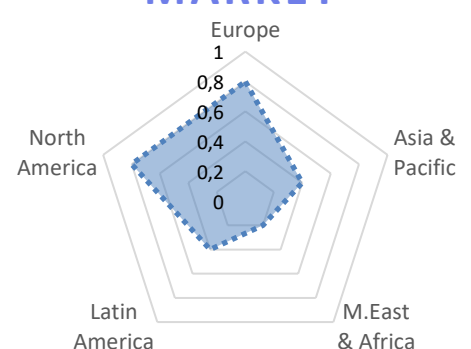
Balssieraksti.lv is a long carved idea. Currently it is holding more than 250 professional voice talent samples. We keep expanding the catalogue every week and we strive to give the best service in the field. Go to Balssieraksti.lv and start listening.

## CASE STUDY OUTCOMES

### READINESS

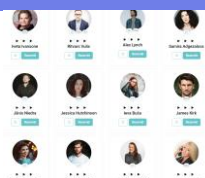


### MARKET



Company mainly operated in local market, potential to enter English speaking markets. Needs to improve marketing & PR activities. Should observe to add English speaking voices in their product balssieraksti.lv

## ADDITIONAL PRODUCT INFO



<https://balssieraksti.lv>



BALTIC  
EXPLORERS

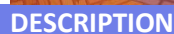




## LOOKING FOR

We are looking for funding in the form of either a publishing deal or equity investment. We're also looking for advice and mentoring from industry experts, and passionate developers to join our team! So if our game and company caught your eye, don't hesitate to reach out :)

## COMPANY CONTACT INFO



MonsterCare is a management-simulation game for PC and Nintendo Switch, where the player oversees a shelter for neglected and homeless monsters. Try to avoid it spiraling out of control, and get rich in the process! In the world of MonsterCare, monsters exist alongside humans, and occupy different niches of society — some are domesticated and kept as pets or companions, others work jobs which are not suited for humans. Most of the monsters, however, are feral, and live in the wild. Some monster breeds are distinguished by high intelligence, others possess physical strength and endurance, and others are charismatic and charming. Single-player premium business model with planned DLC/Expansions

## FEATURES

The story is presented in the form of mementos that monsters bring with them to the shelter. Through mementos, the player discovers the world of MonsterCare, its inner workings and the relationships between monsters and humans. In Campaign Mode, the player goes through a predefined storyline, which teaches them the basics of MonsterCare in an engaging way.

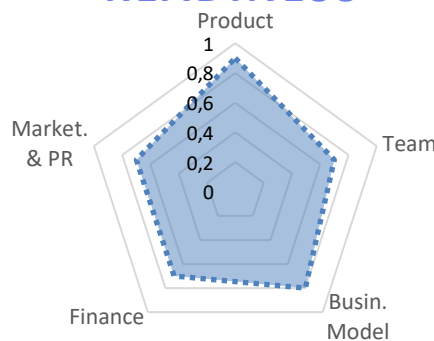
Two game modes — Campaign and Sandbox

Campaign mode is a three-hour guided storyline, which introduces the player to the game's mechanics, teaches them all the important aspects of the game, and allows them to get their footing in a relaxed, no-rush environment. As the campaign progresses, the challenge ramps up, so the player gets a feeling of accomplishment after they overcome it. The campaign ends with a choice for the player to continue with the shelter they have built, or start a brand new one.

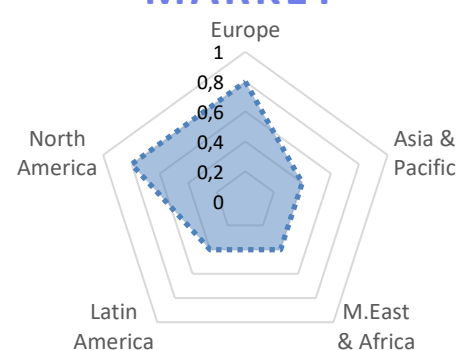
Sandbox mode is MonsterCare the way you want it — complete freedom of player choice. Build your empire, or a cozy little shelter, either way you can customize everything to your liking. At the start of a sandbox session, the player can select settings and mutators, which drastically change the way they play the game in different ways, from visual adjustments to changes in gameplay and progression. The full play through length depends greatly on both the playstyle and skill level of the player, but we are going for 20 hours on average.

## CASE STUDY OUTCOMES

## READINESS



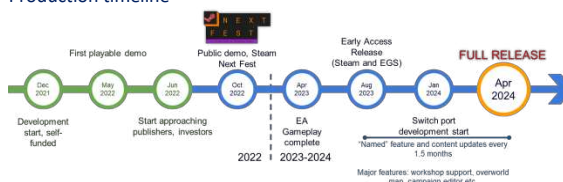
## MARKET



Nice game concept, especially for family players. Good potential in Asia market, but already during game development stage localization requirements should be taken into account.

## ADDITIONAL PRODUCT INFO

### Production timeline



<https://store.steampowered.com/developer/Housefolk>





LATVIA



SPECIALIZING IN PC



#### ABOUT

Odyssey Studios create system driven simulation games with the goal to provide meaningful experiences to players.

#### LOOKING FOR

Looking for a partner that is interested in investing in a rapidly growing company in the Baltic market. As well as partners that want to explore innovative ways to promote their real-world movies and TV-shows to a video game audience.

#### COMPANY CONTACT INFO



[hello@odyssey-studios.net](mailto:hello@odyssey-studios.net)



<https://odyssey-studios.net>



<https://www.linkedin.com/company/odyssey-studios-sia>



<https://twitter.com/anOdysseyStudio>



#### DESCRIPTION

In Moviehouse, you start as a small-time movie studio in the 80s, make your first short film, enter film festivals, rush through the decades, and become one of the majors by doing your best to appease both viewers and critics.

#### GENRE

Casual, Indie, Simulation, Strategy

#### LANGUAGES

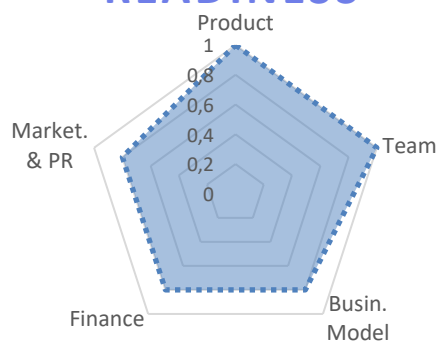
English; French; German; Spanish; Russian; Chinese; Japanese; Korean

#### FEATURES

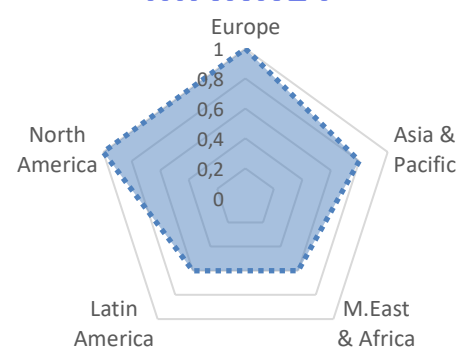
Start with a small film crew in the 80s, develop your first short film, compete, find success, and become one of the majors. Pick from a dozen different genres and plot the perfect storyline; make a spy flick, a romantic comedy, or a bloody slasher or something entirely different; it's all up to you. A critically acclaimed arthouse film won't always be a smash hit at the box office, nor will a costly movie always find a fan-base. It is up to you to strike the perfect balance to make a true blockbuster. Hire directors and writers and build up their skills. A good crew will bring viewers to seats. Research new technologies to compete in an ever-changing market. Unlock sequels, prequels, cinematic universes and more. Showcase your movie in film festivals to build buzz, gain accolades, and critical success! Compete in multiple categories, including best feature film for a chance at the golden clapper.

#### CASE STUDY OUTCOMES

##### READINESS



##### MARKET



Good potential for Asia, Europe and North America market. The company have attracted cooperation partners in Japan and US. Marketing & PR campaign should be better organized, not enough information.

#### ADDITIONAL PRODUCT INFO



BALTIC  
EXPLORERS



<https://moviehousegame.com>



<https://twitter.com/MoviehouseGame>



[https://store.steampowered.com/app/1576280/Moviehouse\\_The\\_Film\\_Studio\\_Tycoon](https://store.steampowered.com/app/1576280/Moviehouse_The_Film_Studio_Tycoon)







LATVIA

bool games;

SPECIALIZING IN PC

**ABOUT**

Bool Games is an indie game company based in Kuldiga, Latvia. The company was founded in 2012 with an aim to develop easy to learn but hard to master games. The company has developed following games: Bearslayer and Runion

**LOOKING FOR**

Looking for a partner that is interested in investing in a rapidly growing company in the Baltic market. We are also interested in long term cooperation with publishers.

**COMPANY CONTACT INFO**

elviss@boolgames.com

<https://www.boolgames.com><https://www.youtube.com/channel/UCMQMKHsB45BFbyHTYCmP41g><https://www.facebook.com/boolgames><https://twitter.com/boolgames>**DESCRIPTION**

Bearslayer is a fast-paced one button platformer arcade game about Latvian epic tale hero Bearslayer (Lāčplēšis). To complete the levels of the game you will have to be quick, precise and think fast. No matter how fast you are, you will die A LOT. The game is set in ancient Latvia and tells the story of the mythical god-chosen hero "Bearslayer", who wants to bring light to the land of Latvia and free it from slavery, evil crusaders and other evil monsters from Latvian folklore.

**GENRE**

Action, Adventure, Casual, Indie

**LANGUAGES**

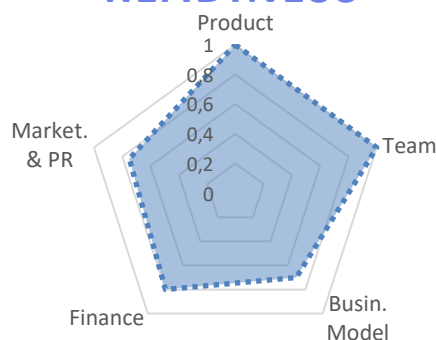
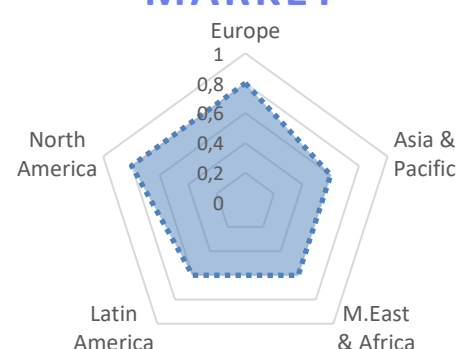
English

**FEATURES**

A one-button epic! Suspense-filled retelling of a classic Latvian folk tale "Bearslayer" as a platformer. Immerse yourself in a totally different mythology. Smash that button as if your life depends on it. Gorgeous art and nifty level design - Bearslayer requires both wits and lightning-fast reflexes. Jump, wall-slide, teleport, swing on chains like a medieval ape, dodge and flatten the enemies to prove that you are really chosen by gods to rid the land of... Eeeevil (well, at least some rather toxic and untidy presence for sure).

Features:

- Fast-paced arcade puzzler;
- Super simple one-button controls, easy to learn and so hard to master;
- Multiple ways to complete the levels;
- Almost historically accurate art (well, ok, that's rubbish, but at least it's super pretty)

**CASE STUDY OUTCOMES****READINESS****MARKET**

For Asia market, game needs localization, at minimum interface should be local language. Game play is traditional for action games, and its based on local legend of Latvian hero. The hero is unknown to the rest of the world, so this can't be positioned as a unique selling point. The company didn't plan to further develop the product, working on new products.

**ADDITIONAL PRODUCT INFO****Runion**

Smash your friends' fruits and vegetables in this local multiplayer game! Play locally with up to 8 friends on a single iPad. Players can control their characters with controllers located on the iPad, Bluetooth controllers or remote iPhone controllers and compete in 3 different game modes. In order to smash enemy veggies more gracefully, you can pick up different kinds of bonuses, like boxing gloves, speedup boots, bombs and freezers.



<https://store.steampowered.com/app/460210/Bearslayer/>

BALTIC  
EXPLORERS



LATVIA

COLOR

#646464

GRAY

SPECIALIZING IN PC



## ABOUT

The studio was founded in 2021 by two brothers Andrejs and Ernests. Both of them have worked in game industry or made their own games for more than 10 years. The aim of the studio is to try to build prototypes for their indie game ideas and validate if they can be turned into potentially successful titles.

## LOOKING FOR

Looking for a partner that is interested in investing in a rapidly growing company in the Baltic market. As well as publishing partner.

## COMPANY CONTACT INFO



[andrejs@colorgraygames.com](mailto:andrejs@colorgraygames.com)



<https://colorgraygames.itch.io>



[https://www.youtube.com/channel/UCjt4kvmA2k1fage83DZtN\\_Q](https://www.youtube.com/channel/UCjt4kvmA2k1fage83DZtN_Q)



<https://twitter.com/colorgray7>



## DESCRIPTION

A new kind of detective game that allows you to think and investigate freely. Discover clues surrounding 12 strange and gruesome deaths and build your own theory. Pick your suspect, deduce the motive, unmask the awful truth.

## GENRE

Adventure, Indie

## LANGUAGES

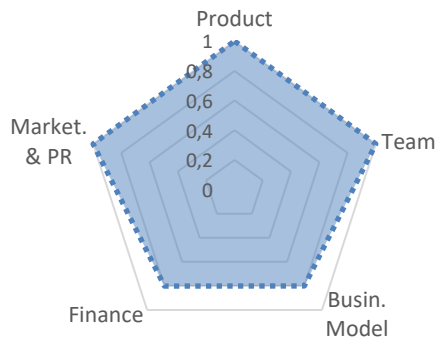
English

## FEATURES

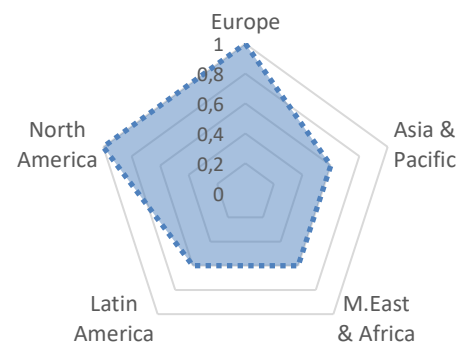
In the era where procedurally, generated content is becoming more prominent, we have decided to go in the opposite direction and try to offer meticulously hand-crafted investigation experience. The game features original drag-and-drop clues game mechanics to solve the mysteries. Step into the shoes of an 18th century detective and uncover the mystery behind twelve strange deaths spanning 40 years, all somehow connected. Unmask the true killers in this sprawling narrative and discover their devious motives.

## CASE STUDY OUTCOMES

### READINESS



### MARKET



Excellent game and experienced team. The game had a good PR campaign delivered by Games Branding. Successful attraction of publisher. Game has potential in Asia and Latin America market but needs serious localization as lot of specific wording and context is utilized.

## ADDITIONAL PRODUCT INFO



BALTIC  
EXPLORERS



<https://www.thegoldenidol.com>



<https://discord.gg/r6HDMRqR8>



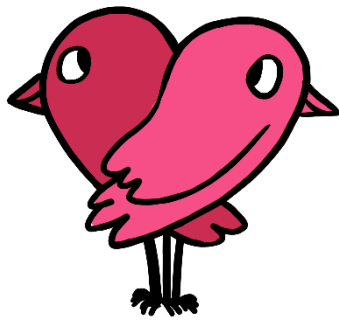
[https://store.steampowered.com/app/1677770/The\\_Case\\_of\\_the\\_Golden\\_Idol](https://store.steampowered.com/app/1677770/The_Case_of_the_Golden_Idol)







LATVIA



BIRD PALS

SPECIALIZING IN PC



## ABOUT

Bird Pals create turn based strategy games with focus on stories.

## LOOKING FOR

Looking for a partners and publishers that is interested in cooperation with game studio in Latvia.

Also interested to find mentors that can guide on market trends and art.

## COMPANY CONTACT INFO



jazepsrutkis93@gmail.com



<https://birdswithfeelings.com>



[https://www.youtube.com/channel/UCrTzA\\_LHL505Ka2UUb2XmQ](https://www.youtube.com/channel/UCrTzA_LHL505Ka2UUb2XmQ)



## DESCRIPTION

Birds with Feelings is a cozy turn-based strategy game where you lead a team of feathered friends and manipulate their feelings for the greater good. Set in a world populated entirely by birds, the player takes control of a squad of diplomats determined to stop a war entirely through compassionate conversations.

## GENRE

Strategy

## LANGUAGES

English

## FEATURES

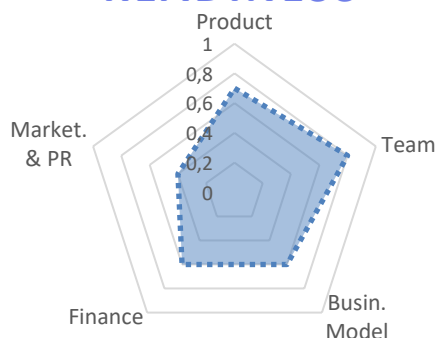
Birds with Feelings features a new take on turn based strategy where the emotions of your team and enemies come into play. Enemies only listen to birds with similar emotions to themselves - and your team's emotions constantly change depending on what you put your team through.

Guide your team's emotions to fit your strategic needs and help them grow - just don't let them know you're manipulating them. Participate in their storylines and determine the fate of their journey.

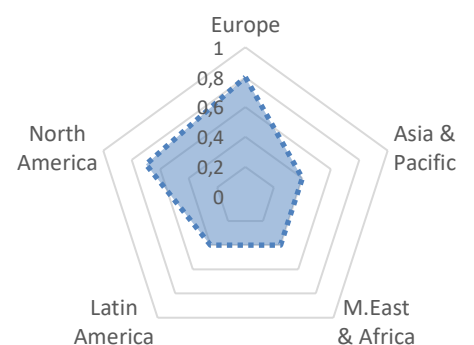
Unique combat system where feelings are key, like a game of sudoku but with long term consequences. A cast of quirky bird characters with their own personalities and back stories. A 5-6h campaign filled with strategy and birds. A story about making hard choices for the greater good

## CASE STUDY OUTCOMES

### READINESS



### MARKET



Interesting and very specific concept for strategy game. Its more niche market game. Not trending art, but by right marketing and PR campaign it can be offered as specially developed this type of game. The game lacks localization for Asia market.

## ADDITIONAL PRODUCT INFO



<https://twitter.com/feelthebirds>



<https://discord.gg/mKxRJtqBae>



[https://store.steampowered.com/app/1253650/Birds\\_with\\_Feelings](https://store.steampowered.com/app/1253650/Birds_with_Feelings)





LATVIA

## PAHRIS ENTERTAINMENT

### SPECIALIZING IN PC



#### ABOUT

Two-person indie gamedev company from Latvia. We have releases already two games, Pahrís and Wellguard. Now working on third game - Space Wreck

#### LOOKING FOR

Looking for a partner and publisher who can be interested in cooperation with our company.

#### COMPANY CONTACT INFO



[martins.ceplis@gmail.com](mailto:martins.ceplis@gmail.com)



<https://twitter.com/pahríslv>



#### DESCRIPTION

Inspired by classic western isometric RPGs (Fallout, Fallout 2, Arcanum), this is a hardcore role-playing game set in space 20 years post major conflict over asteroid mining.

Built on classic RPG fundamentals: post-apocalyptic space exploration, focus on role, completely optional combat.

#### GENRE

Indie, RPG

#### LANGUAGES

English

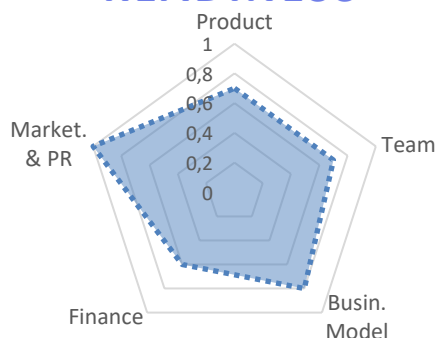
#### FEATURES

You can play whatever character you wish, play however you want to. You can be smooth talker, sneaky hacker or brawling bully; or something else - it's your choice: distribute the points in character creation and make decisions when playing. But once the character has been created, be ready for not only abilities but also limitations. There are always multiple ways to solve problems (quests), usually tied to your character skills and abilities - play to your character's strengths, work around its weaknesses. Your actions, your decisions matter to the game world. Make an enemy, you may need him/her later. You have an objective but how you approach it - it's up to you; the game map is as open to you as reasonably possible (it's a stranded spaceship after all) and there is no single true path to the end.

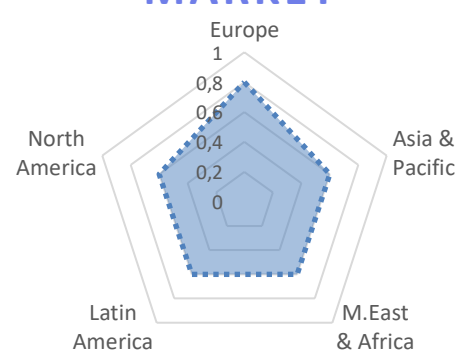
Game features old-school tactical turn-based combat with grid-based movement, action points and dice rolls.

#### CASE STUDY OUTCOMES

##### READINESS



##### MARKET



Very good media coverage. Game is well-planned and uniquely designed, different possibility to solve the same issue, freedom of thinking. For non English speaking countries, game need high quality localization.

#### ADDITIONAL PRODUCT INFO



BALTIC  
EXPLORERS



<https://gamejolt.com/games/space-wreck/444832>



<https://discord.gg/snunUB3>



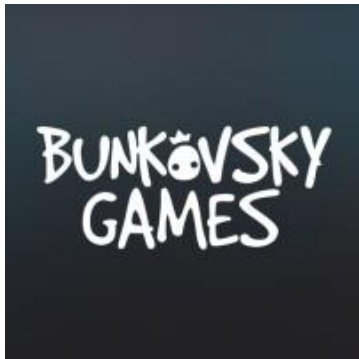
[https://store.steampowered.com/app/1063540/Space\\_Wreck](https://store.steampowered.com/app/1063540/Space_Wreck)







LATVIA



## SPECIALIZING IN PC



## ABOUT

The company was founded in 2028. One man independent game development studio with a focus on PC based games.

## LOOKING FOR

Looking for a partner and publisher who can be interested in cooperation with our company.

## COMPANY CONTACT INFO



maris@bunkovsky.com



<https://bunkovsky.com>



<https://www.linkedin.com/company/bunkovsky-games/>



<https://twitter.com/MarisBunkovskis>



## DESCRIPTION

Be the hero that no-one saw coming. Help Slime defy the odds by playing insanely powerful cards in this charming, relaxing and strategic deckbuilding adventure.

## GENRE

Action, Adventure, Indie, Strategy

## LANGUAGES

English; Chinese

## FEATURES

Play it your way: Create an amazingly powerful deck with more than 100 cards!

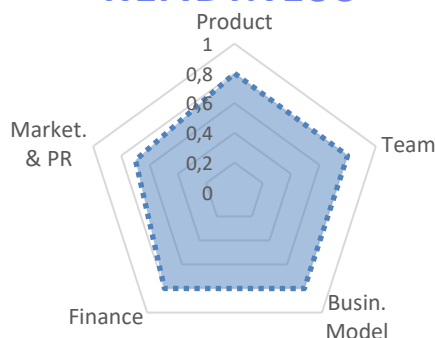
A constantly shifting path brings good luck and bad turns: Evade falling rocks and spike pits, visit shops to bolster your deck, and discover secret doors to treasure rooms!

Battle puzzling and formidable foes, from crafty little devils to gargantuan horrors that will push your deck craft and tactics to their limits!

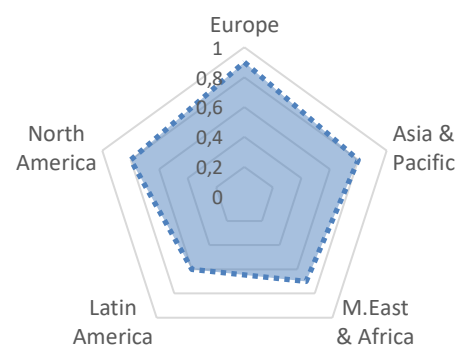
Explore a beautiful, enchanted world of marshy swamplands, bubbling lakes of fire and mystical gardens! With numerous gameplay mutators, shifting routes and countless deck variations, no playthrough is ever the same!

## CASE STUDY OUTCOMES

### READINESS



### MARKET



Game can be a bit difficult to play for casual players. Despite the game is on the market for almost year, there are still few serious bugs that should be fixed. Rather simple and predictable enemy movements. Regarding market fit, game can be enjoyed as solo player as well as family joy.

## ADDITIONAL PRODUCT INFO



BALTIC  
EXPLORERS



<https://www.riseoftheslime.com>



<https://twitter.com/RiseOfTheSlime>



[https://store.steampowered.com/app/826740/Rise\\_of\\_the\\_Slime](https://store.steampowered.com/app/826740/Rise_of_the_Slime)





LATVIA

## SIMDEV'S

## SPECIALIZING IN PC



## ABOUT

SimDevs is an independent video game development studio from Latvia. Currently working on Area 86 for desktop and console devices.

## LOOKING FOR

Looking for publisher who can be interested in cooperation with our company.

## COMPANY CONTACT INFO



hello@simdevs.com



<https://simdevs.com>



<https://www.facebook.com/simdevs>



<https://twitter.com/SimDevs>



<https://www.youtube.com/channel/UCAl5MNeIDY5jaBGHV9fSizg>



## DESCRIPTION

Area 86 is a physics-based escape room puzzle game. Control your robot in an interactive environment. Push, pick, throw, activate or destroy objects to escape.

## GENRE

Action, Adventure, Indie, Simulation

## LANGUAGES

English, French, Italian, German, Japanese, Russian, Chinese, Spanish, Portuguese, Brazil, Korean, Polish, Latvian

## FEATURES

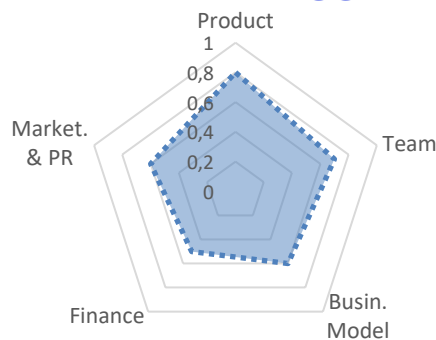
Play as a robot that can move at decent speeds and jump around doing parkour tricks. Use the laws of physics to interact with the environment by pushing, activating, destroying and picking items up. Find secret items, look for clues, and escape entered rooms.

Each level has multiple ways to complete it, and it's up to your imagination on how to escape. If you need a hint of what to do next, you have a taskbar that shows actual level available tasks and puzzles.

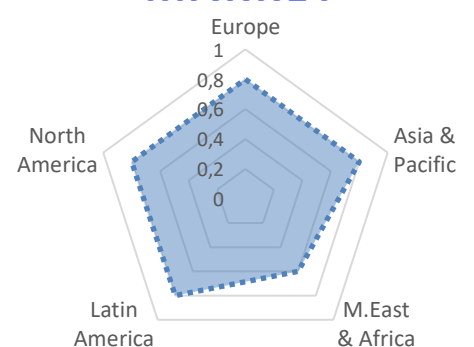
Features: smooth physics-based gameplay, destructible environment, robot parkour, pleasant puzzles and tasks, secret places and hidden objects

## CASE STUDY OUTCOMES

## READINESS



## MARKET



The game is already available, and still in development. The customers would not like it. The company is also lacking financial resources for further development. As for markets, the game has good potential in global markets and also several interface localization are already done.

## ADDITIONAL PRODUCT INFO



<https://www.nintendo.com/store/products/area-86-switch>



<https://www.microsoft.com/lv-lv/p/area-86/9pb3d6wmp0q8?rtc=1&activetab=pivot:overviewtab>



[https://store.steampowered.com/app/810590/Area\\_86](https://store.steampowered.com/app/810590/Area_86)

BALTIC  
EXPLORERS

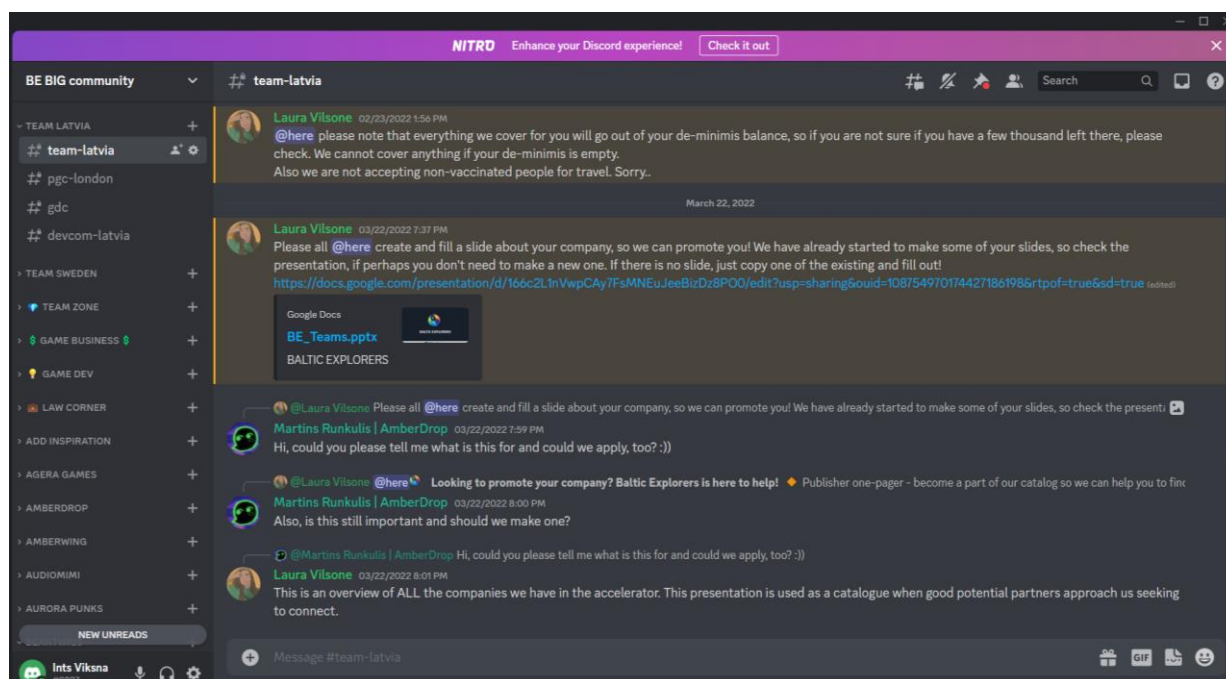


## **ACTIVITY 3.3 PRODUCT TESTING AND FEEDBACK OR SOFT LAUNCH IN SUITABLE TEST MARKETS**

Initial testing a suggested modification for each product, described under Activity 3.3 is and will be provided in Baltic Explorers accelerator Discord channel (<https://discord.gg/q2TU7EeC>).

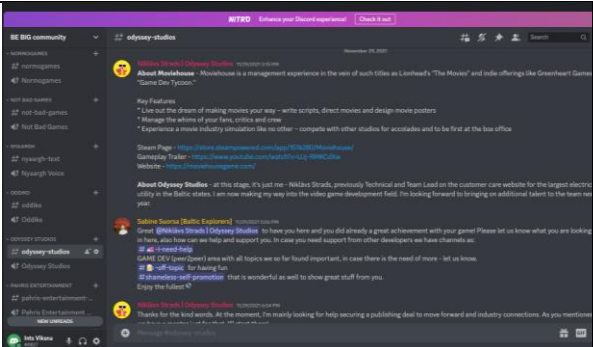
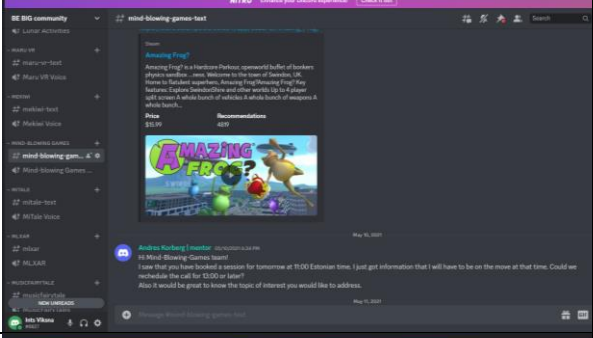
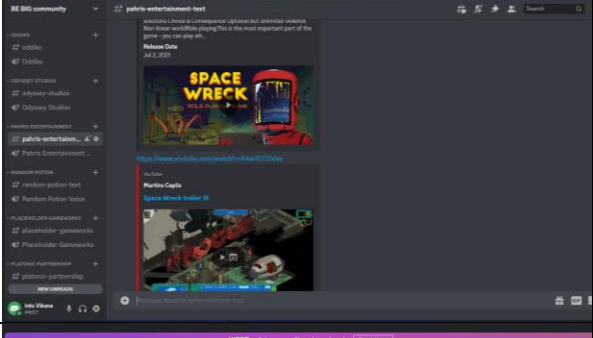
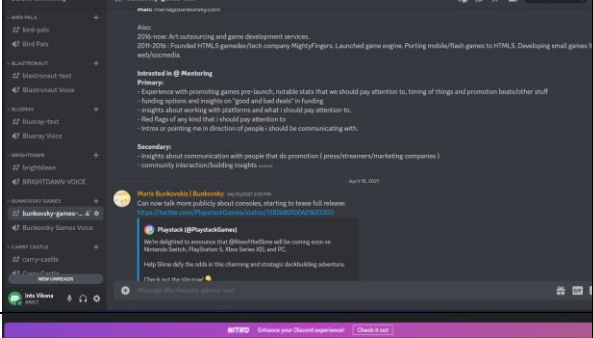
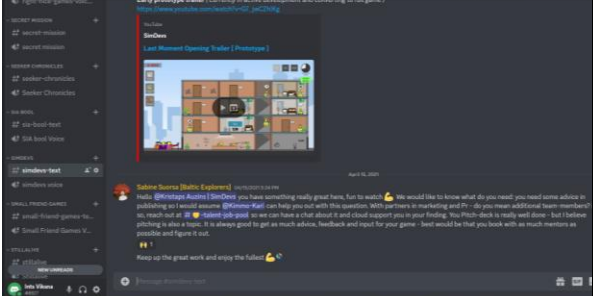
Each of the company has its own private Discord room. Only selected mentors, Baltic Explorer team members and company team members have access to this room. All the information is strictly confidential. Below we are going to provide screen prints from each company's private Discord room. You can notice that some of the private room printouts are empty. These companies disagree to share any information.

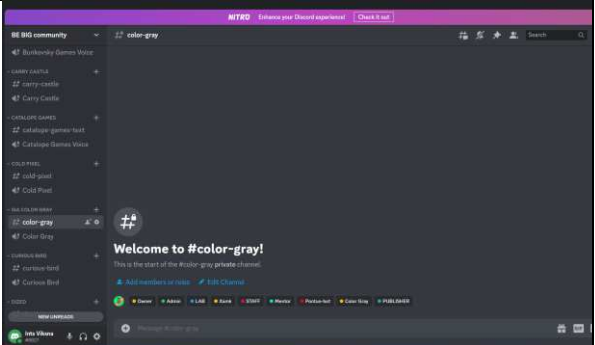
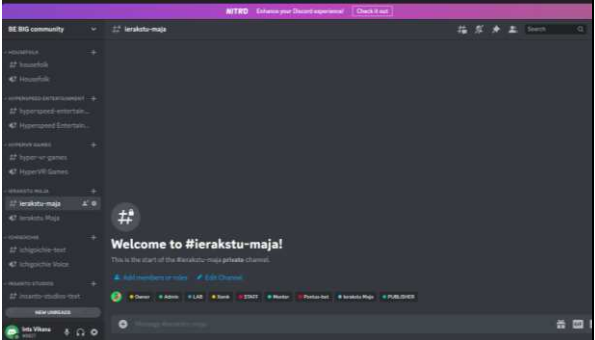
Additionally, there is a separate Discord room – Latvia Team for more general information dissemination.



Company	Registration nr.	Baltic Explorers Scope Product	Screen Print
Bird pals Ltd.	40203099351	Birds with Feelings	
Hypercell Games Ltd.	40203220874	Zombie Cleanup Service	

Hypercell Games Ltd.	40203220874	Shave & Stuff	<p>The screenshot shows a Discord server interface for 'Hypercell Games'. The server has a purple header with the name 'Hypercell Games' and a 'Check it out!' button. The main channel is 'hypercell-games'. The server description mentions a game called 'Zombie Cleanup Service for Oculus/Meta Quest' and provides a link to a Discord channel for more information. There is a video thumbnail showing a person in a room.</p>
Nyaargh Studio Ltd.	40203169095	Gorytale	<p>The screenshot shows a Discord server interface for 'Nyaargh Studio'. The server has a purple header with the name 'Nyaargh Studio' and a 'Check it out!' button. The main channel is 'nyaargh-test'. The server description mentions a game called 'Gorytale' and provides a link to a Discord channel for more information. There is a video thumbnail showing a person in a room.</p>
Bool Ltd.	41203043268	Bearslayer	<p>The screenshot shows a Discord server interface for 'Bool Ltd.'. The server has a purple header with the name 'Bool Ltd.' and a 'Check it out!' button. The main channel is 'bool-test'. The server description mentions a game called 'Bearslayer' and provides a link to a Discord channel for more information. There is a video thumbnail showing a person in a room.</p>
AmberDrop	40203187103	Try to Fall Asleep	<p>The screenshot shows a Discord server interface for 'AmberDrop'. The server has a purple header with the name 'AmberDrop' and a 'Check it out!' button. The main channel is 'amberdrop'. The server description mentions a game called 'Try to Fall Asleep' and provides a link to a Discord channel for more information. There is a video thumbnail showing a person in a room.</p>
Housefolk	Reg.as private	Monster Care	<p>The screenshot shows a Discord server interface for 'Housefolk'. The server has a purple header with the name 'Housefolk' and a 'Check it out!' button. The main channel is 'housefolk'. The server description mentions a game called 'Monster Care' and provides a link to a Discord channel for more information. There is a video thumbnail showing a person in a room.</p>

Odyssey studios Ltd.	40203272414	MovieHouse	 <p>The screenshot shows a Steam profile for 'odyssey-studios'. The main post is titled 'About MovieHouse' and describes it as a management experience in the vein of such titles as 'The Movies' and 'The Sims'. It lists features like writing scripts, directing movies, and designing movie posters. The post also includes a link to the Steam page and a trailer.</p>
Mind-blowing games	Reg.as private	Serious games	 <p>The screenshot shows a Steam profile for 'mind-blowing-games-test'. The main post is titled 'Amazing Frog' and describes it as a 'Serious Frog' game. It includes a link to the Steam page and a trailer.</p>
Pahris Entertainment Ltd.	40103501422	Space Wreck	 <p>The screenshot shows a Steam profile for 'pahris-entertainment-test'. The main post is titled 'Space Wreck' and describes it as a 'Serious Frog' game. It includes a link to the Steam page and a trailer.</p>
Bunkovsky Games Ltd.	54103119791	Rise of the Slime	 <p>The screenshot shows a Steam profile for 'bunkovsky-games-test'. The main post is titled 'Rise of the Slime' and describes it as a 'Serious Frog' game. It includes a link to the Steam page and a trailer.</p>
SimDevs Ltd.	44103138767	Area 86	 <p>The screenshot shows a Steam profile for 'simdevs-test'. The main post is titled 'Area 86' and describes it as a 'Serious Frog' game. It includes a link to the Steam page and a trailer.</p>

Color Gray Ltd.	40103505424	The Case of the Golden Idol	
Ierakstu Māja Ltd.	40203073761	Dolby sound engineering	

## **ACTIVITY 3.4 PRODUCT ADJUSTMENTS AND FINE-TUNING**

The market-ready products for sales and promotion in events are already listed under each product profile provided in Activity 3.2 description part. In this Activity we are going to provide only direct links, without further explanations.

Company	Registration nr.	Baltic Explorers Scope Product	Links to market ready products for sales and promotions
Bird pals Ltd.	40203099351	Birds with Feelings	<a href="https://www.youtube.com/watch?v=Yh1IAz7C894">https://www.youtube.com/watch?v=Yh1IAz7C894</a> <a href="https://store.steampowered.com/app/1253650/Birds_with_Feelings/">https://store.steampowered.com/app/1253650/Birds with Feelings/</a>
Hypercell Games Ltd.	40203220874	Zombie Cleanup Service	<a href="https://www.youtube.com/watch?v=zTk9EhQ5YiU">https://www.youtube.com/watch?v=zTk9EhQ5YiU</a> Not for sale anymore
Hypercell Games Ltd.	40203220874	Shave & Stuff	Chapter 1 <a href="https://www.youtube.com/watch?v=rKLHAoDoKTI">https://www.youtube.com/watch?v=rKLHAoDoKTI</a> <a href="https://www.oculus.com/experiences/quest/7532973430077887/">https://www.oculus.com/experiences/quest/7532973430077887/</a> <a href="https://sidequestvr.com/app/9763/shavestuff">https://sidequestvr.com/app/9763/shavestuff</a> Chapter 2 <a href="https://www.youtube.com/watch?v=0DsB91Cg1rY">https://www.youtube.com/watch?v=0DsB91Cg1rY</a> <a href="https://sidequestvr.com/community/959/p/102940/chapter-2-tattoo-salon-is-arrived-update-0873-live-now">https://sidequestvr.com/community/959/p/102940/chapter-2-tattoo-salon-is-arrived-update-0873-live-now</a>
Nyaargh Studio Ltd.	40203169095	Gorytale	<a href="https://www.youtube.com/watch?v=o4F01m6T16Y">https://www.youtube.com/watch?v=o4F01m6T16Y</a> <a href="https://store.steampowered.com/app/973850/Gorytale/">https://store.steampowered.com/app/973850/Gorytale/</a>
Bool Ltd.	41203043268	Bearslayer	<a href="https://www.youtube.com/watch?v=6LmUvsmYgOg">https://www.youtube.com/watch?v=6LmUvsmYgOg</a> <a href="https://store.steampowered.com/app/460210/Bearslayer/">https://store.steampowered.com/app/460210/Bearslayer/</a>
AmberDrop	40203187103	Try to Fall Asleep	<a href="https://www.youtube.com/watch?v=YtaZ12pbqwk">https://www.youtube.com/watch?v=YtaZ12pbqwk</a> <a href="https://www.youtube.com/watch?v=53ylI3EoC6I">https://www.youtube.com/watch?v=53ylI3EoC6I</a> <a href="https://store.steampowered.com/app/791770/Try_To_Fall_Asleep/">https://store.steampowered.com/app/791770/Try To Fall Asleep/</a>
Housefolk	Reg.as private	Monster Care	<a href="https://twitter.com/i/status/1489735117367037953">https://twitter.com/i/status/1489735117367037953</a> <a href="https://store.steampowered.com/app/1719970/MonsterCare/">https://store.steampowered.com/app/1719970/MonsterCare/</a>
Odyssey studios Ltd.	40203272414	MovieHouse	<a href="https://www.youtube.com/watch?v=UJj-RMKCdXw">https://www.youtube.com/watch?v=UJj-RMKCdXw</a> <a href="https://store.steampowered.com/app/1576280/Moviehouse_The_Film_Studio_Tycoon/">https://store.steampowered.com/app/1576280/Moviehouse The Film Studio Tycoon/</a>
Mind-blowing games	Reg.as private	Serious games	<a href="https://www.youtube.com/watch?v=JlcD8MKaEUo">https://www.youtube.com/watch?v=JlcD8MKaEUo</a> Not for sale, yet
Pahris Entertainment Ltd.	40103501422	Space Wreck	<a href="https://www.youtube.com/watch?v=Xc_CeiSF9Gw">https://www.youtube.com/watch?v=Xc_CeiSF9Gw</a> <a href="https://store.steampowered.com/app/1063540/Space_Wreck/">https://store.steampowered.com/app/1063540/Space Wreck/</a>
Bunkovsky Games Ltd.	54103119791	Rise of the Slime	<a href="https://www.youtube.com/watch?v=TemEphYjGDA">https://www.youtube.com/watch?v=TemEphYjGDA</a> <a href="https://store.steampowered.com/app/826740/Rise_of_the_Slime/">https://store.steampowered.com/app/826740/Rise of the Slime/</a> <a href="https://www.nintendo.com/store/products/rise-of-the-slime-switch/">https://www.nintendo.com/store/products/rise-of-the-slime-switch/</a> <a href="https://store.playstation.com/en-us/product/UP3639-CUSA28304_00-5558780940114914">https://store.playstation.com/en-us/product/UP3639-CUSA28304_00-5558780940114914</a> <a href="https://www.microsoft.com/lv-lv/p/rise-of-the-slime/9N65873LRS41?rtc=1&amp;activetab=pivot:overviewtab">https://www.microsoft.com/lv-lv/p/rise-of-the-slime/9N65873LRS41?rtc=1&amp;activetab=pivot:overviewtab</a> <a href="https://switchrpg.com/reviews/rise-of-the-slime-review-switch/">https://switchrpg.com/reviews/rise-of-the-slime-review-switch/</a>
SimDevs Ltd.	44103138767	Area 86	<a href="https://store.steampowered.com/app/810590/Area_86/">https://store.steampowered.com/app/810590/Area_86/</a> <a href="https://www.microsoft.com/p/area-86/9pb3d6wmp0q8">https://www.microsoft.com/p/area-86/9pb3d6wmp0q8</a> <a href="https://www.nintendo.com/games/detail/area-86-switch">https://www.nintendo.com/games/detail/area-86-switch</a>
Color Gray Ltd.	40103505424	The Case of the Golden Idol	<a href="https://www.youtube.com/watch?v=F5txQeXtWgU">https://www.youtube.com/watch?v=F5txQeXtWgU</a> <a href="https://store.steampowered.com/app/1677770/The_Case_of_the_Golden_Idol/">https://store.steampowered.com/app/1677770/The Case of the Golden Idol/</a>
Ierakstu Māja Ltd.	40203073761	Dolby sound engineering	<a href="https://www.ierakstumaja.lv">https://www.ierakstumaja.lv</a>